

# VARIETY

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## FILM B. O. LEADERS FOR '32

**100,000 Or So New Show Critics Made  
By Inglorious R. C. Music Hall Start**

No opening ever focused more attention on itself than did the Music Hall in Radio City Tuesday night (27). Customers who came in all their brilliance and splendor of jewels and evening clothes looked for the highest promise of a sensation in the show world. When the 6,000 exited, every one became a show critic.

It's the most unusual effect ever deposited by any theatre or show. The impression of that opening crowd has spread in such fashion that 100,000 or so folks, seemingly, have become show doctors and are talking or planning what to do with the Music Hall and conjuring up its possible future.

Broadway is that way and that opening crowd had most of the Broadway minds in the theatre. From columnists to office lads the Music Hall and its show is the most important item of momentary discussion.

In restaurants, clubs and offices, one can get a thousand opinions of why something happened or didn't. Apparently the high promise of an undertaking by Roxy, which had the backing of such minds like Rockefeller and Owen. Young spurred the people's imaginations. Besides which two years of constant and continuous advertising and publicity which climaxed with a terrific opening campaign by RKO impelled people to the highest hopes of a new marvel entertainment in stage stuff.

The indifferent criticism of the show that followed trailed in the wake of one of the most brilliant opening night audiences that ever filled into a theatre. Certainly the biggest audience of its kind and their mouth-to-mouth comment has reached extreme proportions.

The opening night (Tuesday) was the only capacity up to Saturday evening. An unusual thing considering that the house opened at a time when show biz generally expects and gets a bangup b. o. week. For some time to come the Music Hall will remain the central focus of the show world. It's that kind of an undertaking, and what it will bring is bound to have the widest effect.

### Language Films O.K.'d

With tests completed in New York on three language films, the International Cinema League is preparing a complete year's setup of once-monthly showings of pictures in each possible language. Proposition has been worked out with the aid of the New York Board of Education, and will be attempted in other states in the same way as soon as set here.

Cinema League is newly formed by Edward Ginsburg. It has been given full scope to go ahead by the B. of E.

### Speak and Daily

One Westchester speak and one New York newspaper gave their employees Xmas bonuses. 'Daily News' handed all, from office boys up and including union help, a flat 10% of their entire year's salary.

Speak, in Port Chester, handed out gold pieces.

### Rubinoff Broadcasts

#### Personal Mag to Spur Response of Fan Mail

Stimulating radio fan mail among the peasants may become a feature of that field, with ether showmen seeing the possibilities of reward in better deals or otherwise.

Dave Rubinoff, whose contract with Chase & Sanborn, has just been renewed for 1933, is making a unique bid for fan mail with a pamphlet-size publication which he's sending to his complete fan list of 10,000. Sheet carries cuts of the fiddling maestro in a variety of poses with celebs, etc., and is full of blurbs. Come-on for fan letters with a view to increasing mailings. It is announcement of a request program and offer of autographed photo.

Trying out two issues as feelers, results so far okay enough that Rubinoff may get out the publication monthly. Called 'Rubinoff Topics.' It carries dignity belitting a fiddler turned maestro and was Bob Fisher, former editor of 'Public Opinion' on mashead as editor.

Rubinoff doubles between radio and the Paramount.

### NERVY CORDIAL DEALERS

Overlook Little in Spreading 'Business Cards'—Go Everywhere

Cordial shops are missing nothing in digging for prospective customers. Coverage of New York is now virtually complete. Cards and phone numbers indicating immediate deliveries go under hotel doors and into private offices.

Along with most of the cards are price lists ranging from a low of 75c for gin (Rifles) up. A few cards merely carry promise of immediately filled orders and phone number.

Just prior to Christmas the nervy cordial shop proprietors started sticking the cards under hotel doors, covering every floor of the hostels invaded. Office buildings were heavily bombarded. Brazen card distributors even got by reception desks, personally sticking the cards under the doors of officials.

For some time the cordialiers have been leaving cards and price lists in mail boxes in their coverage of apartment buildings.

**Others Merely Grouped  
With Studios — Doubting  
Stars Faded Single Star  
Draw Standing — Productions  
and Stories More in  
Front**

### By Arthur Ungar

Hollywood, Dec. 31.  
Year 1932 did not develop any outstanding box office personalities. No dynamic star came to the forefront. Actually, prestige of the so-called big draw names began to wane and fade, resulting in about only eight or nine of the big names being considered worth while when their names went up.

Names did not seem to mean much to the producers, who soon began to realize it. They began banding big draw names together, as in Metro's 'Grand Hotel.' That was done also by Paramount, Radio Warner and others who realized that the day of the so-called single star power had passed.

Some of the companies depended mostly on their unusual type of production and attraction, tossing the value of the so-called name to the winds and relying entirely on the picture to bring them in.

Universal did this, with its lone star, Lew Ayres, practically being a forgotten soul when it came to the value he had at the box office. U sold its horror and unique productions on story value alone, and managed to show profit on pictures of this type, as well as on 'Back Street,' which had John Boles and Irene Dunne heading the cast.

**Dressler Outstanding**  
Marie Dressler on the Metro list seemed to have had things all her own way in 1932 and was far ahead in draw power of the other stars employed by this company. Garbo, of course, had title on the screen during the year and naturally skidded. Joan Crawford with Metro also worked her way ahead, and if the performance she gave in 'Rain' does not hurt her any should again be well toward the front in the 1933 M-G-M group. Wallace Beery was the leader of the male contingent for this company, with Clark Gable and Robert Montgomery following.

John Gilbert, with one picture, slipped away to the tail end of the list, with the value of the Barrymore brothers as draws being practically nil. Laurel and Hardy came from Hal Roach for one picture.

Jean Harlow, of course, did not get into the star group, but was the outstanding featured name the company had to sell so far as exhibitors were concerned the latter part of the year. Karen Morley came off because of salary differences.

(Continued on page 35)

### Fired by Proxy

Hollywood, Dec. 31.  
Dismissal of executives at major studios is getting to be a fine art.

In discharging an assistant to a producer at Paramount the latter's sec was called by one of the studio execs. 'Is Mr. 'So-and-So in?' he asked. 'No, he's not,' replied the sec. 'When he comes in, tell him he's out,' was the message.

There is a growing tendency to open legit attractions 'look on Broadway and it is worrying managers of theatres in try-out spots. The trend toward private performances played before invited audiences is the result of alleged unfairness by certain newspapers, say some producers. They further contend it is a less costly method of getting shows into shape, eliminating preparatory road losses, almost always attendant upon try-out dates.

Stunt of printing excerpts of reviews recorded new productions in the try-out towns has been pulled by two New York papers, the 'World-Telegram' and 'Evening Post.' Managers claim that since the purpose of going out of town is to make deletions and changes prior to Broadway, advance comment on an unfinished product virtually destroys the purpose of trying out.

Several of last week's premieres opened 'cold' following a series of private performances. Among them were 'Twentieth Century,' 'Broadhurst,' and 'Girls in Uniform.' Booth. Newspaper people were excluded and tickets of admission set forth such a stipulation.

### Paying Audience Tested

Management of 'Century' went further than others giving private showings. Two performances actually dress rehearsals, were sold at reduced rates to organizations seeking benefit shows. 'Players' received salary for both paid performances, unprecedented for rehearsals. House received its share on the tickets and therefore had to pay the stage manager for both paid performances. No actual profit to the show, but the reaction observed from audiences who paid to attend was figured just as effective as if the show were given at an out-of-town try-out spot.

There are instances where cold openings on Broadway have resulted in flops, but failure to revise during rehearsals was regarded as the real fault. 'Dinner at Eight' opened at the Music Box to instant success, it being the outstanding example of the theory of gaining audience reaction right in New York. 'Dinner' gave three or four private rehearsals before invited onlookers and little comment was made prior to the opening.

Musical shows generally require so much changing that try-out dates are a necessity, but indications are that the private performance method of dress rehearsals has solved at least one managerial problem.

### Whoopee Barter

Class night patrons will get down to earth on unwanted Xmas presents Tuesday (3).

Place Pigalle has sent out invites to possible customers to bring the extra pink ties and mufflers in for barter across the tables.

No money will be allowed to change hands—except, of course, to pay the evening's bills.

### Eats by Renting Coast Houses Acquired on \$100 Down Payment

Hollywood, Dec. 31.  
Chap, near the starvation stage, found a way to beat the Southern real estate game and at the same time assure himself of eating for the next year.

He borrowed \$100 and bought nine houses, paying 100 down on each, an easy thing under present real estate conditions—out here. Then he rented the houses for anything he could get, prices ranging from \$35 to \$65 a month. As it will require at least a year to take the property away from him, due to crowded court dockets, he will continue to eat and show a real profit before he loses his equities.

### COAST READY TO START TELEVISION EVERY DAY

Los Angeles, Dec. 31.  
Don Lee Broadcasting system began a daily television broadcast Friday (23) on a 1,000 watts frequency, the first attempt at a regular schedule for the coast. It is believed less than a dozen persons in California are equipped to receive the sight and hear stuff, owning sets all being amateur dabblers in the television field.

Intention is to continue the broadcasts every evening, except Sunday, between 6 and 7, etherizing sections of talking pictures.

Material is being transmitted from KHJ here and handled by Harry R. Lubcke, who has been carrying out television research for Don Lee for the last two years.

### WHEN YOU LAST LONGER

'Playing Heavies,' Says Max Hoffman—He's Going To

Max Hoffman, Jr., has it all figured out 'you last longer' playing heavies, and is returning for another RKO Radio picture next week as a heav.

Hoffman, lately divorced, is east on a flyer with his fiancée, Helen Kane. She is being angled for the Capitol, New York, but is holding off because of salary differences.

## Recent Foreign Imports Swell Studio Roster by 21 Names

Hollywood, Dec. 31.

A young foreign invasion has hit Hollywood in the past few weeks, with major studios contracting 18 players, one writer and two directors, from the other side. Talent hunt continues for continental names with the possibility that several other European standouts will be added to Hollywood's foreign contractee roster. Currently Paramount is looking for a foreign femme star, French or German, to play opposite Chevalier in his next two pictures.

England tops the newest list with 10 players. Germany contributes seven, Spain sends one player and a writer, and France and Canada each contribute one.

Fox is the heaviest importer, adding 12 names to its contract list from abroad. Players are Lillian Harvey, Heather Angel, Philip Merivale, Una O'Connor, Merle Tottenham, Alan Livingston, Catalina Barcelona. Directors are Paul Martin from UFA and Harry Lachman, former Chicagoan who made a reputation in Germany and was brought here by the studio. Writer is Martinez Sierra, under contract to Fox a year ago, but let out. He was recently re-imported.

Radio has brought three players here, Vera Engles, German actress, and Hugh Sinclair and Patrick Aherne, both English. Same number have been brought in by Metro. They are Bentia Hume and Edward Styles, English, and Charlotte Suss, German.

Paramount's imports so far remain at two, though studio expects to enlarge its import list shortly. Pair are Dorothy Wieck from Germany and Sir Guy Standing from England.

Sam Goldwyn's Anna Sten has been here for six months getting used to our lingo before embarking on her American screen career. So far she has not been assigned to a story despite the fact that her German accent has almost disappeared.

### MOVE INTO VAUDE

Re Lease, Kit Guard and Alberta Vaughan All Have Acts

Hollywood, Dec. 31. Re Lease and Kit Guard, screen actors, are preparing a two-act for vaude. They tried out their material at the Alcazar, Bell (Suburb). Alberta Vaughan, who formerly worked in piece with them, also angling for vaude dates with a single which she has been rehearsing for several months.

### Rian James Out Feb. 1

Hollywood, Dec. 31. Failing to reach an agreement with Warners on terms, Rian James, former Brooklyn 'Eagle' columnist, leaves the Burbank lot Feb. 1. Not set if he will return to his former eastern newspaper berth or remain on the coast to write for pictures.

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### Family Interest

Hollywood, Dec. 31.

Only Hollywoodian scheduled to make the trip to New York for the opening of 'Cavalcade' is Ann Shaw, wife of Herbert Mundin, one of the principals. Miss Shaw is not in the picture.

### DEMPSEY WOULD LIKE TO SUCCEED RICKARD

The entrance of Jack Dempsey into the boxing ring as a promoter has aroused no little interest in New York fight circles. Understood—the former heavyweight champ is ambitious to emulate the late Tex Rickard as a sponsor of major contests. He is reported through with all other lines.

Dempsey's debut show will be topped by Max Schmeling, the German 'schlager,' and Max Baer, the on-coming coast heavyweight. It is dated for next June, probably at the Yankee Stadium.

Both the Stadium and Polo grounds are tied up by Tim Mara and associates who operate professional football at the latter spot. Mara is reported having told Dempsey he would go the limit to further the Jack Dempsey promotion. Dempsey's fight show plans will incorporate Madison Square Garden, which corporation walked out on the ball parks in the matter of outdoor cards and built a bowl in Long Island City.

Dempsey's initial boxing promotion was at Reno last July 4, when Baer and King Levinsky met.

### SAILINGS

Dec. 28 (Berlin to Hollywood) Tom Reed and wife (Bremen). Dec. 27 (New York to Paris), John F. von Sternberg, Guy Bolton (Europe).

Jan. 7 (New York to Hamilton), S. Raabe Kan (Southern Cross).

Dec. 28 (New York to London), Keith Fent, J. B. Ritchie, Eddie Klein (Manhattan).

Jan. 15 (Rio de Janeiro to Lisbon), C. C. Margon (Arlanza).

Jan. 6 (New York to Paris), Bob Kane (Bremen).

Jan. 4 (New York to London), George Batcheller, Maury Cohen (Bremen).



### WILL MAHONEY

This Week Louis's State, Cleveland The Minneapolis 'Journal' said 'Everyone who has seen Will Mahoney at the Orpheum is singing paeans of delight in his honor. No performer on the Orpheum stage has received so much applause in years—and he deserves it. He's grand. He's marvelous.'

Direction  
RALPH G. FARNUM  
1560 Broadway

### Co-Op Direction

Hollywood, Dec. 31. With Edgar Selwyn knocked out by flu, Harry Beaumont stepped in as a substitute on 'Men Must Fight' for one day, and Robert Z. Leonard handled the megaphone the next day.

Three different directors in as many days for one picture is probably some kind of film record.

### Molly Picon Films

Jacob Kalich, husband of Molly Picon, left Wednesday (28) for Hollywood to arrange for studio space for pictures starring Miss Picon. Films are to be done in Yiddish and English.

New company is being formed for the pictures, with financing from the east. Meantime Miss Picon is playing off several weeks of eastern vaudeville dates.

### Bischoff Megging Second

Hollywood, Dec. 31. Sam Bischoff will make a second picture, his first directorial effort, 'Last Mile,' having proved successful. His next will be 'Job,' an original he purchased from Gregory Ratoff, who will be starred.

Arthur Caesar will adopt the KES story.

## People, Acts, Opera Out at Music Hall

### \$600,000 Preparatory Cost of Opening Roxy's Dream Allocated at \$12,000 Wkly.

Pre-opening expenses of \$600,000, incurred before the doors of the Roxy Radio City Music Hall opened for the first performance Tuesday (27), will be charged off on the overhead at the rate of \$12,000 a week. On that basis the theatre must carry that burden for the year.

Music Hall's weekly overhead will exceed \$120,000 through the necessity of covering the advance \$600,000.

Pre-opening money went toward the initial show's production, rehearsal salary for stagehands and musicians, advertising and administration and house staff maintenance, including Roxy's salary of \$250 a week.

Three days and nights of rehearsing under the direction of Roxy who, although very ill, is sticking it out, with M. H. Aylesworth, RKO president. Neither got any rest for that period. It caused several changes in the show at the Radio City Music Hall.

Several of the cast were eliminated entirely as well as several numbers. Other numbers have been combined. On the second day after the opening, DeWolf Hopper and Weber and Fields were out of the show. Friday night, the three men were in again.

Since then Tito Ruffo has been reduced on the stage by Desiré Defrere. Latter directed the Carmen tab in the second half of the current M. H. bill.

Joan Abbott, blues singer, is out,

as is Otto Fassel, both of whom appeared in the night club scene. The Berry Brothers, who also appeared in that skit, have been taken out and set ahead on the program as an individual number.

Among others leaving are Caroline Andrews who sang in the opening number 'Symphony of the Circumstances,' with that 'entire number eliminated.' Dedication number with William Haines been cut, also the Orchestral Interlude and Radio City Overture with Harold Duzee, tenor.

The minstrel show now opens the show, combined with a Roxette number, besides DeWolf Hopper and Weber and Fields. The 'Tuskegee Choir' has added 'Deep River' modern selection to its offering, doing a songs instead of two as before.

'Doc' Rockwell has been limited to one showing in the first half of the program, while Taylor Holmes now makes two brief appearances as an m.c. in straight fashion but before a mike.

Harold Krutzberg and Martha Graham remain as does Vernon Schwartz, Ray Bolger, Dorothy Fields, Jimmy McHugh and others. Show runs over three hours.

Glenn and Jenkins, Cherry and June Preisner and the Four Brownies, European turn, were in rehearsal, but out before the opening. Time is being arranged for them in the RKO vaude theatres to fill out their Radio City contracts.

## Year in Pictures

By Roy Chartier

Every man, woman, usher and office boy in show business—maybe the cowboy opera horses, too—have cause for rejoicing over the burial of 1932. It has been the industry's sickest year.

Even if 1933 may be trying, also, there is comforting relief in the almost certain conviction that the shortest and easiest stretch of the trail over the depression period is ahead. The worst is over, according to all signs and laws of averages.

When 1931 was gasping its last, everyone sensed that 1932 couldn't top it in economical chaos. While it did, all of show business, plus the public which supports it, believes the new year to be incapable of beating or repeating in gravity the adversities of the twelve-month semester going out.

Showmen dwell in hope and practice in it. From the small office boy on cut salary to the high executive, the business and the money at stake, optimism runs as high as it ever did. That alone should help the amusement industry out of its sorry plight.

### Low in June

In June, last, the low was reached, in gross receipts, stability. July was almost equally as bad but toward its end signs of a pickup showed with the 'stock market' starting a flurry and better pictures coming out.

Economies of every nature, over and above those engineered in the previous two years, have been forced on all branches. Reorganization has been a common theme, struggling valiantly to make better pictures, distributors to sell them, theatres to profit by them.

Executives in high places have vowed themselves, either taking their place. Allegiances have swung in all directions, destroyed morale has threatened.

Trade reforms have held the spotlight, union trouble have been numerous and annoying.

### Started Early

The industry had not more than passed the border into 1932 than things began to happen. First surprise was the sudden resignation of Sidney R. Kent from Paramount. That occurred Jan. 20, and was to be followed by many other resignations, outs, switches and realignments of man-power, duties and authority. Kent's resignation from Par in January had the effect of elevating to greater power Sam Katz, who himself was to walk from Paramount in November.

Disturbances felt in RKO and Fox particularly. Winnie Sheehan was away ill in January and on a long leave of absence, but finally went back to Fox, of which Kent became president in April. Richard A. Rowland joined ahead of Kent, the same month (February) that H. B. Franklin was called to New York on a 60 to 90 day trial as RKO's theatre operator.

Hiram S. Brown had restored Joe Schmitzer to the presidency of Radio Pictures but Schmitzer shortly thereafter walked out, framing a deal to produce independently for Radio release under such a plan being tried out by this company. J. G. Bachmann also making a similar release deal.

### Hiram Brown Left

In April H. S. Brown stepped out, new RKO setup having M. H. Aylesworth (NEC) as president of the combined RKO companies, with Franklin over theatres and A. B. Kahane over pictures. Martin Beck, earlier, had become managing director over vaude, succeeding Charles Freeman, who later went to the coast Radio studios.

June 1 Leaky kicked the same time to produce eight for Fox release, Fox financing, and in November John D. Clark moved in, to eventually take over general sales management, succeeding J. R. Grainger. Herman Wobber, who resigned from Par, with Clark, became Kent's west coast representative after the first of the year.

### Events

Moves in the direction of savings, occurring in chronological order, were:

Fox tries to get rid of heavy-money contracts, then they are ratified by board, but finally rescinded this notice.

War drops 50% buy of Columbia Broadcasting for \$5,000,000 by story prices slump.

UA salary cuts to as high as 40% with excess.

Chains always trying to rid themselves of unprofitable theatre handpicks.

WB discards 'died' system in shooting pictures.

Major producers start using footage as Indies had done for years.

Closer checking against b.o. thefts and gyping exhibitors to insure full rental.

Cuts by operator and stage hands' unions all over the country.

Metro-Loew salary slice from 5% to 35%.

Intermittent economy waves by Public down to caution against over-use of stamps, telegraph and phone.

Settlement of many contracts with players, directors, others, as cheaper way out.

Studios engage first line players on a day-to-day basis.

Ranchon & Marco salary cut of 20% to \$200 a week.

First salary cut for sales force, Fox putting through second slice for all of 5% to 35%.

Third salary reduction of 5% on all salaries up to and including \$50 and second for WB of 10%.

Theatre pulling to cut operating costs, increasing chances.

Second cut for U sales force, this time 5% to 25%.

Retention of salaries, moratoriums, deferments for chains, Public getting relief in 50% of houses.

Will Hays takes 60% salary cut and brings down budget from \$600,000 to \$240,000.

Ad infinitum!

Estimate of economies effected with Public the new total, \$1,000,000 a year or more, with room held to be left for even greater savings.

In the theatre field notably the cry to cut has been shrill and demanding. From this side of the fence to find elsewhere, including the film bankers, the demand to economize in production has been almost equally rampant, while in distribution (in the best shape of all) cheaper operation has also been the watchword.

### Decentralization

Decentralization of theatres which hung around the producer-distributor system, carried over from 1931, with the Skouras taking over the Fox-West Coast group early in 1932, was followed by numerous partnerships in Public, culminating in a final localizing operating policy, the fall decision to bring Public 100% operation by itself to a small minimum.

Meanwhile RKO from as early as February, was making a move to the Orpheum, offering it for its own operation.

On April 1 the major chains began considering pools all around the country, followed by a RKO-Public-Loew-Memphis, which, however, later was dissolved. As theatre operating pools were being organized, exhibitor producers, after numerous conferences, agreed to pool stars for mutual benefit.

Interchange of stars, players and directors immediately began, only Metro toward the end of the year making a partial move to a basis with freedom would enable the studios to keep contact stars, directors and writers occupied at all times.

10c Theatres  
Distributors proposed various means of curbing the 10-cent theatres, including a pooling of advertising and rentals that would be prohibitive, yet the Woolworth operators, who had been the main trouble, were not to be deterred.

Protection troubles were dimming the situation further in various parts of the country. Readjustment on booking and exhibitor terms, a general probe of F-W-C and distributors after accumulated suits had run up to \$300,000.

The Youngclaus decision arrived in Nebraska, with possible national precedence, making it illegal for exhibitors to exhibit in groups to agree on protection.

MPTO of Cleveland's suit on zoning with distrib and exhib trying to reach a compromise deal, left zoning up in the air in 30 cities. Final decision was pending J. R. Grainger superseded interest in the 5-5-5 contract.

The 5-5-5 form, debated and kicked around for three years, was agreed upon by Allied earlier in the year, then repudiated by Abram S. Brown, who had been kicking it around for three years, and finally in November, with S. R. Kent a prime mover, a substitute uniform exhibition contract grew out of moves which initiated a flexible admission policy.

Contract was partially adopted by distributors, exhibitors and the Hays office, virtually calling for return of

(Continued on page 48)



# NEW NAMES AND FACES OF '32

## East Cold on Baby Stars

### Thinks Coast Wampas Washed Up on Publicity Plant Annually

East is taking up the cry against baby stars as posed by the Wampas. It is declared in New York that while no official action by companies will be taken there will not be another christening. In other words, the Wampas are forced to wash up the idea because, it is stated, there is little likelihood of any organization co-operation from now on.

At the same time producers no longer regard the Wampas as representative solely of publicity and advertising men any more than they do at the AMPA in the east. In the eagerness to all ranks and mount dues, it is charged, the two organizations have opened their books to many classes, including salesmen, trade paper reporters, etc. It is also known that the biggest advertising heads in the business are rarely in attendance at any of the meetings.

The "baby star thing," as it is termed east, has outlived any novelty which it might have possessed.

## Radio Doesn't Pick

### Louise; Selznick Does

Hollywood, Dec. 31. RKO-Radio did not take up its option on Anita Louise, inherited from Pathe.

Dave Selznick wanted the company to continue her. B. B. Kahane felt otherwise, and told Selznick that he could take her under his personal management and if the company needed her they would buy her from him.

Kahane during the past three months has been okaying all contracts renewed and made by the studio.

## B. I. After Cummings

### And Griffith for One

Hollywood, Dec. 31. British International is after Constance Cummings and E. H. Griffith for one picture. British Gaumont is also dickering with the actress on a one picture deal.

Kahane offered Griffith over Griffith's contract which has 10 weeks to run, from Radio, which has nothing on the fire for the director. Griffith is currently in New York on a pay plan which will see the deal is set he'll sail directly for England.

## NOT LIKE DURANTE'S

Douglas Montgomery Having His Schnozzle Sheared Down

Douglas Montgomery, who uses that name for legit purposes only, and who calls himself Kent Douglas for picture purposes, has gone into a Baltimore hospital to have his nose bobbed.

Montgomery, or Douglas, told friends in New York that he hasn't had any legit work in a long time now, probably just because his nose is too long.

## Still Pursuin' Hall

New Haven, Dec. 31. James Hall is due back here for second time to answer charge, this time for bond jumping. Picture actor skipped town a while ago when his non-support case was due for hearing and forfeited \$500 bond.

Picked up later in New Orleans, Hall fought return here and was reported reconciled with his wife, Irene Gardner Brown, who asked that case be dropped.

Local police, however, rushed a couple and Hall is now set to make his second personal before a local judge.

## By Jay Shreck

Hollywood, Dec. 26. No new film stars hit the lights during 1932.

Many new faces, however, with the most outstanding and immediate b. o. recognition, that of Katharine Hepburn, from legit. On the strength of one picture, "Bill of Divorcement," she was given a contract by Radio calling for stardom in 1933. This represents the most sensational of the year's build-ups.

Newcomers to the screen, players out of the retirement they entered with sound, and build-ups during the year are chalked up in the list of faces on the horizon.

Lee Tracy, another from legit, appeared on his first picture in 1930. "Blessed Event," he did not win a spot until "Blessed Event."

## Cummings in Demand

Constance Cummings is in demand for femme leads in all studios. Harold Lloyd's "Movie Crazy" and "Washington Merry-Go-Round" did much to advance her.

Developing rapidly is Betty Davis, whose performance in "20,000 Miles in Sing Sing" set her on the road to bigger things after getting her start in "Seed." Also during the past 12 months is George Raft, starting with "Scarface." Latter picture brought Paul Muni back strong, with "Fugitive" establishing him more securely.

A legit actor to advance on the screen during 1932 is Edward Arnold. He came for "Whistlin' in the Dark" and remained in fact favor at the studios.

## Jimmy Durante a Draw

Entering pictures in 1932, it was not until the last 12 months that Jimmy Durante established himself as a real draw.

Mae West, with a part in one released film, "Night After Night," registered big, especially in her team-up with Allison Skipworth in the comedy sequences. Year also has seen Miss Skipworth push forward.

Although Herbert Marshall, English legit, and his introduction to American pictures in "Blonde Venus," it was "Trouble in Paradise" that clinched a prominent spot for him in Hollywood-made-films.

Another standout of '32 is Miriam Hopkins, who, like Marshall, gave an excellent account of herself in "Paradise."

## Comebacks

A comeback was staged by Anna May Wong in "Shanghai Express" after a long absence abroad. An Oriental player new to the screen is Louise Velez, bringing each under the Metro banner as featured players, is being retarded by contractual difficulties. Nature of trouble delaying signing of agreements not intimated.

Lyons and Miss Velez have swung around several companies while in pictures, but Rogers has not appeared on screen except for Paramount.

## Delayed Deals for 3

Consummation of Metro deals with Buddy Rogers, Ben Lyon and Lulu Velez, bringing each under the Metro banner as featured players, is being retarded by contractual difficulties. Nature of trouble delaying signing of agreements not intimated.

Lyons and Miss Velez have swung around several companies while in pictures, but Rogers has not appeared on screen except for Paramount.

## Holman Torch Story Leads

Paul Lukas and Lella Hyams are set for the leads in "Sing You Sinners," film for Majestic.

That's the Libby Holman torch yarn.

## Early Press Date

This issue of "Variety" went to press, due to the holiday, on Saturday (31).

## Gagsters Still Gagsters

### Quip Brigade Stages Futile Comeback at Studios as Dialog Directors

## Freddie's Angle

Hollywood, Dec. 31. It's reaching back a few days, but Freddie March is still being socially acclaimed for his acceptance speech to the Academy award. After thanking all and sundry for the honor, the Paramount player concluded by saying: "You may not recall, but just a few months ago, Wallace Beery adopted a baby, and recently I did the same thing. So how you can rate both of us as having given the best performances of the year, I don't know."

Hollywood, Dec. 31.

The gag man, the chap who used to think up humorous pieces of business while silent pictures were in the making, is back in the industry. He now carries the magnified title of "dialog director."

Not all dialog directors are gag men but currently all gag men are dialog directors. Use of the gag reference is verbatim around the studios just as it was toward the end of the silent regime when the gagsters were referred to as comedy constructionists.

For a long while after talkers the gag man became a dodo and couldn't land a job because it was believed there was no place for him with all dialog and business filmed exactly as written in the script.

Now that directors are allowed more leeway in changing dialog whenever it is felt that alterations will bring a laugh, a place has been found for the gagster on the trade. But instead of currently thinking of different ways to slip on banana peels the comedy constructionists are expected to suggest humorous quips and one-liners.

Biggest laugh is the title "dialog directors."

## SAM GOLDWYN

### BEAUT PICKER

Sam Goldwyn wants to be the Flo Ziegfeld of pictures as a picker of lookers. His organization is plugging heavily the Goldwyn Girl thing, going to great effort in standardizing this phrase on publicity for "Kid From Spain." Lynn Farnol is playing up term in every way.

Now Goldwyn and his scouts are hunting for new beauts for the next Eddie Cantor picture, with Fred Kohlmeyer, New York starling to interview prospects. Robert Montgomery, casting director, will get in soon after the first and also take a hand.

## Blackton on Lecture Tour

### Telling of Pioneer Days

Hollywood, Dec. 31. J. Stuart Blackton, former head of Vitagraph, and pioneer producer, contemplates a lecture tour to discuss early picture production and famous personalities he has been associated with.

Blackton worked with the late Thomas Edison, and most of his lectures will be devoted to the wizard's early research on picture photography. Blackton has several thousand feet of Edison's first motion pictures which will be used to augment the discourse.

Major studios have contributed footage of old pictures for the Blackton talks.

## Spewacks' Chores

Hollywood, Dec. 31. Sam and Bella Spewack, brought on by Metro to help on their play, "Clear All Ways," have been given three-month papers by the studio and assigned to collaborate with Chandler Sprague on "Gabby Joe," which will star Lee Tracy.

Spewacks will later also write an original for Tracy.

## Gable—Not Gilbert

"Twelve Miles Out," made as a silent by Metro, will become a talkie this year. Sound rights have just been purchased.

John Gilbert did the silent but Clark Gable is reported Metro's choice for the sounder.

## AKERSON OUT OF PAR, TO GO WITH FOX

Although he has a contract with Paramount not up until spring, George Akerson will probably join fox in an executive capacity, presumably that of personal representative for Sidney R. Kent, late in January.

Before he came into the film business a couple of years ago Akerson was first secretary to President Hoover. During the recent campaign he was in charge of Republican publicity east of the Mississippi.

## Jimmy Durante Alone

Jimmy Durante will do a solo appearance in the Brown-Henderson musical next month. His former stage partners, Lou Clayton and Eddie Jackson, have not been engaged for the show.

The production has been in and out of rehearsal for quite some time. It will represent an investment of around \$200,000 when opening.

## Metro, Not Roach, Coin

### For Next Laurel-Hardy

Culver City, Dec. 31. Because of the high budget on Laurel and Hardy's next feature, "The Big Game," Metro will finance the production. It will be made in the Roach studio starting Jan. 15 with Roach and James Parrott directing.

Story is to be a musical, based on the Italian comic opera, "Fra Diavolo." Jeanie Macpherson is preparing the script.

## Le Roy Asking Tilt

Hollywood, Dec. 31. Mervyn Le Roy has one more picture to go on his current contract with Warner Bros. National. On the new deal he asks a considerable jump over the \$1,750 he is getting weekly.

He has Mike Leves handling negotiations to get the tilt. Leves has also added to his agency list Leslie Howard, who has been free lancing.

## Taylor's 1st in 2 Years

Hollywood, Dec. 31. Sam Taylor has been engaged by Universal to direct the next Summerville-Pitts feature comedy at Universal.

This is Taylor's first megging assignment since he made "Du Barry with Norma Talmadge at United Artists two years ago."

## Jean Dixon's 1st

Hollywood, Dec. 31. Jean Dixon, New York legit actress, is going to Universal for "Kiss Before the Mirror," due to start next week.

Miss Dixon had no previous film experience and was picked from a test sent on from Gotham.

## That's Different

Culver City, Dec. 31. Picture celebs still bow to royalty. Roach studio had tried and failed over three years to get Laurel and Hardy into the gallery for portraits.

Last week comedians received an autographed photo from the 12-year-old H. R. M. Crown Prince Michael of Roumania, with a request for a picture of the comics in return.

Next morning Laurel and Hardy were waiting at the gallery when the photographer showed up.

## CORRAL FOR LEADING MEN, PICKFORD'S PLAN

Hollywood, Dec. 31.

Mary Pickford contemplates establishing a stock company for the handling of a group of leading men whom she will put under term contracts with the Mary Pickford Productions, using them in her own productions and lending them out to other companies.

She is at present negotiating with Buddy Rogers whom she wants to play lead opposite to her in "Shanty Town." She also wants Charles Farrell for another production she has in view.

A third leading man is also under negotiation.

## U Lowest Roster

Hollywood, Dec. 31. Russell Hopton's departure from Universal cuts that studio's list of regular contract players to nine. Tom Mix's decision to quit films also dented the list.

Roster is now the lowest in U's recent history.

U is putting only five pictures in work between now and March. These likely will be "Kiss Before the Mirror," "Invisible Man," "Suicide Club," "Only Yesterday," and "Out on Parole."

## Wynne Gibson Balks at Too Many Baddie Roles

Hollywood, Dec. 31. Taking advantage of his new contract which gives her a voice in the plays to which she is assigned, Wynne Gibson has raised objections at Paramount.

She has declared her dislike of any more baddie roles and in consequence the debate is on for her next assignment.

## Fox Renews Mundin

Hollywood, Dec. 31. With two months to go before option time, Fox has renewed Herbert Mundin's contract for another year.

His first picture on the new ticket will be with Frank Atkinson, another Englishman, as his team-mate.

## HEATHER ANGEL'S 1ST

Hollywood, Dec. 31. Heather Angel, British actress due on the Fox lot next week, will go right into "House of Refuge," with Alexander Kirkland handling the male lead.

Story is from the novel by the same name, with the locale laid in a tiring-in hospital.

## Claudette's 3 Wk. Vacash

Hollywood, Dec. 31. Claudette Colbert leaves her Wednesday (4) for a three-week vacation in New York.

She will be accompanied by Elizabeth Wilson, fan mag writer.

# Columbia Has Lowest Production Cost for Feature at \$175,000 with Metro Tops at \$450,000—Others Too

In the elements of time and basic cost the industry seems to be finding it cannot turn out major first run pictures at an average cost of \$200,000. Producers, after many conferences, hold that even if "feature" feature, geared way under \$100,000, were included in the general appointment, still the average budget would not be whittled to \$200,000.

This goes for major production as a whole. According to a chart, unofficially compiled by production heads, average first run picture costs, according to the company which produces them, range now from \$175,000 to \$450,000.

In this Columbia has the lowest overhead while Metro-Goldwyn-Mayer continues to be the highest. Warners is second from the bottom, with an estimated average of \$200,000 for each feature. Universal is third with a claimed average of \$230,000.

**Fox-Par-Radio**  
Fox and Paramount are listed fourth and fifth, although the average for both is reported to be \$250,000 and under.

Radio Pictures is sixth, with the general run of budget placed at \$275,000.

Disruption in the studio operation of Fox and Radio earlier in '32 is held largely responsible for the comparatively high status of their budgets. The same, it is pointed out, is virtually true of Paramount. Changes of any permanence are expected to be reflected in 1933 production costs. Even with these, however, the industry's average will be the other side of \$200,000, it is claimed.

## BANK ORDAINS 3D FOX-WC CUT

Hollywood, Dec. 31.  
Fox-West Coast have given their employees a third salary cut since November, 1931, and the second since the Skourages took over the chain last February.

New slash is from 5 to 20% and is effective Jan. 1. It is understood that the circuit will effect a saving of around \$7,500 a week by the reduction.

Story here is that the new economy was inspired by L. A. Woolams of the Chase National Bank.

Scale of cuts calls for a reduction of 5% on salaries up to \$29 a week; 7½% on salaries up to \$74 a week; 10% up to \$126; 12½% up to \$200; 15% to \$300 and the maximum cut of 20% on pay envelopes that hold \$500.

## PREVIEW TIFF OUSTS MILES CONNOLLY, FOX

Hollywood, Dec. 31.  
Fox sneaked in a preview on "Face in the Sky," over which Miles Connolly, associate producer, was discharged last week by Winnie Sheehan. Connolly said the picture was not ready for a look-see, with Sheehan thinking otherwise, and the whole thing ending in an argument.

The director and his execs took the print Friday (29) without a theatrical view and put it on the screen at the California, Huntington Park. Previewed thus, without background music, and with the house organ supplying off-screen synchronization, the audience was given an excuse by the management to the effect the studio wanted to see where to spot tunes.

This is the first time a preview of this type has been attempted.

## Kruger's Col Test

Hollywood, Dec. 31.  
Otto Kruger arrives here by plane from New York Tuesday (3) to make a test for Columbia.

Prospective engagement arranged by Leo Morrison.

## McVICKERS LEASE EXPIRES

B&K Continues in House With Par Feature

Chicago, Dec. 31.  
McVickers opened yesterday with Paramount's "The Devil is Driving." No decision as to the destiny of the house.

Continuance is on a week-to-week basis, although the Broadway lease expires today.

## NAME STRENGTH SEEN AT 2 PARS

Topping itself on a year of stage show attention for both New York and Brooklyn Paramounts, Publix is convinced on final week of year that in-person draws are equaling or surpassing draft at b. o. of picture.

Partly because the habits have been built at these two Met N. Y. houses, partly because of the shows Christmas week.

With "Vanities" in New York gross reached \$60,000, while in Brooklyn Eddie Cantor and George Jessel ran up that house to its highest during all of 1932, \$63,000. In comparison with other houses, the picture, the entire U. S., regardless of Xmas week, the New York-Brooklyn Pars are on top.

Picture, "Madame Butterfly" (Par), with Sylvia Sydney, the name, at both houses isn't being credited as much for the eastern business of the two deluxers as the stage attractions and the advertising campaigns which stressed the rostrum displays.

On the advertising Public ran \$2,000 over the usual budget. "Vanities" show show chain \$12,000 on the week, while Cantor and Jessel also cost \$12,000.

## Production Costs Not Chopped

By Fred Stanley

Hollywood, Dec. 28.  
Trying to knock dollars off production costs of pictures has proved a bigger task during 1932 than expected. The year ended with a fluror about that. The order of the day was "production costs must be materially lowered to meet the fast falling theatre grosses," but as the year's end check-up looms it is apparent that as a whole, taking the average cost of major production into consideration, it has been a losing fight.

There has been saving in some directions, but considering the ratio between production costs and grosses in 1928 and 1929 as compared with the ratio between costs and grosses of 1932, there is still a wide gap to surmount before studio costs can be geared to a figure in balance with theatre returns. Due to a more careful selection of story material and a closer supervision on films in production there have been fewer pictures shelved. Yet, a few have reached their destination, with no hope of getting a cent back for the more than \$1,000,000 in the red from this one cause.

An estimated \$4,000,000 has been saved the studios in the lowering of the purchase price of book and stage material and the halting of the buying indiscriminately of material.

General salary cuts early in the year helped to lower non-theatrical expense. More efficient methods in the mechanical and technical ends also assisted in reducing the bogey—overhead.

**Average Unchanged**  
While a few major pictures were brought under the wire at what, measured by the past, could be considered surprisingly low cost, equally surprising were films the cost of which was way high for the result obtained. The monotonous average appeared to be kept up, despite the need for economy striking for economy and efficiency.

Illustrative of the general attempt

## Music Hall Grosses

Radio City Music Hall is listed with the Broadway legit shows and theatres in the legit section. Usual estimated gross and comment.

## LOEW'S CUTS TO 25c TOP IN PROVIDENCE

Providence, Dec. 31.  
Loew's State theatre, there, a bombshell into an already chaotic theatrical situation here last week when it announced a cut of 50% in scale. New prices will go into effect week of Jan. 6. The top will be 25c as compared to 55c.

The announcement, made in big ad splashes, was met with criticism by local exhibitors, who claim that price cutting is the proper solution for boosting grosses. Leading exhibitors have asked the Rhode Island Association of Theatrical Exhibitors to call a meeting to consider steps toward the situation caused by the slash.

## Technocracy Crashes

Hollywood, Dec. 31.  
With the country now all het up over the subject, Bryan Foy has come across the line first with a picture, "Technocracy," a one-reeler turned out in six days. Film gets the lowdown on the subject, with explanatory remarks by Gilmore Brown, of the Los Angeles Record, to be an expert on the subject.

Will probably be released through Columbia.

## GORDON'S BANKHEAD PLAY

Hollywood, Dec. 31.  
Andy Lawlor leaves for New York Tuesday next (3), for the unshelved picture in which Max Gordon will present Tallulah Bankhead on Broadway.

to make cheaper pictures was Metro's stated intention to produce a series of five pictures for \$200,000 or less. Studio was enthusiastic for the idea but when the quintet were finally completed it was found that none had come under that figure, and with at least two going beyond \$300,000 or \$400,000.

A general move is on to reduce the personnel payrolls of the various studios to affect mostly the acting, writing and directing talent, but, as its stands at the close of the year, the contract lists are just as topheavy as ever. In this direction some studios are giving fewer term contracts to writers and directors. They are economizing by paying the former on a week-to-week basis and the latter on a straight picture arrangement, yet without there are still instances of directors being on a studio payroll for month after month without going on a set. Same conditions exist in the case of some acting talent.

## Lower-Priced Talent

There has been considerable cutting during the year in salaries to freelance players, and an attempt is being made to seek new talent at prices considerably lower than those paid in the past. Cases of prospective starring timber going under long-term contracts at starting prices of \$75 and \$100 a week are not uncommon, but it is too early to see whether this is going to work out.

## Metro's Overload

Contrasting these attempts at economy are the existing contract lists of the several majors which show that at Metro more than half studio's 82 pictures a year are 16 supervisors, 13 directors, 30 writers, 17 stars and 40 feature players. At Paramount, producing the same, are 10 directors, 44 writers and 48 players. Fox has seven associate producers, 13 directors, 18 writers and

## Lowdown on the Newsreels

By Tom Waller

The output of a major newsreel for an entire year is less in cost than the budget for the average single big roadshow feature. Therein lies an economic key which the industry has ignored for years, is suddenly discovering.

It is estimated that the cost of producing 104 issues of a newsreel, including postage, is little in excess of \$1,415,000. Such a release includes 722 useable clips, or news subjects, with an additional 218 made but discarded and representing a production waste of 30% of the reel's effort.

Virtually every theatre in operation uses a newsreel. Rentals vary from a top, in a few de luxe spots of \$500 a week, to a mere \$5. It is calculated that the average rental for 15,000 theatres in the U. S. is about \$25. On this basis the newsreels, which cost under \$10,000,000 to produce in toto, according to this figuring, are garnering \$19,500,000 at America's box offices.

With such mathematics, uncovered here publicly for the first time, it is readily understood why the rest of the film industry, if it could be geared to the same basis of costs and intake, could laugh at depression.

## \$1,500 Per Average Clip

Newsreel costs, as estimated here, do not consider the elaborate assignment where five and six cameras are brought into play. The average assignment is covered with a single camera and it is with this, as well as other expenditures in mind, that newsreel experts arrive at \$1,500 as the cost of the average clip, or individual feature.

Wastage is necessarily great. The average clip in the raw is 1,000 feet. Here again there are exceptions where occasionally enough film is exposed to satisfy a feature-length production. And of that full reel for each average clip less than 200 feet ever gets into the released program. More often the 1,000-footer is shaved down to 90 feet by the time it comes with editorial approval for public perusal.

Excess footage, however, is not considered extravagant by newsreel people. It takes about 50 feet of negative before the film reaches the required camera speed on both ends.

36 players. Warners' list contains four associate executives, 16 directors, 28 writers, 17 stars and 21 featured players. Radio lists eight associate producers, nine directors, 18 writers, 25 actors and acting contracts. Universal carries seven associate producers, 19 directors, 18 writers and 36 players.

Despite these names under contract, all studios from time to time bring in outsiders while contractors are being reworked.

Some saving has been seen in the rewriting of existing contracts of heavily paid name draws. In quite a few cases when the option period expired calling for higher salaries the player or director has agreed to continue on at the same figure, while in some instances the rewritten contracts has called for lower salary. Under the same economy, tendency toward retaining of a feature immediately it is finished. This was once a practice of but one studio—Metro.

## Expensive Retakes

Despite the various moves in the direction of economy, the fact stands out that the average cost per picture has not been materially lowered. Much of the reason for this can be laid to the now almost general tendency toward retaking of a feature immediately it is finished. This was once a practice of but one studio—Metro.

There is scarcely a major studio that hasn't during the past year had its share of retaking and remaking after producers had thrown up their hands in despair. Some of the pictures as lacking in box office appeal. Whole sequences have been re-filmed and in several noteworthy cases pictures have been entirely remade, to finally reach the theatre with a nut double and more than original budgeted cost.

Then at least 10 shots, including the various angles, must be made of the person during an interview which takes, quite frequently, a couple of hours to make and yet which unravels on the theatre screen in less than a few minutes.

It is the rejected clips which constitute real waste, again as frequently unavoidable. If editors can get seven good clips out of 10 stories they are satisfied.

## So much for the financial side.

## The B. O. Values

The prestige of newsreels is unquestionably higher right now than it ever has been. Where even less than two years ago many prominent people in various walks of life shied from the camera, regarding such publicity as undignified, now the reels have cracked what has been considered their toughest nut—social snobism.

Exhibitors in many parts of the country are awakening to the value of playing up an important news event. They are finding, according to home office reports, that like the headline sells newspapers so is this additional exploitation of a hot screen event selling more seats.

More is required of the newsreel cameraman than perhaps any other individual in the industry. In the final analysis he has to be his own director, supervisor and preview audience. Although, it is true, there is a contact man who handles the arrangements, much as the manager of a star, and, in some instances, he also advises the cameraman of what he believes would provide a good angle. But in the final analysis it is up to the cameraman to decide.

What constitutes news for the screen cannot be viewed from the standpoint of a metropolitan editor would use the word, all there are only 14 clips, or stories, in the week's releases.

Strangely, reelmen admit an abhorrence of a camera and yet declare they are forced to use them because of public routine and expectancy.

Other than having a turkey clip and a Santa Claus there are a lot of stock stories which clutter up the reels every year. But the blessing of the hounds, as well as new snow on mountain tops, must be re-used with each season.

It is estimated that there is at least one bromide for every newsreel week in the year.

## MAY OFFER HOLDERS

2½ RKO FOR 1 ORPH

Chicago, Dec. 31.  
Offer of an exchange of stock on the basis of 2½ shares of RKO stock for each share of Orpheum preferred has been offered by RKO to the shareholders of 50,000 shares, or thereabout, of the latter stock in approaching a peaceable solution to the disgruntled attitude of the Orph shareholders.

The preferred holders in Orpheum are scheduled to meet in Chicago Jan. 8 or 9, to decide what to do about it. They are understood to have asked for a postponement until Jan. 15, which RKO thus far has declined to grant.

Charles Aarons, representing the stockholders' committee, of those dissatisfied with the interests in the Orpheum circuit, which they assert are jeopardized by RKO, refuses to make any statement regarding the progress of development. He is said to state, when asked, whether he had submitted or would submit any proposition to RKO.

## Women Holders

Aarons is a representative of a committee of several disgruntled holders of the preferred stock of the old Orpheum Circuit, which was taken over by RKO from the Keith organization. Mrs. Colleen Kohl is not a member of this committee, although one of the largest holders of Orpheum stock and ranking with Martin Beck that way.

As widow of Edward Kohl, of the pioneer firm of Kohl and Castle, Mrs. Kohl is still a heavy holder of Orpheum securities. At one time she was on the RKO board and last year the company director, when asked, whether he had submitted or would submit any proposition to RKO.

Her former attorney, George Scott, is now attorney for RKO in the real estate department.

# UNIT PRODUCTIONS AS OUT?

## Try Novice Writers at \$100 Wkly At Columbia—With Hopes Anyway

Hollywood, Dec. 31.

Harry Cohn has ordered a string of young and cheap writers sent to Columbia's studios. Cohn wants any number of writers who show promise or have ability without name or experience. Top salary is \$100 a week, with orders going out to New York to that effect.

Four such young writers have been sent out here, with more to come when Columbia can find them. Cohn's idea is that at \$100 a week he can afford to gamble with unknown youngsters. Also, he says at \$100 a week any youngster starting on the fence after that first three-month period is up could be optioned for three months more to get a real chance to make good, with the studio still not losing very much if the kids turn out busts.

Cohn's first thought was not to give any of the \$100 a week lads contracts, but he has decided he'd rather get them tied up just in case they develop into big money possibilities. Or just in case they develop beyond the \$100 class.

## WB Closing Burbank Studios for 6 Weeks; Will Save \$2,000,000

Hollywood, Dec. 31.

Warner Brothers closing the Burbank studio, Feb. 27 for six weeks. Studio is ahead on production and stringency of the picture brings this shutdown earlier than expected. As was due for next summer, nearly all employees will be affected and the company will save about \$2,000,000.

About 45 pictures will be completed by the closing date.

## WELL HANDLED CROWD AT RADIO'S OPENING

Considering the inclemency, the crowds were well handled at the opening of the Radio City Music Hall, although the carriage trade will be a problem as it swings in westward off Fifth avenue into 51st street (westbound street in New York). Same goes for those approaching the Sixth avenue approach, where the pillars of the elevated railroad complicate matters considerably.

The four lines of automobiles moved snappily enough, only 25% essaying the direct-to-the-door alighting, which helped considerably, especially with the rain eating up as it did around curtain time. It was a different story at the conclusion, when the rain let down again and a taxi snarl resulted which even the very efficient corps of cops couldn't accelerate, in view of the pressure of anxious-to-get-home first-nighters.

The fairly decent punctuality of the premiere attendants who seemingly wanted to arrive early and not miss anything, in addition to the staggered arrivals, eased the entering end of it quite a bit. But not so on exiting, despite the many walk-outs because of the general lateness of the show. There were still hundreds of that 5,200 left, with many forced to await the arrival of their motors.

## Lasky's Pictures

Several of Fox's release productions for early '33 leading are being relegated to the workmanship of Jesse Lasky. Of these, 'Berkeley Square' and 'Peking Picnic' are being made ready. The Lasky unit in Hollywood starts today (3) on 'Zoo in Budapest', while the second in his series, 'The Warrior's Husband', is reported in shape to enter production immediately thereafter.

By Arthur Ungar

Hollywood, Dec. 29.

Unit production is on the horizon. All studios, major and independent, are of the opinion it is the way out. But no one seems to know how to find the way. Nobody has a concrete idea as to how they want to utilize their organization, or how they can figure a central or control plan that will allow them to apportion their product to different individuals, in a manner that will bring about economic operation under their present set-up, or any they can conceive with a view of holding down overhead and costs.

They all talk the old First National plan as a model. It appears so long ago the FN mode of production was in existence that none of the present-day producers can reconcile themselves to its precepts or style of functioning.

Producers or studio production heads who want the unit plan to relieve them of worst and responsibilities, are not inclined to be guided by that plan, nor is there any indication that they will, unless their power and authority will be more closely defined and limited by the eastern heads of their organizations.

Coast's Big Boys

The boys out here like to play boss. They hold important jobs and they want their importance known and felt. No unit man is going to come in, if they can help it, and just get a story, cast and directorial okay and so about his picture uninterrupted. This would be a reflection on the power, authority and dominant position the studio heads have within their grasp. They would feel that someone would steal the thunder and walk away with the credit of accomplishment, if they were not permitted to have more than a finger in the pie.

Then, of course, the matter of set-up is important. None of the companies, outside of United Artists, is geared for the unit plan, with U. A.'s set-up having been practically that since its inception. Other plants have too much overhead to absorb to place themselves in a position to utilize their organizations. They have story material, executive personnel, working organization, stars, directors, actors and writers who have to draw wages steadily whether employed at a given task or not. The unit plan does not lend itself to this set-up, should the organization have in mind unrestrained efforts on the part of the producer as well as economic squeezing.

The unit producer, if figured as an independent, cannot be burdened with unnecessary or excess overhead charges. He must, if the unit plan be adopted, have his story, his star, his director, his writers and his own production staff. They are all property, and it is upon these people that he depends for success. He does not want to be burdened with deadwood. All he wants is his nucleus, which he can expand at any time and in any direction.

He does not want the expansion or other studio "obligations" hung on him when he does not need them or they are of no help to him. He refuses to make a picture for a prescribed sum. He wants to get the best on the screen for the stipulated (Continued on page 14)

## Sec Gets Break

Hollywood, Dec. 31.

Carroll Stroud, secretary to Joe Krumbold, Par's foreign publicity head, has been given a screen test by the studio. Girl has been on the lot for five years, but passed up until now as possible screen material.

## MAYER'S 'HANDS OFF' STOKES TO SUPES

Hollywood, Dec. 31.

Louis B. Mayer had another associate producers' meeting on Thursday (29) at which he told the boys that the cost of story preparation must be held down. Company is running from \$40,000 to \$100,000 on this work, he explained, and he thinks it's too much.

Mayer told the supes that they were trying to inject ideas into the scripts which later failed to sell, and blamed the supervisors for using up writer after writer on these false ideas and hopeless trails before they came to the realization that the situation or sequences concocted can't hold water.

He pointed to several recent story and play buys which were rushed into production without any tampering by supervisors and which managed to turn out all right, referring especially to 'Clear All Wires' as an example, that play being put into production exactly one month after purchase.

## PHOTOPHONE LICENSING COAST INDIES' SOUND

Hollywood, Dec. 31.

To avoid the collecting of sound royalties from independent producers working on its lot, Republic studio has made a new two-year agreement with RCA-Photophone whereby RCA instead of the rental lot will license the indie renters. Studio previously licensed the indies, but often found difficulty in collecting.

Rate is \$1500 for pictures with a negative cost under \$30,000. Over that price, it's still \$500 per reel.

## Goldsmith-Steiner Part

Hollywood, Dec. 31.

Kenneth Goldsmith has left William Steiner, who has been distributing the indie pictures from New York.

Producer will attempt to state right his films from here.

## One Man Happy Anyway

John Hertz Felt That Way Over Par When Leaving N. Y. for Chicago

After conferences with the bankers during the past week, John Hertz left for a New Year week-end in Chicago, confident that all loans will be extended and describing himself as 'happier than I have been in the past three months.'

Although \$2,600,000 yearly savings has been so far realized in adjustments of 637 releases, Paramount's close to Hertz are confident that further adjustments scheduled to be consummated early in January will

easily double the present figure in theatre rental savings. Adjustments yet to be made, it is reported, include some of the biggest Paramount-Public properties and have been in negotiation for considerable time.

Under the rearrangements with the landlords, long-term lease agreements are being shaven down for the next two and three years, with provisions made for any unexpected upward trend in real estate values.

## Theatre Factions and Hays All Look Headed for Legislative Jam, With Dirty Side for Washington

### The Kid Was Right

Film salesman walked up to a chain theatre, asking for the manager. 'He's gone out on an error,' said the boy.

## INEXPERIENCED THEATRE MEN SENT BACK

Minneapolis, Dec. 31.

Executives in the show game are drifting gradually back to their original fields of endeavor from which they were lifted to take important posts involving duties strange to them, it is pointed out along the local railro.

Two instances in point now being cited are the latest assignments of L. J. Ludwig and Charles Perrine of Public. Ludwig was sent here from the Public New York accounting office as manager of the North-west division of theatres, despite he had had no previous theatre operating experience. He has been transferred back as head of the business and accounting office here. Perrine was switched from the accounting department to theatre operation, although he never had been engaged in any angle of the exhibiting end. He returns to the accounting department, going to Des Moines to look after this particular assignment for Public.

## SCHULBERG-PAR DEAL FINALLY MADE—8 PIX

Hollywood, Dec. 31.

Paramount has finally signed the contract under which B. P. Schulberg is to make eight pictures for Paramount release. Deal required six months to set as Manny Cohen, who handled the original deal, made last July with Sam Katz.

Before Paramount's signature was obtained Schulberg had already made two pictures under the contract and at present is working on the third.

## QUICKEST QUICKIE IN 4-DAYS AT COLUMBIA

Hollywood, Dec. 31.

D. Ross Lederman did the quickest of the quickie jobs in the industry last week when he brought in 'The Brand Inspector', Columbia western starring Col. Tim McCoy, in exactly four days of shooting time. Also, he tightened the cost on the feature, holding it down to around \$15,000, which is \$5,000 less than usually expended for these pictures. McCoy will leave Columbia on the expiration of his present contract.

## CLOSING MAJESTIC IN SAN ANTONIO FOR GOOD

San Antonio, Dec. 31.

Majestic, local RKO house, will close Jan. 12 unless further notice is responded for the holiday period, for a three-week term.

Closing is understood to have been decided as the company figured carrying charges including rental too high to meet the present income half-way.

House seats 1,000 and is one of the sight spots of the city.

Picture business will wash its linen in Washington for the first time when U. S. senators and congressmen next week will be provided with photostatic proof that letters urging federalization of the industry, which they will shortly start receiving from many of their constituents, aren't worth the paper they are written on.

The precedent of showing any part of its legislative hand is admitted not without its dangers. If major companies are willing to go on the expose record, conceding an open civil war, about the handwork of one faction in the business, then they are likely to experience a boomerang when they again get those same constituents to write against adding to the industry's tax burden.

This point has been given serious thought by strategists for the major industry, representative of the Hays organization and the Motion Picture Theatre Owners of America which are pitted against Allied Exhibitors, or the ABE Myers organization of indie exhibitors.

The time has come, the major industry believes, when it will have to fight fire with fire.

Stencils As the result Washington is being informed that Allied's letters do not represent individual thought and expression of the voters, but that rather they are strictly a formula dictated by Allied chairmen and merely copied, or slightly revised, by the American masses.

What Washington will receive through the mail will be inside instructions to exhibitors concerning the letters from voters. Two serious errors are made in the instructions, major attorneys have discovered. The first is that the 'instructions' have been sent through the mail without the signature of an organization or individual. Second is that the propaganda makes the direct statement that senators will consider federalization bills on the floor.

Identification of the instructions and their authors is held established by the fact that exhibitors are receiving them in the same envelope with a letter from James Ritter, Detroit exhibitor, who is known as a front for H. M. Richey, Myers' right hand henchman. In his signed letter Ritter, head of the Co-operative Theatres Service Corp., described by the majors as an Allied setup which is now being attacked in the courts by several indie exhibitors' law suits.

The formula, which is being generally received by theatre owners throughout the country, according to reports, has two form letters. One for when the same envelope while the second is for the average voter and exhibitor. Over both in parenthesis is this warning: 'Do not copy verbatim.'

Under the present system of things a theatre owner (unless he be financially affiliated with a chain) is forced to buy his pictures (Continued on page 16)

# 3 of the World's 5 Important Film Co.'s to Turn a Profit in 1932 Were European—Brit. Int., G.B. and Ufa

By Wolfe Kaufman

Only five important film companies in the world turned in a profit during the past year. Three of them were European companies, British International, Gaumont British, and Ufa. Gaumont British is mentioned as the strongest film company in the world at present. Which is not quite as fantastic as it appears to be.

It's been a bad year for film companies abroad that weren't very strong. It's been a great year for those that had solid foundations. Ufa and Gaumont British came out of the year stronger than ever. Only Metro and Columbia on this side of the ocean did anywhere near as well as either of these Europeans, and Columbia hasn't any theatres to worry about on the west coast.

Twenty of all kinds around both ways. The exchange thing helped the Britishers. Other things like that. But if they hadn't made a go of the year, the picture album would have worked in reverse.

England stands out in the foreign film world for the past year. British films couldn't get anywhere in the United States. But they were plenty of headway everywhere else. Especially in the British colonies. South Africa, Australia, and other countries like that are now using more British films than ever before. And liking them. Preferring them, in a number of spots, to American product for the first time in film history.

Italy spent quite a bit of time, during the past year—time and money—publishing British films. 'Buy British' was the slogan in Britain, but also in other spots of the world where 'Buy British' might mean something. Whether true or not, stage papers were fed with figures about the increase in British film distribution throughout the world. Eventually it became true. It was not only carefully planned publicity; it was carefully planned strategy. Where Hollywood product was weakest, the Britishers stepped in bravest. They made parades and they made them mean something.

At the same time they were not forgetting their home market. They were selling London on the fact that they were becoming abroad. That sales talk sold them at home as much as anything else. Then, too, they took advantage of the current situations and market and foreign exchange fluctuations. Things in Britain practically are narrowed down to two companies in the film end. (Strangely enough, also in the show end). BIP and E.B. just about have the field to themselves. BIP didn't do so well, because of a lot of losses abroad. But they did well enough to pay a 6% dividend for the year. The film company's net was a bit under \$400,000, while A.B.C. BIP's theatre company, netted just about the same amount.

Gaumont-British netted \$1,700,000 for the year and paid 6%. Same 6% was paid the year previous although the net was a good deal smaller. In other words, in the year of depression, G-B had a better year than ever since the war. In the theatre end G-B did just as well, or even better.

Inference drawn from those figures, and the figures issued by German companies like Ufa, is that the essential difference between European and American companies is that in this country film profits are being eaten up by theatre losses, while abroad the theatres are holding their own and the film profits can stand or climb.

In Germany the field is pretty nearly all Ufa. Four of the bigger German companies went under during the year—Emelka, D. L. S., Terra and Suedfilm. But Ufa paid 4% on \$7,000,000 gross profits. No mention of net profits anywhere, and likely there's a joker there, but the company nevertheless seems in good shape. Its theatres came out okay for the year, the total business of the houses increasing despite general admission cuts.

Next to Ufa is Tobis, still struggling with a reorganization, but still a pretty powerful combine. Trouble here lies largely in the fact that the

company financed too many smaller and got worthless paper for cash or equipment. If and when this paper is made good the company will be in good shape.

Then there are about 12 indie companies, none of them meaning a terrible lot but all struggling along one way or another. Asafa managed to pay 8%, but it means very little. Emelka is possibly strongest of the indies, because having quite a theatre chain. Unfortunately it's the one theatre chain in Europe that's losing money, but ought to straighten out with better conditions.

France didn't have such a good year as the British, but the country, but isn't doing too well, despite that. Fathe-Natan has both theatres and films, but the trouble here is lack of an organization. Natan himself is the company. He keeps it going, and fairly well, but it's not enough.

Strangely enough Paramount is now turning out about the largest amount of French program stuff, which, booked by Natan, is making considerable headway. G. F. F. A. is in trouble; Brauerberger-Richele lost the money they made in the theatre holdings on film, but Jacques Baile had a tough time and has just found some new money which may help straighten it out; the French seem to be trying to become a European octopus all by himself and is now in the position where one good heavy gust of wind will blow over his house of cards. If that gust doesn't come, he'll be on the top of the world. About six other companies, all smaller, and about six more that are completely negligible. Two new groups, Vidor and Comptoir Francaise that seem to have a chance but will have to prove themselves.

Italy is all red. Pittaluga manages to hold on to its domination of the market but lost money and ground. Caesare couldn't quite get started. Luporal seems to be getting a good foothold with a program of the market but lost money and ground. Caesare couldn't quite get started. Luporal seems to be getting a good foothold with a program of the market but lost money and ground. Caesare couldn't quite get started. Luporal seems to be getting a good foothold with a program of the market but lost money and ground.

At the last moment there is the report that strong Pittaluga opposition is being organized by the widow of General Stefano Pittaluga, who died about 18 months ago with the bankers stepping in.

Austria accomplished nothing for the year worth talking about. Sacha, the best company, went from bad to worse. Seemed to be in Hungary for a while, largely fostered by Osso of France, but it didn't get far. Czechoslovakia and Yugoslavia are fighting hard to establish themselves, but are facing a tough time. Governments in these countries passed strict contingents to protect the local industry with the entire American force walking out. But the localities haven't been able to handle the market for themselves as yet, and may have to give up the fight.

Spain still can't get started and the other European countries have nothing at all to offer one way or the other.

## Allied Starting 4

Hollywood, Dec. 31. Allied will start four pictures in January. Two a month has been top up to now.

Quartet slated are '11th Commandment', from G. Brandon Fleming's play, 'The Pillory'; 'A Strike at Night', by Kurt Kempler; 'Dude Bandit', Hoot Gibson film by Jack Natterford, and 'The Sphinx', by Al and De Moya.

Last named will be released by Monogram. Other three by Allied.

## Fox Publicity Shakeup

Hollywood, Dec. 31. In a general change at the Fox publicity department, four men were added to the staff by Arch Reeve, new chief.

They are Cliff Lewis, recently out of Columbia; Oliver Garver, in charge of publicity at Paramount formerly of the 'Times', and Ray Jones from Universal, in charge of stills.

Mel Riddle succeeds Garver at National Screen Service.

## Plenty R.C. Comment

All kinds and manner of comment verbally and in type followed the Radio City openings last week.

Included in the type was a very frank article by Walter Lippman of the New York 'Herald Tribune'.

Gags created out of the different events in connection with the opening were innumerable.

## HUGE PUB CAMPAIGN FOR R. C. OPENINGS

Opening of the new Music Hall and the RKQ Roxy theatres in Radio City benefited from one of the biggest publicity, advertising and exploitation campaigns known to the film biz. It was a two weeks' campaign which started in advance of the opening and continued after the Music Hall and the RKQ Roxy opened their doors. The campaign cost \$65,000, or more.

It was a well handled campaign and the publicity and particularly from the hands of Martha Wilchinskyl, under the direction of Bob Sisk, head of the RKQ advertising and publicity office. Other aides were Robert Reid, Leonard Hall and Jack Lewis.

Under orders from M. H. Ayresworth, president of RKO, the bulk of advertising expenditures went into the dailies.

There were 40 reporters from all the New York papers assigned to cover the premiere of the Music Hall. Special correspondents also from papers in Chicago, Boston, Washington, Pittsburgh and Baltimore. All the syndicates were covered. National publicity was planted in every RKO town.

There were 30 photographers from the dailies covering the spots, while from the film end the opening was caught by the several newsreels.

Broadcasting combined with this intensive advertising and publicity campaigning in the dailies. On the opening night of the Music Hall, NBC broadcast direct from the theatre. On the opening of the RKQ Roxy, waved from the theatre direct, the 'Animal Kingdom' opening picture was cut in by a cast of radio players.

On the day of the Music Hall premiere 5th avenue was lined with flags in honor of the event. Hundreds of windows had displays on Radio City.



## DICK and EDITH BARSTOW

Back Home After Successful Return Trip to Europe "These Printers Ink Plaudits Speak for Themselves"

Palladium, London, England, Jolo of 'Variety' said: "Dick and Edith Barstow—on their return here—were an even bigger hit than before and deservedly so. Their toe stepping is marvelous."

Bob "Traitor" Helen Eager, said: "The Barstows—those sensational toe tap dancers, invariably leave the customers clamoring for more after their amazing performance up and down the stairs."

NOW PLAYING LOEW'S THEATRES

New Year's Week—Fox Theatre, Washington, D. C. Picture Houses—NAT KALICHE—WM. MORRIS

Loew and RKO—IRVING TISHMAN

## Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and placed as a wrapper upon the regular weekly 'Variety'.

The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

## Carson: Wants Accounting

Los Angeles, Dec. 31. Because he could not agree with his two partners on how the profits of a picture deal should be split, Lester Carson has filed suit in Superior court against Otto Lederer and Elmer Clifton, with whom he imported two German pictures, 'Living God of the Mongols' and 'Nuri'. He wants a receiver appointed for the films and an accounting of profits.

Carson claims he invested \$12,000 in the project. Lederer put in \$2,500 and went to Germany to buy the pictures while Clifton did the editing and negotiated a distribution deal with Beverly Hills Exchanges.

## Kent and Uniformity

While Sidney R. Kent is scheduled to leave for Hollywood this month, it is reliably reported that the trip will probably be postponed until late in February, or until Kent has a final word on the industry's attitude toward uniformity.

Kent is representing major distribution in its efforts to arrive at an agreement which will be acceptable to the independent exhibitors. From present indications the platform should be finally decided by the end of January.

## Bank Sues Agnes Ayres On Note Sale's Deficit

Los Angeles, Dec. 31. Agnes Ayres Reachi is being sued in Superior court by the California bank for a \$17,750 deficiency on promissory notes amounting to \$88,000. Bank sold the former film star's property to satisfy judgment on the notes and was short the amount sued for.

Notes were executed in 1925, secured by two pieces of Santa Monica property and one in Los Angeles. Bank itself bought in all three at the sale.

## Reri in Berlin

Berlin, Dec. 20. Reri, South Sea Island native girl and star of 'Murnau's' picture 'Taboo', is at the Berlin 'Scala' as dancer, this being her debut.

Jack Curtis, New York agent, has taken over the Melick-Hobbs agency and will operate with them on a percentage arrangement. Harry Askers and John Beck go into the organization here.

Wesley Ruggles will meg 'College Humor' for Paramount.

Stanley Bergerman will supervise 'Beheaded', an org by Jack Cunningham, at U.

Universal has given Andy Divine a new seven-year option contract.

Metro has dusted off 'China Seas' with Gouverneur Morris preparing a new story.

Anita Loos and John Emerson re-appeared at Metro.

Mascot has brought in the 24-reel serial 'The Whispering Shadow' in 18 days. Al Herman and Colbert Clark megged.

Because of a salary disagreement, William Wyler is leaving Universal at the termination of his contract, Jan. 7.

Warners is signing Robert Florey to a term for which his bringing in 'The Murder Case' is less than two weeks.

Tala Birell will be starred in U's 'Black Pearl'.

Five days, to a gross of \$691, was enough for the 'Teichberg' Pasion play, at the Music Box. Picture was yanked by Sam Feinstein, who owns the court rights, and secured \$5 for his bit.

Maurine Watkins and Llewellyn Hughes of Paramount's writing staff.

Frank Morgan goes into U's 'Kiss Before the Mirror' in part previously intended for Charles Laughton.

Kay Mulvey has left Columbia's publicity department to take charge of public relations at the Huntington hotel, Pasadena.

Director William C. Menzies and Gordon Rigby and Sidney Mitchell, writers, off the Fox payroll.

Paul Martin, German director, contacted America for Fox to co-direct Lillian Harvey in 'His Majesty's Car'.

Fox recently purchased 'Dangerously Yours', by Eric Noel, which they later found was the pen name of Harry Harvey Fox, who had been discharged by the studio on the claim that he couldn't write a suitable story for filming.

Al Lewis will produce 'The Great Magoo' at Paramount.

Paramount is after Evelyn Laye to play in a Maurice Chevalier pic which will be a dramatic subject with little music.

Harry Akst goes to Fox as a composer.

Milton Gropper back in Par's scenario department, while Sidney Lazarus has been dropped.

Bernard Sec Arrested Josephine Conway, until recently secretary to Bern Bernard, RKO booker, was arrested on an alleged forgery charge. It is alleged that Bernard's signature on checks issued to acts, and the indorsements, are spurious.

Assistants Switched Junior producers switched at Paramount: Edward Blatt replaces Arthur Lubin as aide to William LeBaron, with Lubin off salary. Robert Sparks goes from Louis Lipton assistant to a similar post. (Continued on page 44)

## L. A. to N. Y.

Phil Goldstone. Ann Shaw. Elizabeth Wilson. Andy Lawlor. Claudette Colbert. Elizabeth Wilson. Kate Smith. Ted Collins. Nat Brusiloff. Jack Miller. Howard P. Fiecht. Little Messenger.

N. Y. to L. A. Max Hoffman, Jr. Jacob Kalich. Pat Casey. William C. Elliott. N. Brewster Morse.



# 10 MINUTES OR LESS 88 FILMS

## Finding Ways to Weed Out Losers

### Publix Men Concentrating on Black Again or Deluxers Out

Publix is giving study to means by which certain houses in its chain may climb out of the red they have been in consistently for two years or more. This is with an idea of either retaining these houses themselves or putting them in better business shape with a view to finding buyers or lessees.

Many problems are involved in consideration of the situation affecting numerous Publix houses, notably the deluxers, with no two exactly alike due to local conditions.

Some cities present knotty downtown first-run problems brought about of recent seasons in some cases by a deflection of potential patronage. This has been due in instances to expansion of neighborhood communities, and the building in those communities of first-run houses in competition with downtown. Los Angeles probably is the most typical of this problem, with Hollywood draining everything from downtown L. A., including transient trade.

How to get houses out of the red and into the black again, with Publix believing it can be done in some or all spots, is the reigning point at the h. o. Different policies, along with other steps considered as possibly helpful which may include readjustment of price, are being suggested.

## Mascot Feeling Drop

Hollywood, Dec. 31. With income from rentals dropping and the local production headquarters housing a large staff, Mascot is emulating the majors by trimming the overhead.

Nat Levine is combing the cost sheets and slashing wherever possible.

## SPLIT BILL N. S. G.

Separate Mat, Night Films Bring Mayfair \$8,000 Red

That experiment offered for the first time in filmdom by RKO of spotting separate films such as 'Orphan Annie' on matinees and 'Penguin Pool Murders' evenings at the Mayfair on Broadway the holiday week proved rather negative. House tumbled to \$7,100 for the week, very low. Means around an \$800 loss for the holiday week.

The double showing idea was advanced by one of the divisional heads, on plea kids might be attracted to the matinees by 'Orphan Annie' leaving the more adult film fare for the night audiences. The matinees turned out worse than the evenings, leaving the kid angle in the air at the Mayfair.

There isn't any way of telling how many of the customers may have been attracted to the Mayfair under the impression that two picture weeks were being shown at the same time. The management tried to avoid this by advertising in print and on the marquee that 'Orphan Annie' was on only daytime and the other film only at night.

In Brooklyn the trade signs were the reverse with the same separated program at the RKO Albee, Brooklyn, the house did \$1,800 one matinee last week and \$200 the same night.

## Loew's Ziegfeld, N. Y?

Loew's may take over the Ziegfeld theatre on 54th and Sixth avenue, N. Y., hard by Radio City. Negotiations are said to have been opened during the past week.

Policy in mind by Loew's is similar to the Capitol but as second choice first runs with stage shows, Cap retaining first pick. First run film problem has never existed for Loew's at its Capitol with releases most always behind.

## Publicity Hogs

Pay-off of the lens' lice at the Radio City Music Hall premiere was the entrance of a notorious publicity seeking Broadway couple who, noticing they were unnoticed, exited through a side door and made another entrance so that the snaphooters wouldn't miss 'em this time.

P.S.—They got took.

## Competitive Bids Saving to Studios On Their Own Work

Hollywood, Dec. 31. In the current move for economy all studios are having considerable work done on the lot that heretofore was handled by their own departments. Particularly is this true of set and prop building, plastering and similar technical work. Organisms which led in this efficiency move, is asking for bids on almost all kinds of work that can conveniently be done by outside concerns. Studio's own departments, which done the work unless their estimates are lower than the outside competing firms.

Excess at this studio estimate that at least \$100,000 a year will be saved by this system.

One of the principal spots where a saving is expected by this scheme is on the building of sets on location. By putting the work on a competitive basis it is expected to cut down cost of carpenters and other workers, sent from the studio, whose expense and time start from the minute they leave the lot.

Paramount also figures it is now saving \$60,000 by using a monorial system in transporting sets and material from stage to stage.

## Casey and Labor Men West

Pat Casey, film producer contact representative on union matters, left for the coast Wednesday (28). WILLIAM C. ELLIOTT, president of the IATSE, is immediately en route for the purpose of going over the situation at the studios generally and to clear up numerous matters.

John P. Nick, who went to St. Louis to spend the Christmas holiday with his family, may accompany Elliott out from St. Louis. He's an I.A. v.p.

This will be Elliott's first trip to the film capital.

## AD CONTRACTS AS UNIT

Work Done in N. Y. for Publix—Done to Partner and Divisions

Contact advertising in Publix is now direct to partnerships and divisions, with redistribution from the new step of direct to theatres as in the past. All manuals, bulletins and other supplementary advertising for the theatres are being prepared at the home office under the new step of Ed Olmsted, John Smith and Rodney Bush.

Tri-o works as a unit in carrying out ad contact duties for the entire Publix chain, including the partnerships, rather than having country split three ways between them.

## 'Yen' Next at New Roxy

A Columbia picture is slated as the second for the RKO Roxy, New York, following with opener, 'Animal Kingdom' (Radio).

Col selection, all but set for the house, is 'Elter Tea of General Yen.'

## By George McCall

Hollywood, Dec. 27. Past 12 months have seen the ranks of the indie producers dwindle to where only 10 remain turning out features consistently. They made 98 in 1932.

Three of the 10—Majestic, Monogram and Allied—got their production money on the line from the exchanges before their pictures go into work. Majestic and Monogram operate through the franchise system, whereas Allied has three exchanges of its own and takes paper for the rest of the country.

Remainder in the indie production field are George Weeks (Mayfair), George Batchelor (Chesterfield), Maury Cohen (Invincible), Burton King (Freuler Film), Albert Herman (Eagle Productions), Nat Levine (Mascot), Kenneth Goldsmith (Goldsmith Productions). Of these all except Levine sell direct to the state right exchanges. Levine has several exchanges, and specializing in serials sells in a number of cases to the circuits.

## Backing Comes Hard

Due to the lack of stability of the indie exchanges, financial backing for indie features has been difficult to arrange. Bank of America (Glenn), which formerly did a great deal of the financing of recognized indies, has turned down all deals with the exception of Monogram. Only reason the Glenn organization which led in this efficiency move, is asking for bids on almost all kinds of work that can conveniently be done by outside concerns. Studio's own departments, which done the work unless their estimates are lower than the outside competing firms.

Others have individuals contributing part of their backing and discount exchange paper for the remainder.

Production costs of the three major indies—Monogram, Majestic and part of Allied's program—run close to \$40,000 per picture. This sum has been found to give them the best results in casting, production and direction. Under that figure, \$25,000 is about standard, with one company turning them out for \$16,000, with everything bootleg.

## Complete With Majors

At the \$40,000 figure indies and they can compete with the lesser programmers of the major companies, at least in cast. Features made for the smaller figures are sold for what they are—fillers on the short end of a double bill.

During the past year indie exchanges have fallen down on picking up prints. Double billing situation is blamed for this; also the poor standard of a large number of major studio features which made the attractions only for the smaller house and twin bills.

Present unsettled condition of the picture business generally has those established in the indie ranks slightly shaky. Closing of houses plus the agitation against double billing has them figuring that their returns may be substantially diminished during the next year.

Total of 88 pictures have been produced by the indies in Hollywood during 1932. At the beginning of the year 150 were announced. The difference represents those whose hopes faded. Indications are that the independent market will absorb about 100 features during 1933, providing the double feature program is not eliminated.

## Marriage Intentions

Hollywood, Dec. 31. Notices of intention to wed were filed in the Los Angeles county court house.

Marcel Rivet, writer, and Grace Cummings, artist; Edward C. Kruger and Elizabeth I. Markley, film technicians; Arthur T. Horman, radio scenarist, and Elsie Currens; Gerald Morris, author, and Marie May, writer; Edwin Travis, studio scenic artist, and Margy Simms; William W. Watts, theatre musician, and Margaret Johnson; Ralph Erwin, actor, and Elissa Langston

## Selznick Reported All Set at Metro; Kahane's New Year's Deal Mapped

### Infrequent Road Films

Since sound came in the industry is turning out about one road show picture every other year, J. J. McCarthy, r.s. dean, calculates.

## HAYS' MEMBERS FIND FINDINGS

Following their final quarterly session in '32, Hays directors returned to their home offices confident that the year just ended had been the industry's biggest eye opener.

Members of the industry are a lot truer to each other than ever before, they believe. That not only are directors mentioning the condition of their respective companies, the same as they did of their wealth during prosperity, but that exhibitors as well are undergoing a similar metamorphosis. Now the distributor is forced to look at the owner's books.

Conversation is giving way to ink in other directions, the directors observing this among their own activities. Now questions never asked before are common and answered.

## Wait for 'Cavalcade'

No road show dates on 'Cavalcade' will be lined up until Fox has studied the results on the New York engagement starting Friday (6) at Galaxy on a two-a-day basis. Picture is considered a natural for London, however, where it was an outstanding stage hit and may be especially opened over there under supervision of Clayton Shonhan as picture Fox will contact are in Indianapolis, St. Louis and Kansas City, each premiering Jan. 13.

Farnol also goes into Cincinnati ahead of 'Kid' engagement there Jan. 13.

## FARNOL AHEAD OF 2

'Kid' and 'Cynara' Starting Out of Town—at Phila. Jan. 6

Lynn Farnol shot down to Philadelphia to set advance on 'Kid From Spain,' opening at Stanley there Jan. 6. Monday (2) he started on a trip as far west as Kansas City on additional dates for 'Kid' as well as for 'Cynara,' both Goldwyn.

First stop Columbus, where 'Cyn' opens Jan. 6. Other dates on this picture Farnol will contact are in Indianapolis, St. Louis and Kansas City, each premiering Jan. 13.

Farnol also goes into Cincinnati ahead of 'Kid' engagement there Jan. 13.

## BALK AT 'SCARFACE'

The Hague, Dec. 22. For weeks the Dutch Board of Censors has passed all the reels submitted without many cuts, but last week they put the lid on United Artists' 'Scarface.' It is not probable that it will get through when being reviewed by full board.

## GALITZENSTEIN A SUICIDE

Berlin, Dec. 20. Maxim Galitzenstein, owner of the Maxim Film company, committed suicide. He has not been accused of anything, but arranged theatre and film business. His stepbrother, with whom he worked, was killed recently in an airplane accident.

Hollywood, Dec. 31.

Though Ben B. Kahane is waiting for confirmation from David Sarnoff and M. H. Aylesworth on a new deal for David O. Selznick to remain for another year at Radio Pictures, it is understood from authoritative sources that Selznick may before Tuesday change his mind and go over to Metro as a production executive. Selznick has been talking with Louis B. Mayer and Irving Thalberg during the past few days and it is understood they are anxious to have him.

Deal which Kahane wanted okayed from New York, provided for Selznick to make 20 productions aided by Merlan C. Cooper and Pandro Berman, Selznick to continue at \$2,500 weekly with 10% of profits after productions and distribution costs were gotten for the picture.

Also understood that numerous executives, writers and directors under new setup to be eliminated from payroll as soon as their contracts expire. Howard Estabrook, who was scenario editor and wrote numerous stories, leaves Saturday. Nathan Epstein, also scenario editor, H. N. Swanson, brought in from 'College Humor,' is also out when his contract expires during January.

Included in proposed Selznick deal was agreement that increased outside products would be included among those working on Radio lot.

Kahane after disposing of the RKO Radio studio situation will take up the matter of increased production coming from outside independent on the Pathe, lot for Radio release.

## Wanger to Be Recalled By Par, Expectation

With the attitude expressed that it is only a matter of time, but that it has 'a place for him now,' Paramount, from all indications, may call Walter Wanger back to work out his original producing contract, which has another year to run.

If Wanger returns, it will be his third re-affiliation with Paramount. Twice before Wanger left and re-joined Par.

In the event that Paramount insists, Wanger will be forced to return or else forfeit a contract which pays him a minimum weekly salary \$4,600.

The Wanger-Paramount alleged breach of contract suit so far has reached only that stage in litigation where depositions have been taken. As things have existed up until now, Paramount, it is understood, has paid Wanger the difference in salary he has received in the employ of others, namely Columbia, where he has been getting \$2,800 weekly.

Wanger's contract with Columbia, with Columbia do not actually end until January 15. Then Paramount is expected immediately to exercise its prerogative over his services. On the West Coast, where he now is, it is reported that Wanger, upon the expiration of his Columbia contract, may go to either Metro or Radio.

Hollywood, Dec. 31.

Walter Wanger's future, after leaving Columbia, has not been decided. He has been conferring with Metro to join as an associate producer, and has also huddled with Ben Kahane on a possible Radio setup.

## 2 GERMAN UNITS CRASH

Berlin, Dec. 20. Two well-known film companies had to go into receivership: Messrobian and Biograph Film GmbH. Both companies could no longer fulfill their financial obligations. A friendly arrangement with the creditors is being sought.

## HOPEFUL L'VILLE

# 'King,' 'Kingdom'

## At \$17,000 and 15G

### Head Happy Balto

**High to Low**  
Drop is biggest for the Roxy, high of which is \$173,600. During the past summer it struck its low of \$28,000, not much more than 50% of its overhead at that time. Capitol, New York, has a high of \$110,400

The corner grosses hope to finally pass is curvy and long like the Wall of China. On the way gradually to its terminus, there are many things

## Prices Aid Tacoma

Rialto (FWC) (1,200; 15-25-35)—'Old Dark House' (U), and 'Handle with Care' (Fox), first half; 'Evenings for Sale' (Par), and 'Men Are Such Fools' (RKO). Expected \$2,000 is fair. Last week, 'Night Club Lady' (Col), and 'Wild Horse Mesa' (Par), first half, then 'Rockabye' (RKO), and 'Sundown Rider' (Col) for nine days, \$2,300.

## 'MAN OF OWN' 16 Gs

Lisa' (RKO). Expected to bring \$1,500, a winner. Last week Monte Carlo Madness' (1st Div.), \$1,000, very slow. For New Year's Eve this house extra at midnight with a combination screen, dance and festive program at \$2 per head. The film was the 'King of Jazz' (U) re-rival, a local band provided music and the groceries were in the form of a cold buffet.

**'Strange Interlude' is back in town**  
for its pop run rather sooner than  
expected, only about six weeks hav-  
ing elapsed since its fortnight run  
at the Auditorium. Appears on its  
way to money at the Stanley this  
week.

Stanley (Loew-UA) (3,400; 25-35-45-55-65) — 'Strange Interlude' (M-G). Figures a better chance on its pop than on its roadshow, the latter class publicity proving an aid at the pop register. Strength of Shearer and Gable may hit \$16,000, a fine mark here. 'Cynara' (UA) last week struggled to make \$11,700, fair.

**Talk' and 'Notre Dame vs. So. Calif'**  
football picture \$7,200. poor.

# Dollar' in 2 L. A. Houses \$20,000; 'No Man' 19G; 'Calgary,' at 15-25c, 8G

Los Angeles, Dec. 31. With those midnight New Year's eve performances and the half-week holiday, the first-run houses will be on its heels with 'No Man of Her Own' at \$13,000. Warners Downtown and Hollywood, playing 'Silver Dollar,' day-and-date, should garner \$5,000 and \$11,000, respectively. Opening of 'Cynara' at United Artists not at all terrific, and by no means in keeping with the usual take for a Ronald Colman picture; may hit around \$11,000. 'Handle With Care' (Fox) Pantages got a great kid play during the early part of the week and will reach an easy \$5,000. 'Animal Kingdom,' a helpful attraction for RKO, missed its New Year's eve performance and opened on the first night of Sunday, and got a more robust game than the house has drawn in some time.

**Estimates for This Week**  
**Downtown (WB)** (1,800; 25-70) —'Silver Dollar' (WB). Off to an interesting start and looks like easy \$5,000. Last week 'No Man of Her Own' (WB) just so-so with \$7,000.  
**Los Angeles (Wm. Fox)** (2,800; 15-25) —'Girl from Calgary' (RKO). 15-25 cent rating. Last week \$5,000, which is big. Last week 'Should a Woman Tell' (Maj) very weak with \$7,400, which is a profit for initial first week.  
**Pantages (Fox)** (2,700; 25-40) —'Handle with Care' (Fox). Got a great kid play from the start and with 40c top will bring in around \$5,000. Last week 'Divorce in the Family' (MGM) on first run here, fair at \$7,200.  
**Paramount (Publix)** (3,595; 35-110) —'No Man of Her Own' (Par) and stage show. With scale reduced to 75c top for loaves and night general scale 50c house looks for easy \$15,000, which is a little short of black margin. Last week 'Madame Butterfly' (Par) just so-so, bringing in around \$13,000, disappointing.  
**RKO** (2,950; 25-55) —'Animal Kingdom' (RKO). Fair to good first week. Last week 'Little Orphan Annie' (RKO) and 'The Half Naked Truth' (RKO). Both shown at RKO. Last week 'The Half Naked Truth' (RKO) better at night, new idea, showed nothing unusual; around \$7,500 with New Year's extra thrown in.  
**State (Loew-Fox)** (2,024; 25-55) —'Son Daughter' (MG) and stage show. With exceptional stage and good performance, this week for the holidays will reach around \$21,000. Very good. Last week 'Strange Interlude' (MG) did a little better than expected in getting \$15,200.  
**United Artists (Fox)** (2,100; 25-65) —'Cynara' (UA). Fair to good first week. Last week \$11,000, which is below the draw usual with Colman releases. Last week 'Divorce in the Family' (MGM) and 'William under-sea film brought the house the poorest start in its career, only garnering \$2,900.

## FRISCO FRISKY WITH GOOD BIZ

San Francisco, Dec. 31. Those New Year's eve shows padded many a gross this week and looks like several good takes around the town as 'Farewell to Arms' at Paramount, 'Animal Kingdom' at Golden Gate flash across the screens.  
Meanwhile Eddie Cantor's 'Kid from Spain' at United Artists continues at a swell holdover after accumulating big money on its first week. And 'Maedchen in Uniform' at the Geary is doing okay, too, in its debut stance.  
A number of theatres with Warfield showing 'Devil Is Driving' and others going \$15,000, strong also.  
**Estimates for Last Week**  
**Golden Gate (RKO)** (2,844; 30-40-60) —'Animal Kingdom' (RKO) and vaude. Strong at \$15,000. Half 'Naked Truth' (RKO) a fair \$12,000 last week.  
**Geary (legit)** (1,550; 85-110) —'Maedchen in Uniform' (Krimsky). Biz has been right smart with \$3,500 expected on this week after taking \$3,000 Christmas week.  
**Paramount (Fox)** (2,700; 30-40-55) —'Farewell to Arms' (Par). Hayes and Cooper an okay combo and \$19,000 is strong. Last week 'Silver Dollar' (WB) got by okay with \$11,000.  
**United Artists (UA)** (2nd week). Cantor pulling better than hereto.

## BROOKLYN DIZZY WITH FANCY BIZ; PAR, \$55,000

Brooklyn, Dec. 31. New Year's trade brisk with Paramount out to break attendance records against following big Xmas week. All houses benefited this week and grosses, in view of \$1.50 New Year's eve prices, will be favorable.  
Albee only house to run reserved seat shows for New Year's eve.  
**Estimates for This Week**  
**Paramount (2,200; 25-35-50-75-85)** —'No Man of Her Own' (Par) and 'Vanities' on stage. Packing 'em in to a gross \$55,000. Xmas week a record with house breaking all attendance records with Cantor-Jessie show and 'Madame Butterfly' (Par) at \$54,000.  
**Fox (4,000; 25-35-50-65)** —'Handle with Care' (Fox) and unit. Considerable New Year's eve help will give a gross \$13,000, very unusual for this house. Last week brutal at \$10,000 with 'Man Against Woman' (Fox) and first of locally produced stage shows.  
**Albee (3,500; 25-35-50-75-85)** —'The Boy Who Swam' (RKO). Very good. Very good at \$35,000. Last week with low with different feature for matinee for kids, 'Little Orphan Annie' (RKO) didn't help get any adults, either. A disappointing \$13,900. The idea was o. k. on paper but just didn't work out.  
**Metropolitan (2,000; 25-35-50-65)** —'Son Daughter' (M-G) and vaude. With no heavy draws but weekend \$25,000. Xmas week with 'Fast Life' (M-G) down to \$21,000.  
**Downtown (WB)** (3,500; 25-35-50) —'Silver Dollar' (WB). Looks like an excellent \$20,000. Last week 'Match King' (WB) at \$17,200, very nice.

## Columbus Cheery, with Midnite Mats, Holiday

Columbus, Dec. 31. One heavy week is to follow another in this man's town, with plenty heavy breaks coming the week of New Year's Eve. Due to the holiday day's extra shows starting off the current session.  
Midnight performances doing especially well this year as the city officials decided to enforce the no-dancing Sunday law and closed all nightclubs and nightclubs.  
Several dance spots pulled a last minute hot one, however, and took a rap with a small fine, thereby giving the customers something for their \$10 per couple.  
Last week the lid went off plenty, with midnite special wild vaude to all and sundry particularly because of its stage unit. 'Animal Kingdom' (RKO) on the way to continue doing right by the same theatre this week, with 'Silver Dollar' and 'Strange Interlude' at top prices also doing better than good.  
**Estimates for This Week**  
**Palace (RKO)** (3,074; 35-55) —'Animal Kingdom' (RKO) and stage show. With show getting six bits better than good, this week should get \$12,000 for the week. Last week 'Rio Rita' on stage and uptown New York (Wm.) garnered net \$11,800.  
**Ohio (Loew-UA)** (2,500; 25-40) —'Strange Interlude' (MG). After roadshow run here, off nicely at pop prices. Looks like good \$10,000. Last week 'Fast Life' (MG) built up to \$8,600.  
**Broad (Loew-UA)** (3,000; 25-40) —'Madam Butterfly' (Par). None too forte with \$7,000 in sight. Last week 'The Half Naked Truth' (RKO) heavy for house at \$10,400.  
**Grand (Neth)** (1,100; 25-40) —'Silver Dollar' (WB). Awaits to reach second and should hit easy \$5,000 at least. Last week 'Central Park' (WB) fell off to mid \$4,000.  
**Hartman (Globe)** (1,400; 50-165) —'Sign of the Cross' (Par). Held over for second week at \$1,650 top, should do but little less than last week when fair enough \$11,500 got off the b. o.

fore and after first week's swell \$13,900 this \$16,000 still okay.  
**Warfield (Fox)** (2,700; 25-55-65) —'Devil Driving' (Fox) and stage show. Last week \$11,000. Last week was nearly \$14,000 on 'Handle with Care' (Fox).  
**Mission (Fox)** (35-55) —'Silver Dollar' (WB). Moved over from the Par, maybe \$6,000. House due to close. New Year's reverting to landlord who probably will operate it independently. Last week 'He Learned About Women' (Par) drew poor \$4,000.

## B'HAM BOOMS Holiday's Extra Impetus a Boom Generally

Birmingham, Dec. 31. Every show in town had a New Year's eve frolic of some sort. Ritz using radio talent while Alabama added an indoor unit especially for the midnight show.  
Holiday business pretty good.  
**Estimates for This Week**  
**Alabama (Wilby-Kinsey)** (2,800; 25-40) —'No Man of Her Own' (Par). Gable is good for around \$5,000. Last week 'Farewell to Arms' (Par) missed with \$1,900.  
**Ritz (RKO)** (1,600; 25-40) —'Animal Kingdom' (RKO). Ann Harding should help. A better than usual week, \$3,500. Last week 'Half Naked Truth' (Radio) and 'Sporting Ace' (Radio) around \$3,000.  
**Strand (Wilby)** (800; 25) —'Mask of Fu Manchu' (MG). These mystery stories usually set a pretty good rate, \$1,800. Last week 'Pack up Your Troubles' (MG) went over nicely for \$1,900.  
**Empire (BTAC)** (1,100; 25-40) —'Sherlock Holmes' (Fox). Another mystery good for \$2,000.  
**West (Crosby)** (1,000; 25-40) —'The Crooked Circle' (WW). Not so hot, \$1,800.  
**Galax (Wilby)** (500; 15-20-40) —'The Moon' (M-G) first half and 'Malay Nights' (M-G) second half. Both good for total of \$1,000.  
**Headquarters (RKO)** (2,000; 25-40) —'The Hell's Headquarters' around \$850.

## ST. L. DUSTING OFF UNUSED SEATS

St. Louis, Dec. 31. The depression is over. At least temporarily, for the cinema. This week, with prospects, grosses even better than last week. Low prices and added attractions brought the crowds to all of them. New Year's eve, and good bills for most houses will hold things for the rest of the week.  
Fox, with return of Clara Bow, is away out in front, although Loew's State with 'Strange Interlude' is not far behind. The full billings of theatre not occupied in months. They stood in line in rain on opening day to buy tickets, and long before first show started. Theaters were announcing standing wait for all seats.  
**Estimates for This Week**  
**Ambassador (WB)** (3,000; 35-50-65) —'Lawyer Man' (WB) and vaude. Good at \$10,000. Last week 'Uptown New York' (WB) \$9,000.  
**Fox (Fox)** (6,000; 25-35-50) —'Call Her Savage' (Fox) and F-M unit. Clara Bow doing the trick here for over \$10,000. Last week 'Handle with Care' (Fox) \$15,000.  
**Loew's State (3,000; 25-35-50)** —'Strange Interlude' (MG). Looks like a week, probably up to \$14,000. Last week 'Fast Life' (M-G) \$11,000.  
**Mission (RKO)** (3,500; 25-35-50) —'Animal Kingdom' (RKO). Good \$11,000 in view. Last week 'Farewell to Arms' (Par) and 'Breach of Promise' \$10,000, o.k.

## Two L. A. Agencies Split

Hollywood, Dec. 31. Two agencies dissolved with the new year.  
Wurtzel and Ullman broke up with Harry Wurtzel continuing the agency, and S. George Ullman probably going into production. In dissolution of the Mayer-Lancaster outfit, Jerry G. Mayer continues on his own. John Lancaster, ill for some time, may take an extended vacation.  
**Browning's MG Finale**  
Hollywood, Dec. 31. Metro finally decided that Tod Browning, instead of Russell Mack, ought to direct 'Riviera', from the story by Jack McDermott.  
Yarn is in for another rewrite, with Carey Wilson making the latest treatment. Studio is undecided as to whether to cast Clara Gable or John Gilbert for the lead.  
If Gilbert is chosen for the part it will be his last Metro picture, his career then being up, same situation also being true of Browning, the director.

## JACKSON GETS 'CRUISE'

Hollywood, Dec. 31. Fox has put 'Pleasure Cruise', originally written by Guy Bolton, in for a rewrite by Horace Jackson. Frank Tuttle will meg.

## Indpls. Bullish with Gable Pix; 'No Man' Plus 'Sally' Maybe 20G's

Indianapolis, Dec. 31. Holiday biz in some spots good, others not so. But as always the good shows are reaping the works. Gable's picture, 'No Man of Her Own' and 'Sally' stage unit at Indiana, and 'Strange Interlude' at the Palace, are fighting it out for honors, with 'Silver Dollar' (Robinson) at the Circle in second position.  
The Lyric with 'Robber's Roost' and Singer's Midgets on the stage, is due for good New Year biz, because of the kids. Indiana staged a '5c show' New Year's eve, while other houses had regular priced runs through the midnight hour.  
**Estimates for This Week**  
**Apollis (Fourth Ave.)** (1,100; 25-35-50) —'The Hell's Headquarters' (RKO). Will reap around \$3,000, good. Last week 'Conquerors' (RKO), fell by the wayside and ended up around \$2,800.  
**Circle (Skouras-Publix)** (2,600; 25-35-50) —'Silver Dollar' (PN). Has been reaping reams of publicity and should go over with a bang, maybe around \$3,000. That is something at this spot. Last week 'Farewell to Arms' (Par), closed with neat \$7,000.  
**Indiana (Skouras-Publix)** (3,300; 25-35-50-65) —'No Man of Her Own' (Par) and 'Sally' on the stage. With the prosperous ending of 'Irene' on the stage last week at \$11,000, this picture will probably be expected to do better. Increased exhibition and advertising, maybe \$20,000. 'Irene' had a cover story on screen.  
**Loew's Palace (2,800; 25-35-50)** —'Strange Interlude' (M-G). Maybe hit around \$9,000 for new spot at this spot.  
**Lyric (vaudeville)** (2,600; 25-35-50) —'Robber's Roost' (Fox) and Singer's Midgets topping the stage bill. Good kid pull as well as adult and should net around \$10,000. Last week 'Handle With Care' (Fox) and vaude, dropped to \$7,000.

## NEWARK'S ALL THREE COMBOS TO HIT 18G'S

Newark, Dec. 31. RKO has settled with the unions and Proctor's has opened with vaude. This week will see three regular houses besides the Shubert. Warner has decided to keep pictures alone in its line, and the Terminal has gone double features.  
The Shubert, which is still doing nicely, has given notice, but this probably means nothing. Proctor's, Loew's and the Newark will doubtless lead this week, with ap-proximately \$15,000. All are giving extra shows Saturday and Sunday. What vaude means to the Newark is shown by their leading the box office with \$15,000.  
**Estimates for This Week**  
**Branford (WB)** (2,962; 15-55) —'Lawyer Man' (WB). On six days should hit \$15,000. Last week, eight days, 'Silver Dollar' (FN) close to \$11,000.  
**Capitol (WB)** (1,200; 15-25-35-50) —'Prosperity' (MG) and 'False Faces' (WW). Should ring the bell with \$7,000 or better. Last week 'Red Dust' (MG) and 'You Said a Mouthful' (FN) swelled at \$6,900.  
**Little (Cinema)** (239; 25-40-50) —'Virgins of Bala' (Prin) and 'Blame the Woman' (Prin). Holding for second week, with maybe \$7,700. Last week fair enough at \$1,600.  
**Loew's State (2,700; 15-75)** —'Fast Life' (MG) and vaude. With extra shows won't be much under \$18,000. Last week 'Flesh' (MG) and first week of vaude okay at \$15,000.  
**Mosque (WB)** (3,281; 15-25-30-35-40) —'Rockabye' (RKO) and 'Match King' (WB). Ought to reach 5,500. Last week on four days 'Conquerors' (Radio) and 'Trouble in Paradise' (Par) and radio show \$3,100.  
**Newark (Adams-Park)** (2,848; 15-99) —'Madame Butterfly' (Par) and vaude. Should be fine with close to \$18,000. Last week 'I Had a Million' (Par) and vaude good with \$14,400.  
**Proctor's (RKO)** (2,300; 15-25-35-55-65-75) —'Half Naked Truth' (RKO) and vaude. First week of vaude in natural vaude house should reach \$15,000. Last week 'The Hell's Headquarters' (RKO) not quite \$9,000.  
**Terminal (Skouras)** (1,300; 15-50) —'Me and My Gal' (Fox) and 'Daring Danger' (Tower). Last week \$5,500. Ought to be good for \$5,500. Last week Bow strong in 'Call Her Savage' (Fox) for \$6,000.

## Fogbound Pitt Is Getting Its Share at B. O.'s

Pittsburgh, Dec. 31. Rain and fog, the bugaboo of flying, has become the bugaboo of the picture business around here. Last few nights have produced densest fogs in history of city, with driving extremely dangerous and several fatal accidents resulting for some of those brave enough to venture out. Gable's picture, 'No Man of Her Own' and 'Sally' stage unit at Indiana, and 'Strange Interlude' at the Palace, are fighting it out for honors, with 'Silver Dollar' (Robinson) at the Circle in second position.  
The Lyric with 'Robber's Roost' and Singer's Midgets on the stage, is due for good New Year biz, because of the kids. Indiana staged a '5c show' New Year's eve, while other houses had regular priced runs through the midnight hour.  
**Estimates for This Week**  
**Apollis (Fourth Ave.)** (1,100; 25-35-50) —'The Hell's Headquarters' (RKO). Will reap around \$3,000, good. Last week 'Conquerors' (RKO), fell by the wayside and ended up around \$2,800.  
**Circle (Skouras-Publix)** (2,600; 25-35-50) —'Silver Dollar' (PN). Has been reaping reams of publicity and should go over with a bang, maybe around \$3,000. That is something at this spot. Last week 'Farewell to Arms' (Par), closed with neat \$7,000.  
**Indiana (Skouras-Publix)** (3,300; 25-35-50-65) —'No Man of Her Own' (Par) and 'Sally' on the stage. With the prosperous ending of 'Irene' on the stage last week at \$11,000, this picture will probably be expected to do better. Increased exhibition and advertising, maybe \$20,000. 'Irene' had a cover story on screen.  
**Loew's Palace (2,800; 25-35-50)** —'Strange Interlude' (M-G). Maybe hit around \$9,000 for new spot at this spot.  
**Lyric (vaudeville)** (2,600; 25-35-50) —'Robber's Roost' (Fox) and Singer's Midgets topping the stage bill. Good kid pull as well as adult and should net around \$10,000. Last week 'Handle With Care' (Fox) and vaude, dropped to \$7,000.

**Estimates for This Week**  
**Davis (WB)** (1,700; 15-25-40) —'They Just Had to Get Married' (U) and 'Hell's Highway' (RKO). Dual bill looks like a gross of \$17,500, with former picture failing to get the kids, as expected.  
**Fulton (Shea-Hyde)** (1,750; 15-25-40) —'Thrill of Youth' (Invincible). Weak indie programmer is going to have plenty of difficulty doing \$15,000, not so forte. That's not counting New Year's eve midnight show, when 'Uptown New York' (W-W) comes in for the big performance. Last week 'Me and My Gal' (Fox) wound up strong to exceed \$5,850.  
**Penn (Loew-UA)** (3,300; 25-35-50) —'Strange Interlude' (M-G). Quick return for this one, picture having roadshowed at the Aldine only a month ago. Didn't get much at \$1,500, so there should be some trade around for it at popular prices, \$15,000 in sight, with two midnite shows. The picture has possibility of going even beyond that. Last week 'Cynara' (UA) all right.  
**Stanley (WB)** (2,800; 25-35-50) —'Bitter Tea of General Yen' (Col). Practically a sell one, who knows how far overboard on advertising and netting a net opening. One of Columbus's best efforts, should manage to hold over \$15,000.  
**Union (WB)** (2,800; 25-35-50) —'Bitter Tea of General Yen' (Col). Practically a sell one, who knows how far overboard on advertising and netting a net opening. One of Columbus's best efforts, should manage to hold over \$15,000.  
**Warner (WB)** (2,000; 25-35-50) —'Lawyer Man' (WB). A weak entry, but Powell and Blonell may help out. Will be lucky to get near \$5,000. Last week 'Silver Dollar' (FN) at \$10,500 best here in a long time.

## HUBS B. O. LIKE GOOD OL' DAYS

Boston, Dec. 31. Boston's rialto rang in the new year by putting on the bravest from the marquee has borne in many a moon. Every major house has box office written all over its program, 'em, and great week! 22 saw an upturn in quite decided fashion, emphasized in houses where the attractions were stand-ard or below. Sentiment is generally optimistic on the basis of queries forming in some places.  
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# INDIE THINGS' BEST BREAK

## GOOD WEATHER, DITTO PIX, SO PROV. IS OKEY

Providence, Dec. 31. Continued mild weather and fairly good film fare augurs another good week. Holiday trade bolstering grosses, and chances are that stand will come out okay when final inventory is taken. New Year's midnight shows at all stands giving the box office a good toe hold.

Big came back pretty strong last week after a siege of exceptionally low grosses for weeks. Some of the houses on the main stem were unable to shake off the dearth despite all efforts at bellyhooping bills above the usual standard.

For the first time since start of the season there will be no legit attraction in opposition to the film houses. Nevertheless the picture stands will have plenty to worry about with the Albee, where there seems to be no let up regardless of the conditions.

Grosses seem to be pretty well distributed this week, although there may be one or two spots out in front. The leaders with 'Farewell to Arms.'

'Strange Interlude' is back at popular prices, but gross is not expected to startle anybody.

Estimates for This Week  
RKO Albee (2,300; 15-60)—'Animal Kingdom' (18-60). Harry Delmar's revue. Good show and plenty of takers. Midnight show New Year's Eve. 'Farewell to Arms' at \$1.10 should bring the week's takings well over \$10,000. Last week 'Half Naked Truth' (Col) was well at \$10,000.

Fay's (1,600; 15-55)—'Handie With Care' (Fox) and vaude. Big not as good as what this house has been having, but gross is expected to touch at least \$5,000. Okay. Last week 'Robbers' (Fox) but should stage circus got the kiddie trade and was nice at \$7,000.

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## Capital in High; 'Frisco Jenny' \$20,000; Fox 25G

Washington, Dec. 31. Fox continuing to get breaks during holiday season. B.O. last week soared to beautiful \$27,000 with 'Cynara' and best all-around stage bill of season. House broke precedent and ran only midnight show in town Christmas day, which helped, but only drew \$800.

Palace said to record low last week with 'Madame Butterfly'. Pic was too airy for mob and dramatic high apex drew laughs.

Rialto opened Christmas day after two-week layoff with 'The Mummy' and led all straight pic houses to tune of \$9,000. Karloff has stranglehold on kids here, and house's straight 26s for the youngsters brought 'em in droves.

Keith's coming out on top for holiday weeks through juggling four houses within two and a half weeks. Plan of spotting openings between those of other houses made money for them. Karloff got nice break starting 'Animal Kingdom' New Year's eve at late show as only new pic in town.

Estimates for This Week  
Earle (Warner) (2,424; 25-30-40-60-60). 'Frisco Jenny' (FN) and vaude. Two days of holiday prices (Mon. \$20,000; Tues. \$20,000). Last week 'Lawyer Man' and 'Tastyest Jesters' took licking with \$15,000.

Palace (Loew) (3,363; 25-30-70). 'Strange Interlude' (MG). Should get \$19,000. Last week worst of season with \$5,000 for 'Madame Butterfly'.

Fox (Loew) (3,434; 15-25-35-60). 'Fast Life' (MG) and vaude. Still riding on top of holiday season, headed for nice \$25,000. Last week 'Cynara' (UA) was only show to open well on Friday and Saturday before Christmas, and turned in \$27,000.

Keith's (RKO) (1,830; 15-25-35-60). 'Animal Kingdom' (RKO). Opened with midnight showing Saturday and will see nice \$9,500. Last week six days of 'Half Naked Truth' (RKO) got acceptable \$7,000.

Rialto (U) (1,840; 25-35-60). 'The Mummy' (U). Going into second week and should get \$5,500. Last week with 7 shows a day, six days made \$9,000.

Earle (Warner) (1,583; 15-25-40). 'Silver Dollar' (WB). Fair with probable \$5,000 for second week. Last week got \$6,500.

Columbia (Loew) (1,332; 15-25-40). 'Heritage of Desert' (Fair). Headed for nice \$3,800. Last week 'Racketty Rax' (Fox) did well with \$3,500.

## No Cut for U Soundmen

Hollywood, Dec. 31. Universal withdrew its threat to cut the salary of soundmen 15% in face of a veiled threat by the union to strike.

Cut was supposed to become effective along with a general salary slash in all departments. Change of heart followed the recommendation by Pat Casey, picture company union contact that the pay of this craft be undisturbed.

## Danny Dare On Numbers

Hollywood, Dec. 31. Danny Dare will stage dance numbers for 'The Magic Rug' (Metro).

chance to put Palace back to the \$10,000 mark. Last week 'Tues' (Fox) with Farrell-Gaynor draw, grossed \$12,000, a fine pick-up. Capitol (EP) (2,700; 60)—'Conquerors' (Radio), and 'Most Dangerous Game' (Radio). A better than lately back that should gross \$10,000. Last week 'Mouthful' (WB) and 'They Call It Sin' (WB) did nice gross at \$10,600.

Loew's (FP) (3,300; 75)—'Secrets of French Police' (Radio), and vaude. Another mystery picture but vaude is good and should gross \$13,500. Last week 'Ma and My Gal' (Fox) though badly slashed and vaude with special matinees grossed \$14,500.

Princess (CT) (1,900; 35-60)—'Kid from Spain' (UA), and 'Speed Demon' (Col). Bringing the Princess back to the big time at \$11,000. 'Frightened Lady' and 'Criminal at Large', both British, grossed \$7,000.

Imperial (Franco-Film) (1,900; 50)—'Enlève-Moi and 'Cain'. May get \$2,200. Last week 'L'Express' should run around \$1,500. Last week 'Embrasse-Moi' and 'Sergeant X' grossed \$1,200.

Cinema de Paris (Franco-Film) (50)—'Si Tu Veux' and 'Gloria'. Should run around \$1,500. Last week 'Embrasse-Moi' and 'Sergeant X' grossed \$1,200.

## By Tom Waller

There's a reason why the 5-5-5 platform, considerably augmented, got through after two years of tossing. There's a reason why, some time or another, everyone connected with the business visits the Hays Office. And there's a reason why the independent exhibitor is back on the throne he occupied slightly over a decade ago as the most important factor in the exhibition end of the picture business.

The indie exhib looks to be entering 1933 for the biggest year; that is if he watches his step. This time it would seem, more than at any other, he is being compelled to watch his step for the next three years by the terms of the very platform which the leaders of his majority have accepted.

Just two years ago major distributors were telling their salesmen that the indie didn't count for more than 15% of the industry's revenues. At this time the same distributors are correcting this to 65%, and before the winter is over it is predicted that it will again be corrected up.

Why or how did the indie climb back? At first thought, and partly true, depression worked automatically for them. Major circuits found home office operation wasn't so good. And then they decided it would be better to divorce it, until now the big circuits, directly controlled, total slightly over 1,000 theatres. This number, according to circuit authorities, will be nearer 500 by spring. On this depends how may be figured the Fox-Skouras houses.

The individual initiative of the individual indie was little more or less on general industry matters than in other years. Singly the indie complained a little more than usual. He went into court more often, most of the time being hailed there by the distributor. Contract suits, in fact, that hadn't gone much over a dozen a year before the Thatcher decree, ran into the hundreds in 1932. And the distributor had to pay out a lot more money to effect other collections that didn't reach judgment.

Anti-Trust Agitation  
It cost the distributor another pile to keep track of indie tendencies toward Federalism. Anti-Sherman suits showed all times had been by the indie during the past year than in any combined three or four years before.

The distributor knew that something must be done. The scope of things must be changed. A platform must be adopted that would not only keep the indie away from

the courtroom, but which would satisfy him that home rule was better than dictation from Washington.

How to arrive at such a platform was another matter. Legality the round table had to be abolished. That, more than anything else, was why the 5-5-5 was tabled, then revised and adopted after the new record showed all times had been made among individuals and not among groups.

Another throne was in many indies as well as the distributors. This was the organization, Allied Exhibitors. It was credited through its leaders with burning a couple of states.

(Continued on page 66)

## Skouras Renew on Fox-WC

## Brothers Will Continue Operating Large Western Theatre Chain

### 2 YRS. FOR BOMBER

Carroll Pleaded Guilty in Tacoma

Tacoma, Dec. 31. Two to five years was handed to George James Carroll, alias George O'Brien, for the disastrous bombing of the Community theatre, local nab house, Sept. 7, when the entire front of the nabe was blown out with a loss of \$15,000.

Carroll was arrested in Spokane shortly after the bombing and when arraigned pleaded not guilty. He decided to withdraw this plea, plead guilty and throw himself on the mercy of the court. It was found he was on parole for auto theft at the time of the bombing.

Charges against Joe Chackly, arrested as an accomplice in the theatre bombing, and held in jail, was released for lack of evidence after Carroll had made his speech.

### Akron Indie Bombed

Akron, O., Dec. 31.

First theatre bombing in a year did \$250 damage to the Southern theatre Dec. 26. Ticket booth was shattered and front wall of theatre scarred.

U. M. Gill, owner, says he knows no reason why the house should be bombed. There has been trouble over union projectionists.

No one hurt as the theatre had closed for the night.

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(Continued on page 66)

Los Angeles, Dec. 31.

Skouras Bros. will continue to operate Fox-West Coast for at least another year. Savings of \$450,000 have been effected by the brothers in the 11 months they have been operating the house for Fox, and Sidney Kent has renewed the agreement in view of that showing.

To further tighten up the operations, effective Jan. 1, the Southern California district, comprising seven divisions, will be reorganized into three divisions with district supervisors eliminated. City managers will be reinstated in a number of towns, including Pasadena, Glendale and Long Beach.

Albert Hansen, division manager for Southern California, becomes Los Angeles city manager. George Bowser, Los Angeles division manager, takes charge of a division covering Long Beach, Santa Monica and Santa Barbara. Dick Dickson, Los Angeles division manager, takes charge of a division covering Long Beach, Santa Monica and Santa Barbara. Dick Dickson, Los Angeles division manager, takes charge of a division covering Long Beach, Santa Monica and Santa Barbara.

Reeves Espy, in addition to operating the de luxe house on the coast, will supervise first run bookings for the circuit and continue as assistant to Charles Skouras.

John Grauman, with relinquish supervision of Loew's State, Pantages and United Artists to devote his entire time to the Chinese. This opens Jan. 13 with 'Cavalcade'.

Hal Neldes was dropped as district manager for Pasadena, Glendale, and surrounding territory to become city manager for Glendale. Fred Harpapp, manager of Westwood Village theatre, promoted to city manager at Pasadena, and Marty Schwartz, managing the territory, Arch Bowles, San Francisco division reduced from four to two districts with Northwest division also to be realigned when Frank Newman, division manager, gets here Tuesday (3) from Seattle.

Arizona Division will continue as heretofore with Tom Soriero in charge, and E. V. Sturdevant will continue as city manager in the San Diego territory.

Rocky Mountain division under Rick Rickerson, reduced from four to three districts with Will Steege resuming direction of the Montana territory. Arch Bowles, San Francisco division reduced from four to two districts with Northwest division also to be realigned when Frank Newman, division manager, gets here Tuesday (3) from Seattle.

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## Lets Go Strand, Cinsy

Cincinnati, Dec. 31. RKO has terminated its lease on the Strand, 1,200-seat house in Walnut street, near 8th.

Theatre is owned by several men who were associated with the late Rud Winkler, and can be sold outright. Reported Strand may reopen soon with grind pictures at 15c operation by a small party of stagehands.

## Swanson's at Rivoli?

Gloria Swanson's British-made picture, 'Perfect Understanding,' may strike at Rivoli, New York, to follow 'Cynara'. Print is expected in New York about Jan. 3, at which time it will be more definitely decided.

Rivoli date comes as a likelihood because of the necessary rentals on the Jolson picture, with no other UA film ready at this time.

## HAPPY NEW YEAR WEEK IN MONT'L; 'ARMS' 14G

Montreal, Dec. 31. Everything brightened up here last week and outlook is for good week currently with New Year's eve shows, despite some police interference, appreciably helping grosses. Best shows in months being featured.

'Farewell to Arms' at the Palace, 'Kid from Spain' at Princess and a hygiene picture, 'End of the Road,' with huge bellyhoo for police, clergy and doctors, at His Majesty's, are sure to Jack up grosses. Chance of Palace reaching old figures around \$14,000 and Princess good for \$11,000. Capitol back better than average.

Nabes showing better returns last week should also improve.

### Estimates for This Week

His Majesty's (Ind) (1,600; 50-85)—'End of the Road' (Ind). Sex hygiene picture, 'End of the Road,' with huge bellyhoo and will gross on a four-day grind well up to \$10,000. Last week 'Green Path' (legit) on low-ered prices picked up nice \$2,500.

# Problems of the Film Industry

By Sam Shain

Looking back on the film industry for the past two years and trying to see ahead, the view is advanced that when it comes down to brass tacks the one way to gauge the financial problems of the film industry is to scatter and analyze the inherent squawks of show minds as they are currently heaped.

In the most essential phases, the financial problems of the film industry are not unlike the present problems of other industries. The financial problems of the film industry are operating problems.

Roughly, the financial investment in the film business may be estimated to run above \$1,000,000,000. About half of this amount is spread through the major companies. It is an assured fact that there will no further money outlay in the film biz by the bankers or through the investing public, until the film industry can demonstrate that these investments will be reasonably secure and safe, and the film biz is on a sound basis.

That's a simple thought. The estimated weekly b. o. for an estimated 14,000 theatres is around \$6,000,000. That's all cash and for the week would amount to around \$300,000,000. The film biz has got to shelve down operation so it can continue and make a profit within this figure which is plenty big no matter how looked at.

Two Divisions  
Analyzing the whole situation in detail would take volumes, but wise insiders of show biz can grasp a concise picture of the layout by dividing these problems into two classes:

Problems that have grown out of the depression period;  
Problems that are basic with the film industry.

Remedy is reorganization. In Wall Street they call it deflation. Those who may stand in the way of such deflation are apt to disappear from the show biz map. With the bankers now actively having the say-so, there is none to gainsay this. The film industry has certain eternal examples of the law. Lawyers are very pointed instance occurred only a couple of months ago.

These financial mentors are ready to shy off any and all perspectives. To these the bankers speak bluntly that they will be replaced by others right from the fold of show biz, very young men, but certainly knowing men, if necessary.

It's an ultimatum and known. Reorganization Overdue  
Shownmen, practical, are unanimous in their outlook that had talkers not arrived in that momentous fall period of '27, the industry and the film biz would have come regardless. Talkers delayed the shift and talkers also changed the trend and attitude of investment operation to such an extent that operators of the film biz completely lost their basic perspectives, that brought them into the biz.

Next in the history of show biz was such property known as in the early days of the rush of talkers, and showmen lost their business sense. They began to ride with the tide. Expansion set in and mergers followed. More were planned until the film biz grew unwieldy on the major side.

That novelty of the talkers for about two years afterward was so attractive to the public that the box office was able to stand any kind of overhead.

Everything Up  
Attendance became automatic. Theatre audiences of film houses were estimated at high as 100,000,000 weekly. Cost increased in production. Theatre chains grew while the electric heaped added overhead millions on top of the already heavy operating budgets of the film industry.

That electrical end must still be adjusted. Rather than paying a royalty on costs and seating to the electric, the companies, to save themselves as well as the electric, may have to co-gather on a system whereby royalties will come out of the profits rather than the original costs.

Another way is for the film industry as a whole to organize a patent board and, through purchase or on a royalty system, negotiate for inside film control of the talker patent rights and, as a result, the bankers may work out that angle.

Overseating was caused in the expansion era, and mostly that over-

seating exists, since much of it is in the larger cities, where the expansion of the major chains was concentrated. Overcoming this can be accomplished only through two means:

Decentralization;  
Pooling.  
Before decentralization, however, the industry has got to find means for spreading interest costs and extending mortgages, besides reducing property rentals. In many spots none of these objectives can be had. An alternative is receivership.

As the number of theatres decreased, company income from film distribution decreased but film costs still remain high, at least higher than is feasible for a paying business.

Today and for a long time past, it has been estimated that the general industry b. o. is 30% under. The film biz has got to consider that this drop will not come back in a day, a month, or a year. Herein the industry must get together on a realignment of admission scales wherever feasible.

Studies' Unit System  
While decentralization may be most aptly applied to theatres, it can pertain to the studio. Others call it the unit system when talking of studios.

What and how to deduce is another thing. This can be divided into two classes.

Flexible investments;  
Inflexible investments.  
Among the flexible investments are studio costs, film production and salaries.

The inflexible investments comprise theatres, real estate properties and exchange systems. Pooling of exchange systems is equally applicable as pooling of theatres. It's a part of the reorganization.

Decentralization of theatres is a fact also, and the unit system is coming into vogue rapidly. But the operation of a unit system and its ramifications are varied.

Through all this analysis, the one aim that's uppermost is that inference that the film biz, from the mkr company end, at least, has got to get back to making motion pictures.

Holding Down Costs  
It can't operate theatres as the chains have been operating. There it was either that the theatres were being operated for the studios with which the houses were affiliated or vice versa. Each side always had its alibi.

Defining flexible investments like studio costs and film production is comparatively simpler than reorganizing theatre setups and exchange systems. Picture production could be held down through the unit system by having the unit pro-



**BARRY BARRINGER**  
Writer "Death Kiss" for K. B. S. "Kid Gloves" for Universal

ducer personally responsible in his pocket for overstepping the cost budget.

The question of salary adjustments is a problem of a tougher shade. It is simpler with executive salaries than with talent. It may be that the studios may have to agree on a central booking office for principle players and featured persons such as is being contemplated by the variety circuits at present.

Man-Power  
However, at the studio or in vaude, a central booking office is valuable and will only help avoid worries and injuries to an already ailing b. o. system unless the proper man-power is picked for the job.

That man-power problem is a general one with the film biz. Perhaps it may be unevenly divided, so to speak, with one firm having most of the better minds, but more nearly the cause of the uneven spread or the lack of man-power is due to the neglect of the company heads who have not seen to it that man-power was developed in the biz.

Setting of all these angles and numerous others will tend to impel producers and operators to concentrate on making entertainment universal rather than specific. The entertainment that sells at a profit is the universal appealing kind and not the risky or limited appeal type.

Foreign  
What the industry can do about its foreign entanglements is almost anybody's guess. Foreign end is in the hands of politics - foreign politics mostly. The debt situations have served only to make the various situations so much more difficult for American business interests, including films.

Ever since the Dec. 15th debt payments got under discussion be-

tween the foreign nationals and the American government, there has lurked the danger of a possible embargo on exchange by the British government and France. It is the general estimation held here about the British folks that they are too intelligent a people to go for such an embargo, but nobody can speak for the French.

That embargo thing is all-important in the foreign end of films, just as other business. On the other lines, companies in big business can negotiate an exchange of product, and know how to handle it. But, if films for instance were exchanged for wool in London or Australia, who in the film biz would know how to handle the wool.

There is the suggestion that the American companies might just pull out of their foreign situations. They could give up their foreign exchange systems and let go of their foreign exhibition interests to native operators, with the usual book-keeping guard for American films.

Objections to such a plan are easily found, yet by the American film companies restricting the selling of their product mostly in New York, they could not only circumvent the money embargo bugaboo which nearly a dozen countries have already set up, but at the same time they could have a firm which could relieve themselves of an expensively created and operated distribution system abroad.

So far as American theatre operators are concerned, it may or may not be wise to give up such houses, everything dependent on the particular situation involved. There can be no doubt that the spots and owned by American companies should be permitted by them to be operated by the foreign nationals.

On the other hand in countries where a money embargo exists and where the local theatre situation is such that profitable operation is not possible, the American companies would be forced to give up the theatre properties. A striking example of this is in Australia.

During the era of silents when the American companies controlled about 90% of the world's film distribution the income from foreign sources may have amounted to over 40% and in cases up to 50% of the American companies' annual gross incomes.

Foreign Gross Now But 20%  
Today the income from foreign sources is estimated to reach under 20% and may even be as low as 15%. There isn't a single individual here or abroad who has any exact idea or information as to the actual income which American companies are receiving from their foreign sources.

It is universally admitted that for comparative results to overseas, the Universal picture RKO is the biggest money maker on foreign soil. Neither owns its distribution system abroad but sells its product to a native distributor who then produces the picture. Besides which Universal's foreign production in Germany is stated to be unusually profitable.

In a general sense and from a b.o. point, all American films exhibited abroad are doing okay and firms like Metro and Paramount are taking large amounts out of rentals in England and France. There is, of course, the quality angle of product to be figured, and the fact that in France and England the folks are unusually picture minded.

Foreigns Coming Through

There was a time when American films were nearly everything that Europeans saw in the way of pictures. In England, in the silent era, fully 95% of the picture exhibition was American product. Currently, it fluctuates greatly and there are weeks now when the percentage of American product over there runs to less than 40%.

European theatre operators do little and spend even less on advertising. In Italy, a theatre man might just place posters or cards outside his house on the day the new picture is shown. He might run a half inch or so in a local sheet, extra. There is no wide advertising campaign. That's only an example that holds true to the big extent in other countries. In Italy there are no American-owned picture houses. In France the advertising which these picture houses do might be extremely limited but for the fact that American-owned houses in this country step out with campaigns or big space.

So far as the quota angle on production goes, the American companies can do little but continue to take it smilingly. Companies must continue to make a certain amount of product. In the United States these quotas may be dropped. It is hoped that this may happen, especially in England. There the quota appears to have been a desire to permit the native producers the opportunity to develop their own production systems to a point where such British companies could meet the competition of American standards of production.

The question of keeping native production by American companies within feasible financial limits must be considered.

ally in England. There the quota appears to have been a desire to permit the native producers the opportunity to develop their own production systems to a point where such British companies could meet the competition of American standards of production.

The question of keeping native production by American companies within feasible financial limits must be considered.

Buying from Natives

Companies can overcome the quota regulations by buying native-made product from native companies. They may also establish a good will with the foreign nationals by buying a certain quantity of foreign-made product for distribution over here. This latter involves if building good will is worth the price which Americans would have to pay in exhibition losses through such showing of foreign-made films in America.

There is always the additional chance that with the American companies possibly stepping out of their own countries in exhibition, and perhaps even distribution, that the quota laws now in force may be impelled to disappear, altogether, over there.

On the other hand and coming back to the money embargo angle, such theatre and distribution disinvestment looks to be a natural course.

Money Embargo Countries

Of the big income sources to date, only England and France have no money embargoes. Should either or both be forced by local flag waving antics of their citizenry to go for such a thing, the money embargo will be practically all-inclusive for the film companies' biggest sources of foreign revenue.

A partial list of countries which have exchange embargoes, wholly or partly in effect takes in Germany, Austria, Hungary, Czechoslovakia, Australia, New Zealand, Chile, Argentina and Brazil.

Curing the trouble may sound easy, but it's going to take the utmost of the best heads in the show trade, not to mention the bankers, to find out how and when some of these things can be accomplished.

## PUBLICITY PUSHING

Six Par Planters in Daily Parade to L. A. Newspapers

Hollywood, Dec. 31.  
Local newspaper offices will be knee deep in Paramount studio publicity men through a system of planting copy instituted by Tom Egan, new head of the department.

Under this plan, the studio men will be responsible for their own planting. Heretofore, the unit men wrote the blurb of their production companies, with copy taken to the papers by one planter.

Six Paramount men at a time competing for space is likely to result in a daily parade from the studio.

## '2 Murders' Sold

'Mortmain,' story by Cecil Asterly, first issued in England under the title of 'Tale of Two Murders,' has been bought by Metro.

## Studio Placements

Ernest Haller, cameraman, 'Murders at the Zoo,' Par.

Gilbert Warrenton, cameraman, 'Good Company,' Swee.

George Meeker, 'Sweepings,' Radio.

Richard Carl, 'Diamond Cut Diamond,' Bachman.

Fredrich Wilson, 'Great Jaques,' Radio.

Billy Bletcher, 'Good Company,' Par.

Landolph Scott, 'Gail Patrick,' 'Murder in the Zoo,' Par.

Una Merkel, Lawrence Grant, 'Clear All Wires,' Metro.

Ben Ryan and Bert Hanlon, script of 'Bad Girl,' Fox.

James Murray, Joan Marsh, Jackie Starr, 'Theodore,' story by Eddie Lambert, Lee Moran.

Gertrude Astor, 'High Gear,' Leigh Gordon directing. Story by Rex Taylor, Charles Saxon and Ed Moran.

For Kenneth Godsmith, state right release.

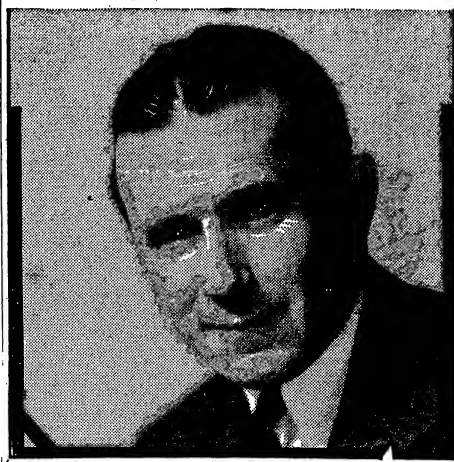
Bob Steele, Doris Hill, Arthur Rankin, George Hayes, Wilfred Lucas, Dick Dickinson, 'The Rangers Ride the Night,' P. McArthur directing, Trem Carr.

Margaret Lindsay, Ernie Adams, 'Set of Singapore,' Trem Carr.

Hardie Albright, 'Adopted Father,' Warners.

Jack Kennedy, 'Whistling in the Park,' Fox.

Lya Lya, 'Clear All Wires,' Metro.



**TAY GARNETT**

DIRECTOR

In 'DESTINATION UNKNOWN' Garnett has engaged upon one of the most daring themes in the history of motion pictures. It is the first picture of Garnett's to follow 'One Way Passage,' Warner Brothers' production.

Universal plans on giving the sea special, 'Destination,' 'Unknown,' an early release.

## Foreign Films in U. S.

By Wolf Kaufman

Americans imported 141 pictures from the world market during the 12 months ending Dec. 1, 1932.

Of that number there were only three foreign pictures that showed real box office strength over here, although about half of the films made money in one way or another. Two of the winners were Germans and one Russian, none of the British films coming in any sort of prominence, although several were given a chance.

German pictures were by far the leaders from the standpoint of language pictures imported, 67 of the 141 films having been produced in Berlin studios, for practically a 50% score. Despite use of the same language British pictures were seen only 22 times during the year, which still brought them to second rank. French films are third with 13, and Russians right next with 12.

Practically every modern language was heard on American screens during the year, the list of imports noted, and recorded including one Arabian and one Greek picture. Other languages were represented in the list are Sweden, Italy, Austria, Mexico, Spain, Hungary, Ireland and Poland.

Only pictures that rose to box office importance were "Maechen in Uniform" (Frohlich), "Congress Dances" (Ufa), and "Road to Life" (Amkino). "Maechen," a surprise hit in New York, was put in the Criterion, Broadway, for a two-day run on a tryout idea and rolled up a \$100,000 gross in 11 weeks before stopped. Considering that the film only cost the American distributor \$15,000 (for the American rights only) it more than paid for itself in New York on the first run alone, and with the rest of the country and New York's box business yet to be heard from.

"Congress Dances" Fair "Congress Dances" was bought for distribution by United Artists. Not a sign of success, as compared to the high-grossing home product, the film nevertheless did fairly well in a number of theatres. It has grossed thus far a bit over \$200,000, not counting the figures obtained by the film in the original picture houses, which will bring the sum total up about 30% when finally tabulated. UA's terms on the deal were very favorable ones, meaning a profit for the company on the film's rentals on this side.

"Road to Life" got an exceptionally good start at the Cameo, New York, regular Amkino shop, and then booked in a number of RKO nabe houses in New York. It is a film based on child upbringing and welfare and was quickly won by women and children, getting a surprisingly large number of showings throughout, mostly by sponsored organizations. It finally broke into more spots where the film was shown very profitably shown than any other import and made profits almost everywhere.

**Ups and Downs**  
Year for foreign films in the United States was one of ups and downs, with more and more starting with foreign films on the movement, due to two of the bigger European companies making progressive movements here. Ufa and its distributors are making operation on its own and also Tobis. Both sloped, with monetary losses to both sides and everybody ran to cover.

When things looked most hopeless, along came "Maechen in Uniform." Whether the picture ends up making or losing money will be felt for a number of months. Immediately after it became known that the picture was apparently the film was clicking in New York everywhere in New York and points west with \$7,000 or more a week—beginning in New York. "Zwei Herzen" clicked in New York, looks like many persons are in line to be burned in an attempt to duplicate with lesser results.

Film agents in New York who have had foreign films for their hands for months and glad to get almost anything for them, for the past three months the best in several years. They've sold almost everything available. Meaning that foreign film in the country is a new era for the industry, managed and mismanaged, persons, with the usual headache and grief all around.

**Distributors**  
Distributors of foreign films have practically found a market of single film now be bothered for a while.

### MAGNUS WITH DUPONT

Berlin Newspaperman in Hollywood as Asst. to Eminent Foreign Director

Max Magnus, Berlin journalist and correspondent in the German capital for "Variety," will accompany the German director, E. A. Dupont, to Hollywood when the latter comes here the end of January to do H. G. Wells' "The Invisible Man" for Universal on the west coast. Wells' story title is being changed.

It's Magnus' first trip to America. He is accompanying Dupont as an assistant director and also story assistant. In addition Magnus has several scripts which Dupont endorses because of the 90-10% ratio on action and dialog, the talk being on the short end. Dupont may do one or two of those while in Hollywood for Ufa.

Dupont was with U in Hollywood eight or 10 years ago and came over last summer for the Olympics to shoot a German talker around the games for the "Mataador company." It's titled "The Marathon Runner."

Magnus will designate a "Variety" correspondent in Berlin upon his departure.

### One German House Out

Operators of the Hindenburg, former President, theatre, German film house, the West 44th street, New York, gave up Saturday (31).

House reverts to the owners, who will attempt to book legit shows or indie films on their own. A house in New York's picture spot for about a year.

### Figures Canada 70% Tax Drop Means No Profit

Ottawa, Dec. 31.  
During the fiscal year ending Oct. 31, 1932, the amusement tax collected by the Ontario government totalled \$1,020,306, as compared with \$1,095,306, or a decrease of \$75,000. This makes a decline in the tax revenue for the year of about 7%.

While the government considers this to be an excellent showing for the past year, the exhibitors have taken the drop as it represents a decrease of \$70,000 in gross receipts at the theatre as the tax equals 10% of the box office figures. It is also taken as an indication of the drop in theatre revenue for the 12 months—or, in other words, the probable profits of individual theatres.

### Braun at Paris' U

M. F. Braun has been named head of the Paris office of Universal under the management of the company.

Braun has handled the Universal exchange in Brussels for the past four years.

by little fellows trying to walk in. Three major distributors of French and German films are Protex, Capital and Associated Cinemas. Protex, headed by Leo Brecher who has exhibited here the Little Carnegie Playhouse, New York, has the pick of all Ufa product plus some indie French and German stuff. Capital has the choice of Cinemas of Germany and Cinemas holding a whip in the form of the three Europa theatres in New York, Philadelphia and Baltimore, is careful in its choice of product, preferring a smaller but more selective line.

Tobis Forenfilm, in skeletonized form, is still functioning with some good product, mostly German, and attempting to cash in on what they had. But no new stuff on the list and none being bought. New Era has a large list of second rate and program foreign films. Swedish product is handled by the Scandinavian Talking Pictures. Amkino gets all the Russians and distributes most of it, though willing to sell outright anything other people want to distribute.

British films, by and large, are divided between Pat Powers handling BIP and the London handling Gaumont-British. Some independents are in the hands of First Division.

All other language films are handled by a matter of single films handled by hopeful outsiders.

### 141 FOREIGNS

Foreign films shown in the United States during the 12 months ending Dec. 1 were lined up as follows: All but 12 were reviewed by Variety and by reviewers who understood the languages the films were in:

German	67
British	22
Russian	12
Polish	8
Swedish	5
Italian	4
Hungarian	2
Irish	2
Mexican	1
Spanish	1
Arabian	1
Greek	1

## BRITISH TRADE TO GET A CZAR

London, Dec. 31.

The British film industry is forming a "British Czar" to handle the prime movers in the project are Gaumont-British, British International, certain influential members of the Cinematograph Exhibitors Association and Federation of British Industries.

The big talking argument for its slogan is "British film industry for the British." Under the newly organized Sunday opening of picture houses, a portion of the takings are set aside for charitable purposes, and it is proposed to allocate a certain percentage to a fund calculated to support the new organization formed on American lines.

### Welter's Title

George Welter has been named Assistant Secretary of the Paramount International Company, making him one of the company's officers.

Title is the one held by J. H. Seidelman in Paramount-Public until his recent elevation to vice-president. Welter is a former of Par's New York foreign office during Seidelman's absence.

### ENGLISH-GERMAN TWIN BILLS, PITTSBURGH IDEA

Pittsburgh, Dec. 31.  
Avenue Cinema, foreign film site here, is double-features now, giving one German talker and the other in English. Management in this way hopes to keep its foreign trade and at the same time get more English-speaking clientele.

First of the trial lay-outs has "Laughing Gas," a Tobis feature with Felix Bressart and Ann Ondra, and "Bachelor's Folly," an English-made film with Herbert Marshall and Edna Best.

### VOIGHT REINSTATE

Returns to Columbia Studio Publicity Charge on Coast

Hollywood, Dec. 31.  
Harry Cohn has placed Hubert Voight, with whom he had a six months' personal contract dating since November, back as publicity director at Columbia studio. This was done over the objections of other Columbia executives.

Cliff Lewis was eased out of the local job when the picture planter took over the Lewis going to the "Fox" end of the line.

Voight, it is understood, will be subject to orders of the home office publicity—advertising department headed by George Brown, who has returned east.

Joseph Jefferson O'Neill, former "Examiner" reporter and more recently handling publicity for the RKO, has been named as campaign, goes in as assistant to Voight.

Discontinuance of the ad layout department on the coast, to concentrate all this work in New York, says the RKO, and George Brown Thompson, Kay Mulvany, handling fashion stuff, returns to her former p. berth at the Hotel Huntington, Pasadena.

### Miss Baum's Renewal

Hollywood, Dec. 31.

Vicki Baum, author of "Grand Hotel," is remaining with Metro another three months.

New period begins this month.

## British-Mades Best B. O. at Home;

## Jack Hulbert, England's Film Fad

### MAJESTIC-PDC DEAL

Other Foreign Distribution Agreement Reached in N. Y.

Majestic Pictures has completed a deal with Producers Distributing Corp. of England for showing its films in that country. Another deal closed was one between Freuler Films and B. I. P. for 23 pictures. Films will be released in Britain through Pathe.

Monogram Pictures has gone into a deadlock with Producers Distributing Corp. over British handling of Monogram films. J. B. Ritchie, Monogram foreign chief, sailed suddenly for London Wednesday (28) to attempt a reparation of difficulties.

P.D.C., through Reginald Smith, its president, signed to handle all Monogram product in Britain about eight months ago. Troubled started when Monogram learned P.D.C. was proposed to allocate a certain percentage to a fund calculated to support the new organization formed on American lines.

J. R. Ritchie's sailing on the "Mannhattan" Thursday (28) at the same time with Arthur Dent, head of B. I. P., led to the belief that a deal will be attempted there, with B.I.P. taking over the Monogram films to add to its lists. B. I. P. through Wandour and Pathe, both releasing outfits, could use more product.

Captain Harold Auten, who agented the Freuler-B. I. P. deal, who sold a P. F. series of three-reelers made by Beverly Hills Exchanges.

### Durant Proposes Mex Film of Ancient Era

Mexico City, Dec. 27.  
Allan Durant, former Ufa director, is here for the adoption of a purpose of making a picture. His idea is to study the life and customs of the races which held sway in this land before the advent of the conquering Spaniards in 1519 and to use that study as a plot for the film.

Durant also proposes to seek out the best of pre-Spanish Mexican music and use such compositions for his prospective production, which will be a silent with sound and tunes.

The director has left to do research work in various historical spots throughout the country.

### U. S. Film Imports Into Canada in Short Drop

Ottawa, Dec. 31.  
According to an official estimate, approximately 10% of the aggregate gross rentals from all feature films in Canada during the past year will be to British producers, as compared with less than 10% only four years ago.

In this connection, figures of the Canadian Department of Customs show a steady decline in the trend of film imports. During the last six months, film imports from the United States totalled 1,745,000 feet, as compared with 455,000 feet from the United Kingdom.

For the corresponding period in 1929 Canada's film imports were as follows: From the United States, 7,910,000 feet; from the United Kingdom, 357,000 feet.

There has been a considerable reduction in the imported footage from the United States, but this is explained, to a large degree, by the growing practice of importing the negative in bond for the making of positive prints in the Dominion. The comparisons show, however, increased imports of negatives from the British producer, after a decline in negative shipments from the States.

### MULTI-LINGUAL LECTURE

Hollywood, Dec. 31.  
"Sudan," animal drama being re-made for the American market by Edwin Carewe, will have the accompanying lecture in dialogue for the German, Spanish, Italian and French markets.

John Boyce-Smith bought the film from Major C. Court Trent, the producer, after it had played the British market.

London, Dec. 29.  
The one outstanding fact of the British film field of 1932 was the complete stranglehold the home-made picture established on the local box office.

Biggest draw on the British screen is no longer a Hollywood star, but Jack Hulbert, local stage comedian.

Hulbert's film "Jack's the Boy" booked to \$650,000 at par, an easy record for the British market, only other pictures that have passed the \$500,000 mark also being British.

Arthur Jarratt, booking chief of Gaumont-British, whose circuit is the largest in Europe, recently expressed nervousness at playing an all-American picture.

The new audience here, he said, wanted the English viewpoint and would only pay for the home-made product.

Eighty per cent of the top line pictures playing the leading houses on Gaumont-British are London-made product.

An Associated British, the second one owned by British International, the percentage is probably 40.

Even realizing both these circuits are producer-owned and have a natural booking bias for their own product, the figures are a revelation on true b. o. feeling here.

At present the Quota Bill is entirely unnecessary, but American-owned cinemas are fulfilling their quota twice over.

### Loyalty

The huge success of the British film can only be ascribed to temperamental affinity to the home audience. No one could suspect the studio output, as a whole, anywhere approaches Hollywood in originality or quality.

Gaumont, now working at full pressure in their new studios just opened, are turning out some pictures which equal the best American program standard, but which promptly gross twice as much as the British market.

Analysis of the pictures themselves confirms this. The most successful British pictures always are simple and achieve a serene optimism in their treatment, acting story and incident are not second to a light romantic atmosphere.

Pictures of this type, like "Jack's the Boy," are a revelation to natives, who have much less liking for sophisticated smartness than is generally realized.

Further, the recent tendency in American releases to lean toward comedy in favor of non-stop wisecracking by featured players finds little favor in the English, who are at heart lovers of essentially simple films.

English producers have found a formula, and are making heavy money out of it. Last year their formula was the straight photograph of a show, a dialogue, which reduced the gamble of the production to a minimum, and was the ideal way of bolstering their then faltering production resources. Now it is different. The rage is for the lightly optimistic in a welter of stuff about nice people in nice surroundings, meeting other nice people, singing a song or two and cracking an occasional and utterly modest gag.

Something like 200 films will be made here in 1933. Gaumont and Cineborough between them will supply about 50. British International around 30, British and Dominions something like 20. Twickenham the same number, and lesser circuits making up the remainder.

Of that 200 it is safe to say 100 will gross more money than average American programs, 50 will get around \$400,000 in local bookings, and about a dozen will put up really big grosses.

At the present rate of progress, the English market is meaning less and less for the States, with the fall of the pound, and in about five years' time it will hardly justify a string of local exchanges.

### Pommer-Ufa Status

Berlin, Dec. 29.  
Contrary to reports which appeared in various German and foreign papers, Ufa has renewed its contract with Erich Pommer until 1934, in his capacity as production manager of the company.

Fox has an option for 1934.





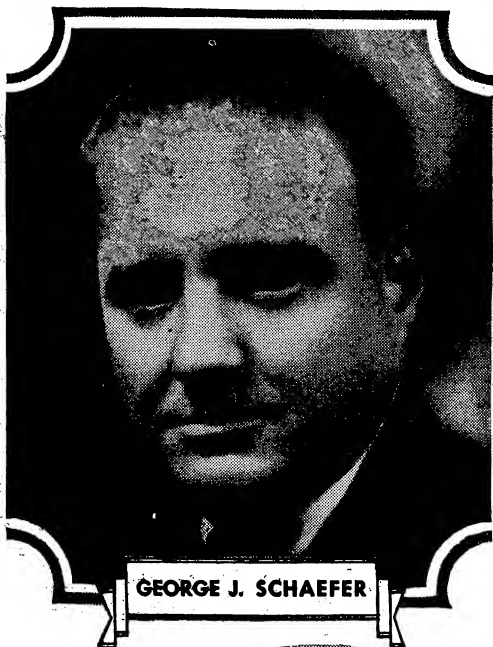


...Around the time that Sime Silverman was first reviewing motion pictures in "Variety," Adolph Zukor was busily bringing to America his "Queen Elizabeth," the first feature picture. —



—Now, when "Variety" is celebrating its Twenty-Seventh Anniversary, Paramount is more than ever the greatest name in show business with a list of great pictures to be released in the months to come . . . . .

# EXECUTIVES OF PARAMOUNT



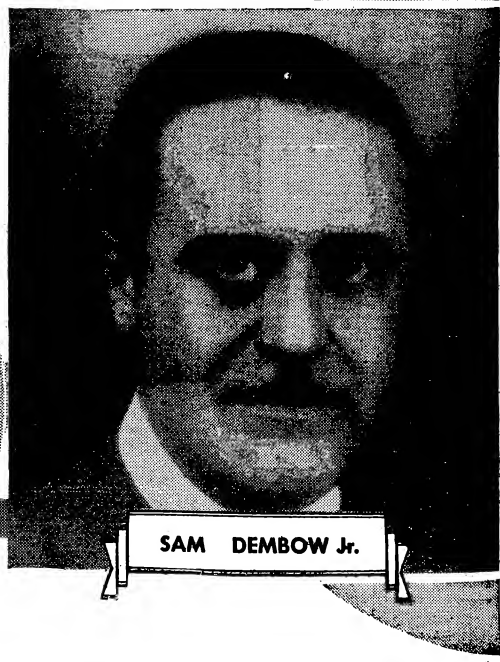
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## PRESENT AND COMING PARAMOUNT HITS!

●  
"A FAREWELL TO ARMS"

HELEN HAYES — GARY COOPER — ADOLPHE MENJOU

●  
CECIL B. DeMILLE'S

"THE SIGN OF THE CROSS"

●  
CLARK GABLE

in "NO MAN OF HER OWN"

●  
MAE WEST

in "SHE DONE HIM WRONG"

●  
KATE SMITH

in "HELLO, EVERYBODY!"

●  
MAURICE CHEVALIER

in "BEDTIME STORY"

●  
"THE BILLION DOLLAR SCANDAL"

with ROBERT ARMSTRONG—CONSTANCE CUMMINGS

●  
H. G. WELLS'

"ISLAND OF LOST SOULS"

●  
"KING OF THE JUNGLE"

●  
MARLENE DIETRICH

FREDRIC MARCH

in "SONG OF SONGS"









# "pepper" makes it hotter for

A comedy drama with the characters Quirt and Flagg originally created by Laurence Stallings and Maxwell Anderson.

# HOT

*Directed by*  
**JOHN BLYSTONE**

*It's a* **FOX** *picture*





# a cockier Flagg and Quirt!

Fans will roar and grosses soar as audiences glory in the new antics of Flagg and Quirt. Making passes at a new dame...and jack-asses of themselves. Hotter and peppier... faster and scrappier than ever. The belly-laugh this cock-eyed world needs most.

# PEPPER

**EDMUND LOWE**

**VICTOR McLAGLEN**

**LUPE VELEZ**

**EL BRENDEN**

Lilian Bond

Gloria Roy



## Personalities Behind the Ideas—No. 1



# Meet FANCHON



*Fanchon directing girls.*

**S**HE has put more than 10,000 girls on the stage in 10 years... That's to be more prolific than Ziegfeld, Earl Carroll, and George White combined... She knows the psychology of artists from A to Z, having been one for years... Fanchon started acting at the age of 10... in amateur theatricals around Los Angeles... At fourteen she and Marco were professional troupers... At sixteen she had played hundreds of dates ranging from cafes to two thousand seaters... Played the sticks in Arizona, New Mexico, California, Utah, Idaho, Colorado... Entertained in the first pay-as-you-dance ballroom in Las Vegas, New Mexico, when Jack Johnson beat Fireman Jim Flynn for the world's championship... Won her way to the top of the vaudeville heap with Marco... Headlined the Orpheum Circuit at a four-figure salary... Did special shows at the Ziegfeld Roof... Toured other circuits with a flash act produced by herself... So she knows actors from dumb acts to sophisticated comedians...

And Fanchon knows audiences from the same experience... knows what makes them applaud from Park Avenue to the hinterlands...

She knows production from a single act to a topnotch musical revue... In 1920 she co-produced "Sunkist" with Marco... wrote the music and lyrics... designed the costumes... It was a hit from coast to coast...

She knows music from years of practical study... Started producing floor shows for cafes in 1915... Staged the shows for the most successful cafe in the West, Tair's in San Francisco... Entertained kings, queens, and visiting plenipotentiaries there during the World Fair... Ten years ago she started producing presentations for movie houses... In that time she has staged more than 600 units... So she knows what goes and what doesn't go in a movie house... She has studied every angle of production in that time from hiring an act to advertising an extravaganza... Fanchon has staged dances for more than twenty-five talkies... Is sought now by Hollywood producers for more talkies, but is too busy whipping stage shows into shape...

At present, she oversees all production at the mammoth Fanchon and Marco studios in Hollywood... Creates original ideas for shows... Supervises dance routines... Originates novel settings... Sets new designs for costumes and supervises their execution... Has the foresight to surround herself with the best brains in the business in all lines of stage technique... Bosses the staff and the artists with a sagacious and sympathetic supervision gained from her years of practical experience both sides of the proscenium... Turns out more than fifty complete productions every year... And still finds time to be a wife, a mother, and a student of the times... That's Fanchon...

## FANCHON & MARCO, Inc.

HOLLYWOOD

• SAN FRANCISCO

• SEATTLE

• MILWAUKEE

• NEW YORK

# EXHIBITATION

By Epes W. Sargent

## Jig Saws

Manager who wanted to know how to work the jig-saw puzzles which are now popular in many places has his answer. It is a bit too expensive for general use, unless the cost can be laid off to a string of houses, but it can be done. Best way is to find some concern making these puzzles and let them do the cutting from old dies, but if it must be home made, here's the gag.

What printers call steel cutting rule is bent into the proper or irregular shapes. In one corner the cross bits must be welded in. It is better to use two impressions. One form has the rule for the vertical and the other for the horizontal cuts. After the first cut is made the strips must be assembled properly on the second plate and the second cut made.

In either event the rule is bedded in a molten type metal to within half an inch of the top. When cold, a sheet of rubber sponge is laid on the form, the metal is smeared with vasoline and the sponge is turned down. The sponge is cut and adheres to each section. When it has dried, the block is removed. The sponge extends slightly above the surface of the rule, on cutting the paste-board the rubber forces the pieces together.

It sounds like a big job, and it is; but that's the way it's done.

## Embossed Signs

House too small to be able to afford much in the way of signs, the manager is making some swank signs with a cake decorator tube such as may be had at any kitchen supply store. The tube is used for frosting. It includes a syringe with a set of nozzles for streams of icing of different heights and patterns. The icing is forced through the gun and tube to come out in a continuous stream from the other end.

With a little practice the manager has been able to turn out some stuff that would be credit to a decorator and painter. If the rubber tube is used, the icing is in colors. He gets cement colors from the hardware store to tint the plaster. Stuff sticks well to the boards. That is small, apart from the gold. Gold and silver letters are painted after drying, but other colors are mixed for the same.

Effective combinations are blue and silver, purple and green, green and black, red and black, red and yellow and black and orange. In each case the card color is that named. Cards really are boarded and covered with the material matted with a handful of fine steel wool—either 0 or 00.

## Publicity Room

Manager of a house with a lounge and the auditorium had the wall more or less decorated with the motor valve blew out and the steam condensing on the plaster washed decorations. The manager decided that he could afford an elaborate restoration, so he covered with no board and no ceiling. In advance room. Boards are covered eye high with clippings on coming attractions. Above are ads and sometimes a picture of better than usual appearance.

Stuff is not dated until the booking is spotted, and then up as far as advance ad he feels sure. Of course he uses only the favorable mention material, but manages to get enough of this even on the poorest product.

He figures that in the three months he has had in running the scheme the room has done more selling than the newspaper ads.

## Enlarged Telegram Ballyhoo

Enlarged telegram throwaway that can be used for the most outstanding picture was successfully employed by Fox West Coast in an ad campaign in Los Angeles. The feature policy (currently) on the side of the message carries half a dozen commercial house ads, which covered the entire room. Only expense to the theatre was the distribution which was nominal. Message, on average, was low print price, was 13 by 12 inches in size.

## 10 Words

It was inevitable that the 10 most beautiful words should break into the theatre as it has done everywhere else and already theatres are using them. The thing is to get to accrue from a double contest for the best and the most humorous of the best words, the entrants working toward the latter. In one such contest the prize went to a man who suggested that "Pass two" written five times over was a beautiful combination he knew, instead of the prize which had been hung up he was awarded with the

five double passers he thought carried the most beauty.

In some instances lists have been prepared for the use of contestants, with such unfamiliar words as "booky," with the pay off coming on the night the awards were made. Ten lists had been selected as best in consecutive order and writer of the number one list was called to stage and define the words he used. It was not until the seventh list was reached that the selector was able to tell what his words meant. It got one of the biggest laughs in months from a crowd, most of whom could not define half the words.

## No Snow Cards

Recent snow storms with piles of snow on B-way and the side streets was just snow. No cards anywhere. In earlier years the snow would not have stopped falling before the theatres would have been out forming piles for the wagons and lithographers would have been right on their heels with tack cards fastened to the sides of the wagons. It is the year of costless exploitation, and no one seemed to have the idea of snow cards in the theatre district, including the side streets.

Quite possible that the stunt would not have paid off, but it is surprising, even in these times, that there were no cards in the theatre district, including the side streets. Typical of present day conditions with most of the theatres crying out for more business and waiting for someone else to do something about it for them.

## Free Barkers

Through the local press. The Cameo (M-G-M) cinema announced that it would call for a number of telephone subscribers on Dec. 17 and 18 and that the first to shout over the wire would be giving anything he pleased to the Cameo. The Cameo would receive a prize of about \$30 and the others \$3, in addition to free seats for the film. So for two days everybody using the telephone has been advised to go and see "The Champ." Been tried elsewhere and seems to click.

## Two Ways

Manager recently turned down a novel idea of a movie house, supposed to tell fortunes scientifically. It was a racket, but interesting. The way was explained was that he did not want to clutter up his lobby.

In two other spots the machines were used. In one manager advertised it on the screen, on his front boards and in the lounge program. The other way was explained. He even got some press work in the papers by getting the complaint of one and the women's page of another to come to the movie. People climbed stairs to the mezzanine to look it over, and the head-ache cold in the lobby.

The other man merely spotted it in his foyer and the best he got was comment on the fact that the house was getting to look like a penny arcade.

It's the same way with any attraction, and the movie is no exception, important even though it may not be.

## Pat Stuff

One manager made the recent cold snap work for him. When the thermometer shot down in the bulb, he was ready with the boys in palm-leaf fans and tickets to the current attraction for the price of a nickel. Large front and back signs explained the plan would keep you cool, but the theatre would keep you warm. Suggestion of warmth was given gratis and a complimentary son with other theatres proved to the manager that the gag had had its effect.

Only a few jokers bought fans, but hundreds of downtown shoppers were sold the idea that the theatre was the place where they could be comfortable.

Might not mean much further than the boys are used to cold weather, but this was in the district where cold snaps are rare and silly provided for. Just another instance of cashing in on spot news.

## Time and Place

A manager thought it would be a great gag to have kids a package of candy for a matinee premium the week after Christmas. He rushed around and promoted a supply of cheap candy and had it in bags and handed one to each child. Kids came because there was a five-cent candy, but they went without exception they went out with hammers in their hands. The candy was cheap, they declared, and so good the portions were so stingy and they were so on the house for several weeks. Too close to Xmas.

## Sold It Off

Just before the holidays a storekeeper offered a manager \$10 if he would provide a real window attraction for the use of his store. He specified that he could have the window after the holiday for the first big show he wanted to put over.

A large aquarium was placed in the window with about a dozen fish. In one end was a hoop about three inches in diameter. It was said that anyone seeing one of the fish swim through the hoop got 10 tickets for the theatre free. People stood in front of the window, but the fish always turned away and no one got tickets.

Water prevented them from seeing that the hoop was moulded from plastic wood around the glass-plate of an old round alarm clock. It would have been safe to have offered diamond rings. But it got the crowd, and the manager gets the window the first time he wants it.

## Changed to Smoaks

Hard to figure things sometimes. Manager in a college town got the idea of painting up a couple of rain coats in the shape of a smock, warning that the students would fall for the utilization of one of their own ideas. Weather proved to be in the favor of the boys wearing painted raincoats and few noticed the perambulators. Might have done better in clear weather, but not certain even then.

Week later another picture was put on the street, but this time the perambulators were a crowd in girls in painted smocks, and everyone saw the ads. Worked so well that the manager has had a dozen from a job lot house to use as needed. Meantime a factory girl asked for one of the old smocks to wear at a party. Next day the manager had nearly 50 applications for the other. Still an ad.

## Riding In

Just to have something to talk about a theatre man in a strongly Democratic town, decided to have a parade drive on March 5 with Roosevelt's inauguration the motive power. Plans to open with a street parade with that winding up at the theatre in time for the first show, which will be a free performance.

# BEHIND the KEYS

Reopening of Blouz City, Ia. Christmas has resulted in a shift of Joseph Kinsley, city manager. C. W. Peterson, formerly of Princeton, Ore., has been named as manager. Charles A. W. Alderson, Norfolk, Neb., manager, transferred here as manager of Princeton. Bernard Ryan continued as manager. Warren Butler, assistant at Princeton, and Donald W. Shana, chief clerk at Princeton, become assistant at Orpheum.

Decatur, Ill. Bijou, dark several years, reopened Christmas by Public.

Woonsocket, R. I. Morris Saffner and Harry J. Blanchette of Williamstown, Conn., have opened the Woonsocket, R. I., dark for months. Formerly vaude and pictures.

Elton (Publix), Woonsocket, R. I. reopened Dec. 25. Closed for year. Former-vaude house—with RKO vaudeville. Second run at 25c top.

Los Angeles. Jack Stebbins, former house manager at Grauman's, has been named manager of the F.W.C. Granada at Inglewood.

Easton, Pa. Boyd Enterprises appointed Harry Gammitt district manager for Allentown and Bethlehem.

Easton, Pa. William B. Huffman, of Newgate, Ind., manager of College theatre, Bethlehem, Pa., Richard Shamus, of Philadelphia, manager of the Pennsylvania-New York division, has taken over management of the Paramount, Peekskill, N. Y., succeeding Theodore.

He was placed in Peekskill by Walsh.

New Haven. Ben M. Cohen, who came in recently to prescreen for Paramount Pictures, has taken the Paramount drawn stage shows and is getting along without a special p. A. Cohen has made no connection yet.

for the marchers. For the remainder of the month he is going to shout prosperity in the hope of jangling things up.

First week he will have a phonograph in the lobby grind out "Happy Days Are Here Again" in the old family style, and if he can, he aims to rope the local merchants in on a big scale drive in the outlying towns.

Doesn't mean anything, perhaps, but it's his experience that anything that helps make a noise is good for the show business unless it's a pineapple from an inimical labor union.

## True but Phoney

Stinger gags are not always to be recommended; but now and then one seems to fit. One is "Air Mail" when it plays cities not serviced by the flying postman.

Gag starts off with a letter to the paper urging an airport and airmail. That always sounds important, and the paper will probably give it a column of space, but it is explained. It should not, however, be egged into a serious campaign not knowing the facts.

Next move is to come out with a blazing head that the air mail is coming, using a trick edition of the regular paper, and then tell it is coming to the theatre if not to the flying field.

Final development of the old idea of running a street, but effective if not recently used.

## Picture Talks

Down in one small town where comings and goings are known, the local manager contacts all who have made a visit to the nearby city to learn what they saw and how they liked it.

If they like what he has booked, he gets them to tell about it the next time they come to the show. Flatters their vanity and gives the personal guarantee touch without committing the manager.

If they don't care for what they saw, they can do their own broadcasting, but not in his theatre.

Incidentally it makes them open to appreciation, for they know they won't get the spotlight if they don't boost the shows.

## Phoenix, Ariz.

Sans formalities, Sisco Brothers opened their studio there, town only independent, Dec. 22.

House will operate mainly with second-run pictures, but will change weekly. It is a 350-seat house, costing \$80,000. Size 15c-25c.

## Marion, O.

Opera house at Larus, west of here, destroyed by fire with loss estimated at \$10,000. Playing pictures.

## Alliance, O.

Morrison, recently under Warner control, dark for two weeks, reopened with pictures. Raymond Wallace continues as manager.

## Youngstown, O.

Park, a Felber & Shook house, has fallen in line with Paramount in reducing scale to 15c till 6 p. m. First-run films.

## Martins Ferry, O.

Elaine theatre has reverted to the local manager, J. E. Block, president. House reopened for three days a week, two days combination stage shows and pictures, and the third day straight pictures.

## Pittsburgh.

Ben Steerman, of St. Louis, is contact man for WB here. He succeeds Fred Jergens.

## Dallas.

R. C. McElharran, who recently left U after 24 years, is hooking up with Mo-Jestic as branch manager for the territory. Also bringing over H. A. Wortham, another ex-Universale, for head booker.

## Doa Molnes.

P. G. Grossman is manager of the Clarendon, Doa Molnes, Va. Dreamland, Dubuque, sold by Ben Levinson to Leo J. Diener, and will be reopened. House known as Palace in future.

## Marshalltown, Ia.

Publix has reopened Strand.

## Fort Dodge, Ia.

Iowa reopened, Nights 15c. Central States circuit.

## Nevada, Ia.

W. P. Grossman takes the Paramount building and loan association of Ames. Owned and manager Circle for many years.

## Get the Most

Prevalent valances around the marquee is effective for a change, and gives additional sign space, but it seems to defeat some of the other advertising advantages. Parading the line of vision until one is close to the awning, where the hidden stunts frequently could be used to draw people to the house.

Nothing is needed under the awning but plenty of light. The stretch of sidewalk immediately in front of a theatre should be the best lighted space for a block or more around the theatre. The focus of the street lighting and once the crowd is brought into the brightly lighted area it should be sold on the cross banner and the ground lobby display. It should not be asked to crane its neck to look at too high an attraction.

Get the attraction outside the space and be careful not to let them outshine the lobby.

## Sport Parade

In the winter time the usual old reliable bathing suit parade is either out or drawn in by the neck, but the new "Sport Parade" coming will be able to duplicate the pull of the bathing suit gag in mid-winter.

It's nothing less than a parade of girls in sporting togs from skating to bathing, with tennis, track, basketball, and even a prize for the other branches to provide costume suggestions. Most of the girls will feel they will not stand much chance of getting a prize if they are all bundled up for skating, so there will be plenty of bathing suits and shorts to give away. The prize is all in just a leg show. It matches the title and it suits the public.

## Tied to 'Dollar'

Pittsburgh, Dec. 31. Joe Feldman, advertising director for WB here, promoted a neat tie-up of American Bank and "Dollar." Coupon tickets given each customer were stamped good "for one silver dollar" conditions of reverse side are as follows:

Conditions had to do with Xmas funds, savings account and safe deposit box. The idea was that every customer who opened a dollar-a-week Xmas savings or a dollar-a-week savings account and kept them through 48 weeks would get the 50th free, a present from the bank.

If a safe deposit box were rented, \$1 was to be deducted immediately from the rental with the presentation of the WB coupon.

## Hooks to 'Million'

At first glance "If I Had a Million" might not seem to lend itself to a cooperative page, but there's a chance with a proper tie-up. "If I Had a Million I would get a new coat at Smith & Jones." It is a new coat, but it's a new coat that I couldn't get better value if I had that million.

It's a good idea to show a cut of a youngster with "If I had a million I would buy \$300,000 worth of candy from Jones' fountain and give the rest to the poor."

Working along similar lines the entire list of merchants can be selected. It's even possible to form the sort of page that will make talk.

## Kiddie Kar Nags

If you're looking for a new one for the stage, put on a kiddie-car polo contest. It's a new game, but the players ride kiddie cars instead of horses, and, of course, underdressed maulers.

Interesting when played by juveniles, but a shriek when full-grown men man the cars and amble about the stage. It's even possible to form several teams and play off a tournament. With girls it should be a natural.

And after the grownups have established the fad, there's a chance to lay it off to the kid club for its meetings.

## Clip-of-Film Stunt

New angle of using a game of celluloid from the pic for publicity purposes has been worked out by Fox-West Coast. The local premiere of "The Son-Daughters" shows a piece of film is clipped to a card with an opening back of the celluloid, making a transparency when held to the light.

Slogan used is: "Here's a peek at the first great picture of 1933 with 1932's finest actress, Helen Hayes."

## L. A. Celluloiding Itself

Hollywood. Metropolitan Industries Inc. is producing a plug feature for Los Angeles, which the city fathers plan to use in making the defense of the county. The Southern California L. A. open golf tourney will be incorporated in the film.

Friday New York will see a

# NEW

Ruth Chatterton at the

# ROXY

Watch for more sensational  
news soon about

RUTH  
**CHATTERTON**

—in—

## "FRISCO JENNY"

... Exactly the kind of  
Chatterton picture you asked  
**WARNER BROS.** to make!

A First National Picture with  
Donald Cook, Louis Calhern,  
James Murray, Harold Huber,  
Directed by William Wellman



*She says—*

"I've MADE men and I've  
RUINED women! I've  
slept in gutters and I've slept  
in silk! I've broken all ten  
commandments and if they  
ever make another one, I  
get first crack at it!"

*Trade Press says—*  
"Frisco Jenny" is Chatter-  
ton at her best!"







THE SEASON'S GREETINGS

•  
RADIO-KEITH-ORPHEUM  
RKO RADIO PICTURES  
RKO THEATRES  
RKO VAUDEVILLE EXCHANGE  
•

RADIO



CITY

IN ROCKEFELLER CENTER

# CALENDAR OF CURRENT RELEASES

**Studio: Pathe Studios, Culver City, Cal.**  
**Allied** Office: 729 Seventh Ave., New York, N. Y.  
**Belling Point.** The. Hoot Gibson learns to curb his temper. Dir. George Melford. 67 mins. Rel. July 15. Rev. Nov. 5.  
**Gowboy Counselor.** The. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. July 15. Rev. Nov. 5.  
**Master of the House.** Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 63 mins. Rel. Nov. 15.  
**Motorcycle officer exposes racketeers.** Monte Blue, Lila Lee, Beena Owen, Mickey McGuire, Jackie Bessie. Dir. George Melford. 63 mins. Rel. Dec. 15.  
**Parliament Romance.** A famous stage play. Law. George Marlan Shilling. Gilbert Roland. Dir. Chester M. Franklin. 74 mins. Rel. Oct. 1. Rev. Oct. 15.

**Chesterfield** Office: 1540 Broadway, New York, N. Y.  
**Beauty Parlor.** Comedy drama. Barbara Kent, Joyce Compton, John Harmon. Dir. Rich. Thorpe. 62 mins. Rel. July 15. Rev. Oct. 4.  
**King Murderer.** The. From the novel. Conway Tearle, Natalie Moorehead, Robt. Frazer, Dorothy Revier. Dir. Rich. Thorpe. 74 mins. Rel. Oct. 1. Rev. Nov. 1.  
**Slightly Married.** Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15.  
**Thrill of Youth.** The. Modern society. June Clyde, Allan Vincoat, Matty Kopp. Dir. Rich. Thorpe. 62 mins. Rel. Aug. 15.  
**Women Won't Talk.** Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 15.

**Studio: Gower at Sunset, Hollywood, Cal.**  
**Columbia** Office: 729 Seventh Ave., New York, N. Y.  
**Air Hostess.** The. Story of the adventure and romance of a 1923 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Murray. Dir. Al. Roegell. Rel. Dec. 5.  
**American Madras.** A mad run on the bank and how it was checked. Walter Huston, Pat O'Brien, Kay Johnson, Constance Cummings. Frank Capra. Dir. Time, 75 mins. Rel. Aug. 15. Rev. Aug. 8.  
**Butter.** The. A story of the life and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Dec. 20.  
**By Whose Hand.** Murder on a fast express train. Ben Lyon, Barbara Weeks. Rev. Ben Lyon. Dir. A. U. C. Rev. Aug. 15.  
**End of the Trail.** The. A U. S. cavalry officer, who is court-martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 62 mins. Rel. Dec. 15.  
**Hello Trouble.** Buck Jones quits the rangers—but he goes back. Buck Jones, Lila Lee. Dir. Lambert Hillyer. Time, 61 mins. Rel. July 15. Rev. Oct. 15.

**Hollywood Squares.** Inside story of Hollywood. Genevieve Tobin, Pat O'Brien. Eddie Russell. Dir. Time, 15 mins. Rel. June 25. Rev. Aug. 15.  
**Last of the Mohicans.** The. A story of the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgin. Time, 65 mins. Rel. Aug. 31. Rev. Sept. 20.  
**Man and the Moon.** Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.  
**McKook of the Mounted.** Canadian policeman drops below the border. Buck Jones, Greta Granger. Dir. Ross Lederman. Time, 67 mins. Rel. Aug. 25. Rev. Nov. 5.  
**Night of the Nightingale.** See 'Night Club Lady'.  
**Night Club Lady.** Unique murder mystery done from a novel. Adolphe Menjou, Mary McLeod, Sheela Gaskin. Dir. Irving Cummings. Time, 62 mins. Rel. Aug. 15. Rev. Aug. 15.  
**Night Mayor.** Political story based on Jas. J. Walker. Lee Tracy, Evelyn Knapp, Eugene Pallette. Dir. Ben Stoltz. Time, 65 mins. Rel. Aug. 19. Rev. Nov. 25.

**No More Orchids.** A millionaire who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connolly, Louise Clozier. Rev. Nov. 5. Rev. Oct. 15. Rev. Nov. 25.  
**That's My Boy.** Football story of the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Neil. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 25.  
**This Sporting Age.** Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Bennet. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.  
**Two Faces of a Woman.** A woman makes herself of an expensive robbery charge. McCoy, Alice Day, Tully Marshall. Dir. Ross Lederman. Time, 64 mins. Rel. June 8. Rev. Sept. 25.  
**Van der Street.** A woman's window to get into jail, but lands in the 'Follies'. Helen Chandler, Chas. Bickford, Dir. Nick Grinda. Time, 67 mins. Rel. Oct. 15. Rev. Sept. 25.  
**Wanted.** A street story. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 65 mins. Rel. Oct. 25. Rev. Nov. 1.  
**War Correspondent.** Chinese war story. Jack Holt, Ralph Graves, Lila Lee. Dir. Paul Hurst. Time, 72 mins. Rel. Aug. 15. Rev. Aug. 15.  
**Washington Merry-Go-Round.** Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 25.  
**White Eagle.** Buck Jones as an Indian pony express rider. Jones, Barbara. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

**First Anglo Corp.** Office: 1600 Broadway, New York, N. Y.  
**Condemned to Death.** Mystery drama from Jack O'Lantern. Dir. Walter Forde. Time, 78 mins. Rel. Sept. 21. Rev. July 15.  
**Missing Rembrandt.** The. A story of the search for the missing Rembrandt. Arthur Woods. Dir. Leslie Hiscok. Time, 73 mins. Rel. July 20. Rev. Mar. 25.  
**Studio: Burbank, Cal.**  
**First National** Office: 321 W. 4th St., New York, N. Y.  
**Gabin in the Cottin.** A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Betty Davis. Dir. Michael Curtiz. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 15.  
**Great Pack.** Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 55 mins. Rel. Dec. 10.  
**Gracie.** The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 69 mins. Rel. Oct. 8. Rev. Sept. 13.  
**Greener.** The. Comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 74 mins. Rel. Aug. 15. Rev. Aug. 15.  
**Dark Horse.** Political satire. Warren William. Dir. A. E. Green. Time, 75 mins. Rel. July 2. Rev. June 14.  
**Doctor X.** Mystery thriller in color. Lionel Atwill, Fay Wray, Lee Tracy. Dir. Michael Curtiz. Time, 77 mins. Rel. Aug. 27. Rev. Aug. 9.  
**Lila Begine.** Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden, Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Nov. 1.  
**Match King.** Pictorial romance of the Swedish financier. Warren William, Lila Damita. Dir. Howard Bretherton-Wm. Keighly. 79 mins. Rel. Dec. 31. Rev. Dec. 15.  
**Miss Pinkerton.** A sleuth in skirts. Joan Blondell. Dir. Lloyd Bacon. Time, 65 mins. Rel. July 30. Rev. July 22.  
**Oliver.** The. A story of the life of Oliver. Edw. G. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 21. Rev. Dec. 27.  
**They Call It Sin.** Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Nov. 5.  
**Three on a Match.** Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Betty Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 29. Rev. Nov. 1.  
**Wag the Dog.** Life and tragedy with the tuna fishers. Edw. G. Robinson, Zita Johnson, Rich. Arlen. Dir. Howard Hawks. 79 mins. Rel. Sept. 24. Rev. Sept. 27.

**W. End Marriage.** Comedy drama of wives who work. Loretta Young, Norman Foster. Dir. Thornton Freeland. Time, 66 mins. Rel. July 9. Rev. July 9.  
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**W. End Marriage.** Comedy drama of wives who work. Loretta Young, Norman Foster. Dir. Thornton Freeland. Time, 66 mins. Rel. July 9. Rev. July 9.  
**W. End Marriage.** Comedy drama of wives who work. Loretta Young, Norman Foster. Dir. Thornton Freeland. Time, 66 mins. Rel. July 9. Rev. July 9.

**Fox** Office: 850 Tenth Ave., New York, N. Y.  
**Married.** Mystery drama of a musician and his bride. Violet Mann, Eric Linden. Rel. July 17. Rev. July 26.  
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These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained in the original. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

Time running time as given here is presumably that of the projection room showings and can only approximate the actual release length in the various states or communities where local or state censorship results in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

## Coast Rentals Get \$3,000 Weekly Nick As 27 Houses Close

Los Angeles, Dec. 31. With 27 picture houses in Southern California, mostly indie, going dark in the last 10 days, territory for the coming year is being laid out in six years. The damaged theatres, with few exceptions, have been money-makers in the past for their owners.

Most of them, mostly have hit the indie distributors, with film rental losses figured at around the \$3,000 mark weekly. Aside from Los Angeles proper, towns where houses have gone dark include Santa Paula, North Hollywood, Glendale, Whittier, La Habra, Norwalk, Long Beach, Burbank, El Centro, Ojai, and Lancaster.

Until a few weeks ago the theatre situation in this section was particularly bright, but the last fortnight has spelled plenty of grief, particularly for the indie exhibitors. Only a few circuit houses have gone dark, with several of these expected to reopen shortly.

Only city in the Southern California territory that is holding 100% strong on b.o. returns appears to be San Diego, where, instead of houses closing, one new one is getting underway.

W. Hartman, former division manager for Fox West Coast, has taken over the Ramona, on the east side of the border city, and expects to get going early this week.

## 'Farewell' Out—'Cross' In

Though doing good business at the Criterion, New York, as a roadshow picture, 'Farewell to Arms' is being sent out on general release during January. It goes out of the Crit Jan. 11 and after two days moves into the New York Paramount on Jan. 13.

Simultaneously, it goes into other spots around the country. 'Sign of the Cross,' current at the Rialto on Broadway as a two-day-a-week better show, for the DeMille picture under its policy than the present Rialto.

## Reckas Takes Linden

Chicago, Dec. 31. Harry Reckas has added the Linden on 63rd at Halstead to the Ramova which he operates. E. J. Thornbury that is holding 100% of the Linden for 20 years, states that Reckas and William Volk, property owner, guarantees \$875 monthly based on 15% of the gross.

## Archer at Denver

Los Angeles, Dec. 31. Tony Archer, for the past four months western division manager for Educational-World Wide, becomes head of the company's branch at Denver, taking over from the supervisory post. Joe Merrick will be circuit contact man for the Pacific coast territory.

Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi, Irene Ware. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 13. Rev. Oct. 4.

First Year. The. Domestic drama from a stage play. Janet Gaynor. Chas. Bickford. Dir. William K. Howard. Time, 71 mins. Rel. July 31. Rev. Aug. 23.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, M. Brendel. Dir. David Selznick. Time, 68 mins. Rel. Dec. 24. Rev. Dec. 27.

Hot Chick. Murder and mystery in a nite club. Sally Eilers, Ben Lyon, Ginger Rogers. Dir. Sidney Landfield. Time, 63 mins. Rel. Sept. 26. Rel. Oct. 1.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 73 mins. Rel. Dec. 4.

Painted Women. Drama of the East India, with Spencer Tracy and Peggy Shannon. Dir. John Hyman. Rel. Aug. 14. Rev. Sept. 5.

Passport to Hell. A. Drama of African jungle. Eliza Land, Alex. Kirkland, Warner Oland. Dir. Frank Lloyd. Rel. Aug. 7. Rev. Aug. 30.

Rackety Rax. Football satire. Victor McLaglen, George Nissen. Dir. Alfred Warner. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Rebecca of Sunnybrook Farm. (Mary Pickford's silent hit.) Marlan Nixon, Ralph Bellamy. Dir. Al Santell. Time, 81 mins. Rel. July 3. Rev. Aug. 2.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 4. Rev. Nov. 15.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 16. Rel. Oct. 26.

Toss of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilo.' Will Rogers, Marlan Nixon. Chas. Farrell. Dir. John Hyman. Rel. Aug. 14. Rev. Sept. 5.

White Party Sleeps. Thrill drama. Victor McLaglen. Dir. Alan Dwan. Time, 67 mins. Rel. July 3. Rev. July 14.

## Freuler Associates

Office: Paramount Bldg., New York, N. Y.  
**Fighting Gantman.** The. A fighter who goes to the top and gets beat. J. P. McCarthy, J. R. Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 68 mins. Rel. Oct. 1. Rev. Oct. 1.

Forty-Niners. The. Overland trek in pioneer days. Tom Tyler. Dir. J. P. McCarthy. 49 mins. Rel. Oct. 28. Rev. Dec. 20.

Gambling Sea. The. A sea story. Robert Montgomery, Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 27.

Savage. The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Millar. Dir. Harry L. Fraser. Rel. Dec. 5.

## Majestic

Office: 1619 Broadway, New York, N. Y.  
**Crusader.** The. Drama of a crusading district attorney. Evelyn Brem, H. J. Warner, Ned Sparks. Low Cody, Walter Byron, Marceline. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.

Gold. Western drama. Jack Holt, Alice Day, Matthew Betts, Dynamite-Horse. Dir. Otto Brower. Time, 65 mins. Rel. Sept. 15. Rev. Oct. 11.

Hearts of Humanity. Drama of New York's East Side. Jean Harsholt, Jackie Coogan, J. P. McCarthy, Charles Dell, Charles Langtry. Dir. Chetley Cabanna. Time, 70 mins. Rel. Sept. 1. Rev. Sept. 27.

Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt. Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 30.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Crisp. Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 1.

Phantom Express. The. Railroad melodramatic mystery. J. Farrell MacDonnell, Billy Fowler, Sally Blane, Robert Horvath, Edna Phillips. Dir. Christy Cabanna. Time, 70 mins. Rel. Sept. 15. Rev. Sept. 27.

Sing, You Sinner. Dramatic life of a torch-singer. From the play by Wilson Unwritten Law. The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Low Cody, Louise Fazenda, Hilda Hopewell. Dir. John Ford. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 5.

Vampires Bat. The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Dec. 15.

## Mayfair

Office: 1540 Broadway, New York, N. Y.  
**Studies 4376 Sunset Drive.** A chance meeting. Semi-detective. John Darrow, Gwen Lee, Ray Hatton. Dir. E. Mason Hopper. Time, 61 mins. Rel. Nov. 25. Rev. Aug. 20.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Harold Shilling. Dir. Brezzy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, George E. Stone. Dir. E. Mason Hopper. Time, 61 mins. Rel. Oct. 15. Rev. Nov. 23.

Honor of the Press. The. Crook-newspaper story. E. J. Nugent, Rita Le Roy. Dir. John Ford. Time, 68 mins. Rel. Nov. 15. Rev. Nov. 15.

No Living Witness. Novelty crime story. Gilbert Roland, Noah Beery, Barbara Stanwyck. Dir. E. Mason Hopper. Time, 64 mins. Rel. Oct. 15. Rev. Nov. 23.

Tangled Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Doris, Glen Tryon. Dir. Frank Strayer. Time, 59 mins. Rel. Sept. 1. Rev. Oct. 25.

Trapped in Tia Juana. Army life on the Mex. border. Edwina Booth, Duncan Renaldo. Dir. Wallace W. Ford. Time, 68 mins. Rel. Nov. 15. Rev. Nov. 15.

Widow in Scarlet. The. Society crook melodrama. Dorothy Revier, Kenneth Harlan, Glen Tryon. Dir. Geo. Slezis. Time, 61 mins. Rel. July 1. Rev. Aug. 15.

## Metro

Office: 1540 Broadway, New York, N. Y.  
**Blondie of the Follies.** Self explanatory title. Marlon Davies, Robt. Mont-Cohen. Billy Dove. Dir. E. Goulding. Time, 91 mins. Rel. Aug. 13. Rev. Sept. 13.

Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Lewis Seidman, Lewis Seidman. Dir. Chas. F. Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Downstairs. Life below stairs in a titled family. John Gilbert, Virginia Brooks, Lela Lukus. Dir. Monta Bell. Time, 77 mins. Rel. Aug. 1. Rev. Oct. 11.

Fast Life. Typical Haines story with a thrilling speed boat race. William Cowen. Time, 66 mins. Rel. Dec. 15. Rev. Dec. 27.

Fish. Wallace Beery as a wrestler. Karen Morley, Ricardo Cortez, Jean Harsholt. Dir. Wallace W. Ford. Time, 68 mins. Rel. Nov. 15. Rev. Nov. 15.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 16. Rev. Nov. 15.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Hudson, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. C. Sullivan. Rel. Nov. 15. Rev. Nov. 15.

Mask of Fu Manchu. Chinese plotter seeks the sword of Genghis Khan. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 68 mins. Rel. Nov. 15. Rev. Nov. 15.

Pack Up Your Troubles. Laurel and Hardy full length military comedy. Dir. Geo. Marshall and Raymond Carey. Time, 70 mins. Rel. Sept. 17. Rev. Oct. 4.

Payment Deferred. Murder story from the play of that title with Chas. Bickford in the original role. Maureen O'Sullivan, Dorothy Peterson. Dir. Leitha Mendel. Time, 80 mins. Rel. Oct. 2. Rev. Nov. 15.

Prosperity. Post depression comedy with Marie Dressler and Polly Moray. Dir. Sam Wood. Time, 87 mins. Rel. Nov. 18. Rev. Nov. 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel, and Lionel Barrymore. Dir. Rich. Boleslawski. Time, 133 mins. Rel. Dec. 23. Rev. Dec. 27.

Red Dust. Jean Harlow and Clark Gable as a new team in a story of Indiana. Dir. John Ford. Time, 110 mins. Rel. Oct. 2. Rev. Nov. 8.

Skyscraper Souls. Drama. Warren William, Maureen O'Sullivan, Anita Page. Dir. Edgar Selwyn. Time, 100 mins. Rel. July 16. Rev. Aug. 9.

Smile, You Fool. Comedy of the New York City. Dir. Sidney Franklin. Time, 96 mins. Rel. Sept. 13. Rev. Oct. 18.

Special Agent. Comedy. Jimmy Durante, Jimmy Durante. Dir. Ed. Sedgwick. Time, 78 mins. Rel. July 23. Rev. Aug. 23.

Spain Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Not yet released. Rev. Sept. 6.



THE SEASON'S GREETINGS

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RADIO-KEITH-ORPHEUM  
RKO RADIO PICTURES  
RKO THEATRES  
RKO VAUDEVILLE EXCHANGE  
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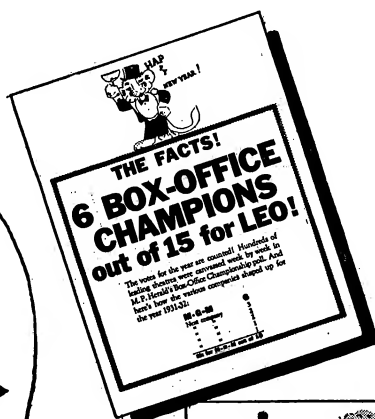
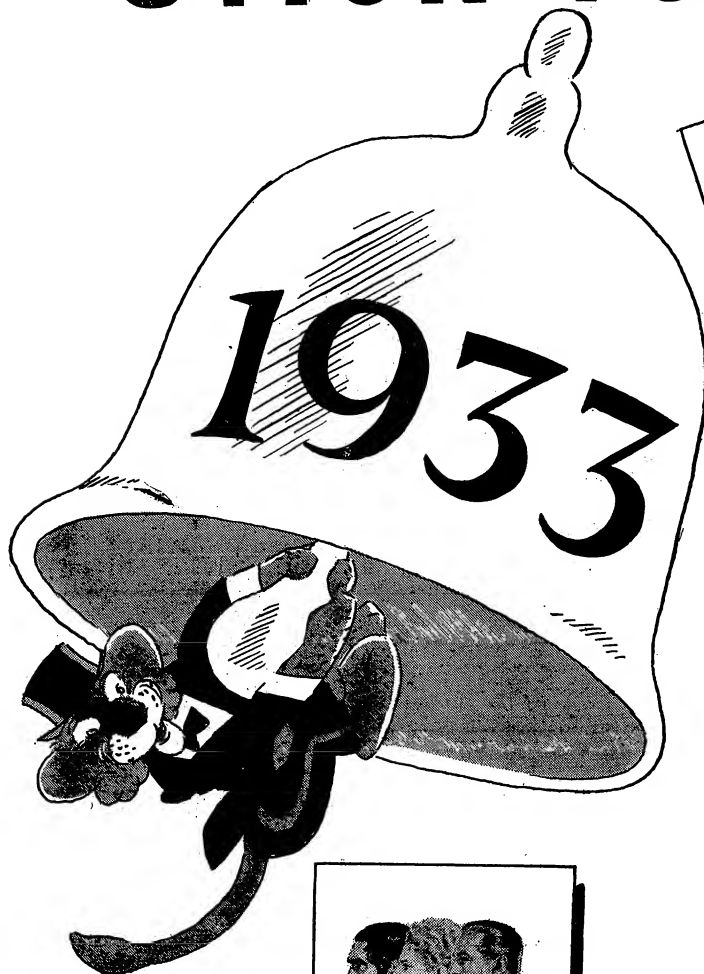
RADIO CITY

IN ROCKEFELLER CENTER





# STICK TO M-G-M



## ANOTHER BLINDFOLD TEST!



"Guess which company will lead all others in the annual **TEN BEST PICTURES OF THE YEAR** conducted by Film Daily!"

Sometime the time when hundreds of newspaper critics in every city of America cast their vote for the year's **TEN BEST PICTURES!** Will M-G-M top the list again as it has so many times before? We think so! Don't you?



## BARRYMORES PLEASE NOTE!

"Requiem and The Emperor" at M-G-M's celebrated 52 Astor Theatre, New York.

**FRIDAY NIGHT:** World Premiere. Rate at the Astor.

The house would have been and our ten times!

**SATURDAY:** 4 shows to absolute capacity.

**SUNDAY:** 4 shows with complete curtain appeal, that

**MONDAY:** 3 shows to S. R. O.

**TUESDAY:** On regular introductory schedule's sub-out (and so on, for into 1933)



## MARION DAVIES

plus "PEG O' MY HEART"

plus LAUGHS! TEARS! ACTION! THROBS! plus A NATIONAL AD CAMPAIGN plus M-G-M SHOW-MANSHIP! Isn't that a happy state to be before the films?

"Norma Shearer's at the Capitol. Let's go!"



The millions whose hearts were touched by the pathos and beauty of her work in M-G-M's "Smilin' Through" are awaiting capably her next "La Tendresse" (temporary title) and is now in production at the M-G-M studios.

1933 is the year which will be famed for the glorious performance of **HELEN HAYES** in M-G-M's "SON-DAUGHTER"



Following in 5 minutes out at the 52 Astor Theatre on Broadway and its Road Show engagements in principal cities, "Strange Interlude" scores at popular prices to the three cities of America. Jack's in good luck to give to cinema a new legend in entertainment, a remarkable new play made into a talking picture in which time will stand as honored place in film records.

# AND HAVE FUN in 1933!



"As they desire her . . ."



Fan magazines (they're a good barometer of popularity) tell us that since "Red Headed Woman" and "Red Dust" the new idol of the letter-writers is M-G-M's, Jean Harlow. More beautiful than ever—and a truly great actress today—Miss Harlow is making a new M-G-M hit for you, a drama of the night clubs (title later).



**"MIN AND BILL" HISTORY  
REPEATS WITH  
"TUGBOAT  
ANNIE"!**



with each successive picture  
**GROWTH!**  
**John BARRYMORE**

has won a newer and bigger fame in M-G-M pictures. From "Arsene Lupin" to "Grand Hotel" his box-office draw has leaped! Now watch! His biggest starring opportunity is in the romantic Broadway hit

**"REUNION IN VIENNA"**



**"BIG enough for the  
ASTOR—'PIGBOATS'!"**

That's what Hollywood is saying about M-G-M's Giant submarine romance "Pigeons" (title to be changed). It's another "Hell Divers" says Coast opinion. In the cast: **Bob Montgomery, Walter Huston, Jimmy Durante, etc.** Filmed with the cooperation of the U. S. Navy.



**ATTENTION!**  
"I'm coming soon in Metro-Goldwyn-  
Mayer's **TARZAN AND HIS MATE!**"



**"THE LADY" IS  
BOX-OFFICE!**

The ad writers of M-G-M are busy on a showman ad campaign for a flick you'll hear plenty about. (One of the actor's merits is shown above.) Based on Marjorie Brown's stage hit and brimful of the romance, laughs and tears that made "Sentimental Through" such a success. It's well worth watching too!



**TALK AT THE SMITHS**

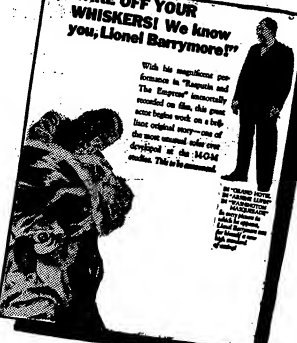
MRS. S.: "I see that HELEN HAYES has been voted the greatest screen actress of the year."

MRS. S.: "She was wonderful in *The Sin of Madelon Claudet*... her new picture *Son Daughter of a Fool*... we mustn't miss it!"

MRS. S.: "I just read that she is to star in a picture based on *THE WHITE SISTER*."

MRS. S.: "That's one picture all the Smiths in America" will see.

STARDUST Studio



With his magnificent performance in "Rasputin and The Empress" immortally recorded on film, this great actor begins work on a brilliant original story—one of the most unusual roles ever developed at the MGM studios. This is



**WHY DIDN'T WE THINK OF THIS BEFORE!**  
Every so often an inspirational teaming of players happens that makes us say "Why didn't we think of that before!" One reason is we didn't have a story like this one. But now we've got it—and you'll give out cheers!  
**KEATON-DURANTE-COOPER in 19-0-19 "BUDDIES"**



Certainly! It's an M-G-M Short Year,  
thanks to Hal Roach's De Luxe Comedies  
and M-Q-M's Diversified Program Genus!

Look at Broadway  
During Holiday Week!

STAN LAUREL  
OLIVER HADLEY

THEY SAY IT'S  
NIGHTS TOOD

THEY SAY IT'S  
RICE

THEY SAY IT'S  
CHICK LINDEN

SHORTS



**The First of 5 Great Broadway  
Stage Successes captured for you  
by Metro-Goldwyn-Mayer!**

BROADWAY HIT No. 1:  
"Whistling in the Dark"  
BROADWAY HIT No. 2:  
"Clear All Ways"  
BROADWAY HIT No. 3:  
"Another Language"  
BROADWAY HIT No. 4:  
"Men Must Fight"  
BROADWAY HIT No. 5:  
"I'm a Believer"

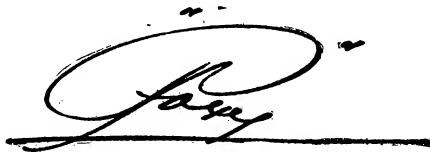
## IN APPRECIATION:

*To my friends and associates, for their  
expression of good will;*

*To the members of the press for their  
gracious support;*

*To every member of my staff and  
organization for their loyalty, zeal and  
achievement.*

*May the new year bring them full  
measure of happiness.*

A handwritten signature in cursive script, appearing to read "Jay", is written over a horizontal line.



# CALENDAR OF CURRENT RELEASES

(Continued from page 29)

**Unshamed.** Modern problem story. Helen Twelvetrees, Robt. Young, Lewis Stone. Dir. Harry Beaumont. Time, 77 mins. Rel. July 2. Rev. July 13.

**Washington Masquerade.** Political satire. Lionel Barrymore, Karen Morley, Vile Aisher. Dir. Chas. Brabin. Time, 91 mins. Rel. July 8. Rev. July 26.

**Studio: 6048 Sunset Blvd., Hollywood, Cal. Monogram** Office: 723 Seventh Ave., New York, N. Y.

**Diamond Trail.** Western. Rex Bell. Dir. Harry Fraser. Rel. Dec. 30.

**Fighting Champ.** The Western. Bob Steele, Arietta Duncan. Dir. J. P. McCarthy. Time, 64 mins. Rel. Dec. 24.

**From Broadway to Cheyenne.** N. Y. gangster meets the shooting West. Rex Bell, Marceline Day. Dir. Harry Fraser. Time, 62 mins. Rel. Aug. 16. Rev. Sept. 7.

**Girl from Calgary.** The Girl cowboy comes east to stage triumphs. Fifi D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24.

**Guilty or Not Guilty?** Betty Compson, Claudia Dell. Dir. Albert Ray. 67 mins. Rel. Nov. 16.

**Klondike.** Physician who falls in a major operation makes a comeback. Frank Hawks, Thelma Todd, H. B. Walthall. Dir. Lyle Talbot. Time, 55 mins. Rel. Aug. 30. Rev. Sept. 27.

**Lucky Larrigan.** Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.

**Man from New Mexico.** Vengeance on the range. Tom Tyler. Dir. J. P. McGowan. Time, 60 mins. Rel. Apr. 1. Rev. Aug. 30.

**Self-Defense.** Story by Peter B. Kyn. Pauline Frederick, Theodore Von Eltz, Barbara Kent, Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rel. Dec. 10.

**Slightly Married.** Society boy marries a street girl and then falls in love with her. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 59 mins. Rel. Aug. 10.

**Strange Adventure.** Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. Rel. Dec. 1.

**Thirteenth Guest.** The Mystery play by author of "Scarface." Ginger Rogers, Lyle Talbot, Fargel McDonald. Dir. Alfred Ray. Time, 65 mins. Rel. Aug. 20. Rev. Dec. 10.

**Western Limited.** The Mystery aboard a transcontinental train. Estelle Taylor, Edmund Burns, Gertrude Astor, Crawford Kent. Dir. Christy Cabanne. Time, 64 mins. Aug. 10.

**Young Blood.** Western. Bob Steele. Story by Wellyn Totman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 6.

**Studio: 1831 Marston St., Hollywood, N. Y. Paramount** Office: 1501 Broadway, New York, N. Y.

**Big Broadcast.** The Broadcasting story with many star players. Stuart Erwin, Bing Crosby, Lela Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. 1.

**Blonde Venus.** Story of a stage woman's efforts to retain her child. Marlene Dietrich, Herbert Marshall, Dickey Moore. Dir. Jos. Von Sternberg. Time, 85 mins. Rel. Nov. 16. Rev. Sept. 27.

**Devil and the Deep.** Jesuitical submergence submarine. Tallulah Bankhead, Gary Cooper, Chas. Laughton. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 12. Rev. Sept. 10.

**Devil in Driveway.** Story of a cheap pugilist. Geo. Bancroft, Wynne Gibson. Dir. Roberts. Time, 84 mins. Rel. July 16. Rev. July 19.

**Evenings for Sale.** Viennese nobleman becomes a gigolo. Herbert Marshall, Bert Marshall, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 10.

**Farwell to Arms.** Hemingway's novel of war on the Italian front. Helen Hayes, George Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Dec. 26. Rev. Dec. 13.

**Guilty as Hell.** Murder mystery with Quirt and Flagg comedy angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Eric Kenton. Time, 82 mins. Rel. Aug. 6. Rev. Aug. 9.

**He Learned About Women.** Comedy drama. Stuart Erwin, Allison Skipwith. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 13.

**Hello, Everybody.** Radio story. Kate Smith, Randolph Scott, Sally Blane. Dir. Seltzer. Jan. special release.

**Horse Patrol.** Mark Brothers go collegiate. Dir. Norman McLeod. Time, 70 mins. Rel. Aug. 10. Rev. Aug. 16.

**Hot Saturday.** Gossip in a small town. Nancy Carroll, L. W. Belter. Time, 72 mins. Rel. Oct. 28. Rev. Nov. 6.

**I Had a Million.** How serious persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 118 mins. Release not set. Rev. Nov. 22.

**Island of Lost Souls.** Novelty story. Chas. Laughton, Richard Arlen, Lela Hyams. Dir. Chas. Kenton. December special.

**Lady and Gent.** Novelty story. A cheap pugilist. Geo. Bancroft, Wynne Gibson. Dir. Roberts. Time, 84 mins. Rel. July 16. Rev. July 19.

**King of the Jungle.** Novelty story. Buster Crabbe, Frances Dee. Dir. Humphreys. Release not set.

**Little Christie.** British made. Corinne Griffith, Colin Clive. Time, 59 mins. Rel. July 7. Rev. Sept. 20.

**Love Me Tonight.** Chevalier as a tailor in masquerade. Jeanette MacDonald, Chas. Ruggles, Chas. Butterworth, Mary Kay. Dir. Rouben Mamoulian. Time, 90 mins. Rel. Aug. 26. Rev. Aug. 23.

**Madame Butterfly.** From the opera. Sylvia Sidney, Cary Grant, Chas. Ruggles. Dir. George Fitzmaurice. Rel. Dec. 30. Rev. Dec. 10.

**Madame Racketeer.** Comedy of a middle-aged woman swindler. Allison Skipwith, Richard Bennett, Geo. Raft. Dir. Hall and Grubbie. Time, 68 mins. Rel. July 22. Rev. July 25.

**Madison Square.** Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 13.

**Make Me a Star.** Comedy. George Raft, Wynne Gibson, Joan Blondell, Zasu Pitts. Dir. Wm. Beaudine. Time, 86 mins. Rel. July 1. Rev. July 6.

**Merrily We Go to Hell.** From a stage comedy drama. Sylvia Sidney, Frederic March. Dir. Dorothy Arzner. Time, 82 mins. Rel. July 10. Rev. June 14.

**Million Dollar Legs.** Satire on mythical South American republic. Jack Oakie, V. C. Fields, Andy Clyde, Lydia Roberts. Dir. Ed. Cline. Time, 71 mins. Rel. July 8. Rev. July 12.

**Movie Crazy.** Harold Lloyd breaks into pictures. Constance Cummings, Dir. Clarence. Time, 66 mins. Rel. Sept. 23. Rev. Sept. 20.

**Mysterious Rider.** Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

**Night After Night.** Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings, Allison Skipwith. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

**Night of June 13.** The neighbors react to a murder suspicion. Clive Brook, Lela Hyams. Dir. Stephen Roberts. Time, 76 mins. Rel. Sept. 23. Rev. Sept. 20.

**No Man of Her Own.** From the novel "No Bed of Her Own." Clark Gable, Carole Lombard, Dorothy Mackall. Dir. Wesley Ruggles. December special.

**Phantom President.** Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 71 mins. Rel. Oct. 1. Rev. Oct. 4.

**Queen Was in the Parlor.** Comedy drama. Claudette Colbert, Frederic March, Allison Skipwith. Dir. Stuart. Rel. Jan. 27.

**1000 Witnesses.** Murder on the football field. Phillips Holmes, Dorothy Jordan, Chas. Ruggles, Johnny Mack Brown, Lew Cody. Dir. Ralph Murphy. Time, 64 mins. Rel. Dec. 10.

**She Done Him Wrong.** Paraphrase of "Diamond Lil." Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Sherman. Rel. Jan. 20.

**Sign of the Cross.** Spectacular production of the stage play. Frederic March, Claudette Colbert, Eileen Herlie, Chas. Laughton, Ian Keith. Dir. Cecil de Mille. Time, 124 mins. (roadshow). Not yet released. Rev. Dec. 6.

**Trouble in Paradise.** Comedy. George Raft, Lydia Roberts, Minnie Hopkins, Kay Cline, Herbert Marshall. Dir. Ernest Lubitsch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

**Undercover Man.** Secretive story about the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

**Vanishing Frontier.** Western drama. John Mack Brown, Evelyn Knapp, Zasu Pitts. Dir. Phil Rosen. Time, 65 mins. Rel. July 29. Rev. Sept. 10.

**Wild Horse Mesa.** Zane Grey's. Rudolph S. Saly Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25.

**Power.** Office: 723 Seventh Ave., New York, N. Y.

**Her Radio Romeo.** Radio comedy. Gene Gerrard, Jessie Matthews. Dir. Gene Gerrard. Time, 70 mins. Rel. July 1.

**Her Strange Desire.** Scandal in high life. Laurence Olivier, Nora Swinburne. Dir. Maurice Elvey. Time, 55 mins. Rel. July 1.

**Lucky Girl.** Musical comedy farce. Gene Gerrard, Molly Lamont. Dir. Eugene Sullivan. Time, 69 mins. Rel. Sept. 1.

**Man Who Went.** The story of a wastrel who makes good. Henry Kendall, Heather Angel. Time, 70 mins. Dir. Norman Walker. Rel. Sept. 16.

**Woman Decides.** The From a stage play of Labor vs. Capital. Adrienne Allen, Owen Nara. Dir. Miles Mander. Time, 58 mins. Rel. Aug. 16.

**Principal** Office: 11 West 42d St., New York, N. Y.

**Blame the Woman.** British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

**Hollywood.** Aerial survey of the film capital. Time, 20 mins. Rel. July 1. Rev. Oct. 4.

**Virgins of Ball.** Travelogue of the island of Ball. Time, 43 mins. Rel. Sept. 15. Rev. Dec. 13.

**Wings Over the Andes.** Plane views of the Andean volcanoes. Time, 31 mins. Rel. June 1.

**Studio: Hollywood, Calif. R.K.O. Pathe** Office: 1580 Broadway, New York, N. Y.

**Beyond the Rockies.** The racket moves West. Tom Keene. Dir. Fred Allen. Time, 69 mins. Rel. Aug. 10.

**Come on, Danger.** Western. Tom Keene, J. Hayden, Roscoe Ates. Dir. Robt. Hill. Time, 64 mins. Rel. Sept. 23.

**Ghost Valley.** Tom Keene is hired to impersonate himself. Dir. Fred Allen. Time, 64 mins. Rel. Aug. 10.

**What Price Hollywood.** Hollywood lowdown. Constance Bennett, Lowell Sherman. Dir. Geo. Cukor. Rel. June 24. Rev. July 19.

**Studio: Hollywood, Calif. R.K.O. Radio** Office: 1580 Broadway, New York, N. Y.

**Age of Consent.** The Love and trouble for a co-ed. Dorothy Wilson and Cromwell. Dir. Gregory La Cava. Time, 63 mins. Rel. Aug. 6. Rev. Sept. 8.

**Bill of Divorcement.** A story of a shell-shocked war vet. By Clementine Dane. John Barrymore, Bill Burke, Katherine Hepburn. Dir. Geo. Cukor. Time, 69 mins. Rel. Sept. 1. Rev. Oct. 4.

**Bird of Paradise.** A famous stage play of the South Seas. Dolores Del Rio, Joel McCrea. Dir. King Vidor. Time, 82 mins. Rel. Aug. 12. Rev. Sept. 15.

**Bring 'Em Back Alive.** Frank Buck's animal thriller. Time, 65 mins. Rel. Aug. 15. Rev. June 21.

**Conquest.** The story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna Mae Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 18. Rev. Nov. 22.

**Hell's Highway.** The horrors of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time, 62 mins. Rel. Sept. 21. Rev. Sept. 27.

**Hold 'Em Jail.** Wheeler and Woolsey play football on the convict eleven. Dir. Norman Krasna. Time, 63 mins. Rel. Sept. 2. Rev. Aug. 27.

**Little Orphan Annie.** Based on the cartoon. Mitzel Green, Ed. Keenney. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

**Men Are Such Fools.** Farce. Bill Cody, Dorothy Wilson, Chas. Sale. Dir. Ralph Ince. Time, 67 mins. Rel. Dec. 9.

**Most Dangerous Game.** The island recluse who hunts human beings for sport. Pay Wray, Leslie Banks. Dir. E. Scorsby. Time, 63 mins. Rel. Sept. 9. Rev. Nov. 22.

**Penguin Pool Murder.** The Stuart Palmer's novel: murder mystery. Mae Marsh, Richard Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archainault. 69 mins. Rel. Dec. 9. Rev. Dec. 27.

**Phantom of Crestwood.** The Mystery at a week-end party. Dorothy Wilson, Richard Dix. Dir. J. W. Ruben. Time, 61 mins. Rel. Oct. 14. Rev. Oct. 18.

**Roar of the Dragon.** Chinese war story. Cull Anderson, Richard Dix. Dir. George Cukor. Time, 70 mins. Rel. Nov. 28. Rev. Dec. 6.

**Secrets of the French Front.** A war mystery. Frank Morgan, Frank Morgan. Dir. Ed. Sutherland. Time, 68 mins. Rel. Dec. 2. Rev. Dec. 13.

**Sports Parade.** Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

**Strange Justice.** Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denry. Dir. Victor. Time, 67 mins. Rel. Oct. 1.

**Rockabye.** Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rel. Nov. 28. Rev. Dec. 6.

**Secrets of the French Front.** A war mystery. Frank Morgan, Frank Morgan. Dir. Ed. Sutherland. Time, 68 mins. Rel. Dec. 2. Rev. Dec. 13.

**United Artists** Office: 729 Seventh Ave., New York, N. Y.

**Cynara.** Philip Marlowe stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. 28.

**Kid from Spain.** The Eddie Cantor masquerade as a bull fighter down in the streets of Madrid. Dir. Leo McCarey. Time (roadshow) 118 mins. Release not set. Rev. Nov. 22.

**Magic Night.** Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 84 mins. Rel. Nov. 8.

**Mr. Robinson Crusoe.** Adventures in the South Seas. Douglas Fairbanks, Maria Alba. Dir. Edw. Sutherland. Time, 72 mins. Rel. Sept. 21. Rev. Sept. 27.

**Rain.** Jeanette Eagles' famous stage hit. Joan Crawford, Walter Huston. Dir. Wm. Garvan. Time, 93 mins. Rel. Oct. 12. Rev. Oct. 18.

**White Zombis.** The Haitian sorcery. Bela Lugosi, Boris Karloff, Bela Lugosi. Dir. Victor. Time, 69 mins. Rel. Aug. 2. Rev. Aug. 2.

**Studio: Universal City, Calif. Universal** Office: 730 Fifth Ave., New York, N. Y.

**Air Mail.** From the stage play "Merry-Go-Round" about crooked politics. Dir. King Vidor. Time, 74 mins. Rel. Nov. 17. Rev. Dec. 20.

**Al. Mail.** The Commercial flying thrill story. Pat O'Brien, Ralph Bellamy. Dir. Victor. Time, 69 mins. Rel. Nov. 3. Rev. Nov. 8.

**All American.** The Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 69 mins. Rel. Oct. 13. Rev. Oct. 18.

**Back Street.** A one-man girl whose love defied convention. From a Fanny Hurst novel. Irene Dunn, John Boles. Dir. John Stahl. Time, 91 mins. Rel. Nov. 15. Rev. Nov. 22.

**Brown of Culver.** Set Tom Brown of Culver.

**Ice.** Life struggle in the Arctic. Eskimo players. Dir. Ewing Scott. Time, 60 mins. Rel. July 14. Rev. July 26.

**Mummy.** The Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22.

**My Pal the King.** A wild west show in a Balkan kingdom. Tom Mix. Dir. Victor. Time, 63 mins. Rel. Aug. 4. Rev. Oct. 11.

**Mystery of Life.** The Clarence Darrow on evolution. Clarence Darrow. Dir. Geo. Cochrane. Time, 43 mins. Rel. July 6. Rev. July 7, '31.

**Nagana.** Tropical drama. Taia Birell, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 15.

**Okay America.** Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay Garnett. Time, 60 mins. Rel. Sept. 8. Rev. Sept. 13.

**Old Dad.** The story of a father in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Oct. 20. Rev. Nov. 1.

**Once in a Lifetime.** Hollywood satire from the stage play. Jack Oakie, Sidney Fox, Alice MacMahon. Dir. Russell Mack. Time, 90 mins. Rel. Oct. 22. Rev. Nov. 1.

**Tom Brown.** Cadet school story. Tom Brown, Slim Summerville. Dir. B. Warner. Dir. Wm. Wyler. Time, 81 mins. Rel. July 21. Rev. Aug. 2.

**Studio: Burbank, Calif. Warner Brothers** Office: 321 W. 44th St., New York, N. Y.

**Big City Blues.** Country boy comes to New York for thrilling experiences. John Hodiell, Eric Linden. Dir. Mervyn Le Roy. Time, 68 mins. Rel. Sept. 16. Rev. Sept. 23.

**Blessed Event.** Columnist story. Lee Tracy, Mary Brian, Allen Jenkins. Dir. Roy Del Ruth. Time, 84 mins. Rel. Sept. 10. Rev. Sept. 6.

**Hunted.** Search for gold in a haunted mine. John Wayne. Dir. Mach Wright. 60 mins. Rel. Dec. 17.

**I Am a Fugitive.** From the story "I Am a Fugitive from a Chain Gang." Paul Douglas, Boris Karloff. Dir. Mervyn Le Roy. Time, 53 mins. Rel. Nov. 13. Rev. Nov. 16.

**Illegal.** British made story of a night club. British cast and director. Time, 69 mins. Rel. Nov. 13. Rev. Nov. 16.

**Jewel Robbery.** Romantic comedy drama from a Hungarian source. Kay Francis, William Powell. Dir. Wm. Dieterle. Time, 68 mins. Rel. Aug. 16. Rev. Aug. 26.

**One Way Passage.** Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

**Purchase Price.** The Night club singer with a past. Barbara Stanwyck. Dir. Tay Garnett. Time, 68 mins. Rel. July 25. Rev. July 19.

**Ride Him, Cowboy.** Western cowboy story. John Wayne. Dir. Fred Allen. Time, 55 mins. Rel. Aug. 27. Rev. Nov. 1.

(Continued on page 34)

## All Quiet Again In Bako As Herman Blum Kills Doubles Start

Baltimore, Dec. 31.  
Fear of a repetition of a double feature and cut-rate epidemic such as hurried through Chicago, Detroit and Boston, were quieted this week, when, through the efforts of Herman Blum, local Allied president, the situations which were starting to break out with the freak policies, were lightened out and brought into line.

Two cases concerned the Park and the Broadway, both eastside spots, and the latter an important cog in the Rector local chain. One house still trying doubles is Hon Nickle's loop Embassy, but since he's in an area where nothing matters, and he's been told to come to cajole him from his endeavors.

Interesting angle on the Park and Broadway cases is that neither house is a member of the local organization, yet each exhibitor listened to Blum's reasons in each case and agreed to the wisdom of the situation. Arguments regarding double featuring and unfair competition.

Unusual exhibits in this town evidently; they're willing to listen to reasons. Maybe that's why in this town, not one theatre is closed, either in the downtown or the nabe sectors.

## CHARGES ON T. MALOY BY 7 OF HIS UNION

Chicago, Dec. 31.  
Seven rebels within the local professional union filed action yesterday (Dec. 31) in Circuit Court, alleging a reign of terror in the union, corrupt practices by Tom Maloy and other officials and intimidation. Injunction was petitioned for, also audit of the books of the union.

## Morrison Sent Away

Hartford, Conn., Dec. 31.  
Allen J. Morrison, one-time theatre owner of Hartford, was sentenced to 30 days in U. S. District Court here on contempt charge.

Charges grew out of Morrison's million-dollar suit against the United Artists, Fox Film, Vitaphone and New Haven Film Board of Trade. Former theatre operator had claimed these companies were combining against him in a restraint of trade, and in the suit introduced as evidence a false lease. Defense counsel proved that paper on which lease was written was not manufactured until two years after Morrison on lease and Morrison was convicted on contempt charge.

## Salkin After Majestic

Chicago, Dec. 31.  
Majestic is a candidate for vaudeville policy in a big way. Former vaudeville stand is controlled by the Lehman estate which is willing to wire the house, but in return for proof of financial dependability in a prospective tenant.

Estate has been approached by Tom Chamales and Leo Salkin separately, but the latter, former Capitol and Terminal theatre manager of the Oriental and deemed a shrewd showman.

## Coston Supervising Two Outside Indie Houses

Chicago, Dec. 31.  
James Coston is supervising the Sheridan and Terminal theatres under a temporary arrangement with the bondholders. Fox is no longer interested in the houses.

Although reported because of the Coston entrance, the bondholders would take over the Sheridan and Terminal, this is deemed improbable. Affairs of the two properties are fairly involved.

Warner has 19 theatres in greater Chicago operated by Coston.

Hearing that Warners is planning to reduce its theatres to the Capitol and Avalon to 40c, top B & K put their Harding back into the B classification Friday (30).

Although the Harding is scaled at 40c, it has been having a good release, with other circuits not objecting. B & K will combat James Coston's request that the Capitol and Avalon be given a similar concession in spite of the scaling.



# Film B. O. Leaders For '32

(Continued from page 2)

go like a whit bang at the b.o., and gives promise of being one of the stellar powers for the company as the year goes along.

## Marx Bros. Par Toppers

Though only having the one release, Four Marx Brothers were topstars in the Paramount organization, with Maurice Chevalier and Harold Lloyd trailing them. Harold Lloyd, who had been a screen absentee for quite a while, was relegated to the next position in draw. From acting standpoint Paramount group excelled, their value at the gate, however, was quite negligible. Here, of course, the complaint was that the Paramount program was "way off as far as the-atre selling power was concerned during the early part of the season, but toward the latter portion of the year a better crop came along and also brought George Raft to the fore as star. His value is undeter-

## PARAMOUNT

### Stars

MARK BROTHERS  
MAURICE CHEVALIER  
MARLENE DITTRICH  
HAROLD LLOYD  
GEORGE BANICROFT  
GARY COOPER  
FREDRIC MARCH  
RICHARD ARLEN  
MANCY CARROLL  
SYLVIA SIDNE  
GEORGE RAFT  
TALLULAH BANKHEAD

### FEATURED

Clive Brook  
Jack Oakie  
Phyllis Holmes  
Claudette Colbert  
Jeanette MacDonald  
Carole Lombard  
Miriam Hopkins  
Wynne Gibson  
Stuart Erwin  
Charles Ruggles  
Cary Grant  
Richard Bennett  
Randolph Scott  
Charles Laughton  
Charles Starrett  
Frances Dee  
Alison Skipworth  
Mac West  
Roscoe Karns  
Sari Maritza  
Irving Pichel  
Lyda Roberti  
Kathryn Taylor  
Susan Fleming  
Gail Patrick

minable, as he came to the horizon as the year was closing.

Gaynor-Farrell Combo  
Fox showed the Janet Gaynor-Charles Farrell combination as its ace draw, with neither of these stars able to do much individually. Will Rogers stood on his own and was, at strongest, ace draw of the organization had. Clara Bow, in place on the year's program with one picture, of course, would be hard to classify.

John Boles seemed to be the mainstay of the featured group with this company. Breaking up of the Edmund Lowe-Victor McLaglen combo here had the two players jumping to other spots, and of course, took them out of the top spot drawees that Fox has. Spencer Tracy came very much up the line. Joan Bennett and Marian Nixon lead the female contingent of players, but

## UNIVERSAL

### Stars

SUMMERVILLE-PITTS  
MURRAY-SIDNEY  
TOM MIX  
BOLES-DUNN  
BORIS KARLOFF  
LEW AYERS  
WALTER HUSTON

### FEATURED

Sidney Foxe  
Tom Brown  
Gloria Stuart  
Russell Hopton  
Pat O'Brien  
Ralph Bellamy  
Andy Devine  
Onslow Stevens  
Noah Beery, Jr.  
Tala Birell  
Colin Clive

## METRO

### Stars

MARIE DRESSLER  
GRETA GARBO  
JOAN CRAWFORD  
NORMA SHEARER  
WALLACE BEERY  
CLARK GABLE  
ROBERT MONTGOMERY  
MARION DAVIES  
KEATON-DURANTE  
RAMON NOVARRO  
JACKIE COOPER  
LAUREL-HARDY  
JOHN GILBERT  
WILLIAM HAINES  
HELEN HAYES  
LIONEL BARRYMORE  
JOHN BARRYMORE

### FEATURED

Joan Harlow  
Karen Morley  
Walter Huston  
Anita Page  
Madge Evans  
Polly Moran  
Lewis Stone  
Conrad Nagel  
Lella Hyams  
Joan Marsholt  
Phillips Holmes  
Johnny Meismuller  
Dorothy Jordan  
Ana Merkel  
Maureen O'Sullivan  
John Miljan  
Robert Young  
Myrna Loy  
Ralph Graves  
Louise Clozier Hale  
Mary Carlisle  
Lawrence Grant  
May Robson  
Nile Asther  
Hedda Hopper  
Ruth Selwyn  
Wallace Ford  
Anthony Jowitt  
Muriel Kirkland

neither of them has tremendous persuasion power to bring trade into the theatre.

### Joe E. Brown WB Ace

Warner-First National, grouped in selling operation, has Joe E. Brown as its ace money-getter. Edward Robinson came along close on the heels of the comic, with George Arliss on limited production next. Those outstanding names which this organization could count on last year and the new stars they

## WARNERS-FN

### Stars

JOE E. BROWN  
EDWARD S. ROBINSON  
GEORGE ARLISS  
RICHARD BARTHELMESS  
DOUGLAS FAIRBANKS, JR.  
JAMES CAGNEY  
RUTH CHATTERTON  
WILLIAM POWELL  
KAY FRANCIS  
BARBARA STANWYCK  
WARREN WILLIAM  
PAUL MUNI

### FEATURED

Loretta Young  
Joan Blondell  
Charles Brent  
Chin Sale  
Ann Dvorak  
Betty Davis  
Guy Kibbee  
Evelyn Knapp  
Frank McHugh  
Aline MacMahon  
Lyle Talbot  
David Manners  
Dickie Moore  
Dick Powell  
John Wray  
Vivienne Osborn  
Allen Jenkins  
Claire Dodd  
Helen Vinson  
Glenda Farrell

added this year were rather an expensive luxury to the company. Especially is this true of Ruth Chatterton, William Powell and Kay Francis.

James Cagney would have come close to the top had he been steadily employed in productions during the year. For the limited amount of product that included his image and voice the company got excellent returns. They also developed a new male star in Warren William and had Paul Muni for one. Barbara Stanwyck, used between this com-

pany and Columbia, fell 'way off on her value from the year before.

Then, too, Warners juggled around a number of its stars, such as Loretta Young and Joan Blondell, relegated to the feature group. Miss Young is the leader in this section, with George Brent the outstander in the male contingent. Chic Sale showed well on the work he performed, with Ann Dvorak, a newcomer, giving indication of box office magnetism. Betty Davis is another of this group forging rapidly toward the front.

### Cantor Leads for U.A.

Eddie Cantor is figured as the hottest shot of United Artists, with Ronald Colman, another Goldwyn entry, just as consistent a money getter. Joan Crawford, on loan from Metro, showed better results than Doug Fairbanks did in his single film. Al Jolson, of course, cannot be qualified, likewise Charles Chaplin and Mary Pickford, who had no new pictures during the year. Paul Muni with 'Scarface' continued to bring in additional money for the company, and would score ahead of this contingent. Gloria Swanson had three releases on the list, and though their returns were not of the big money class they were helpful.

Then there were various featured players brought in here for other productions whose value it would be hard to estimate so far as pull-

## FOX

### Stars

GAYNOR-FARRELL  
WILL ROGERS  
WARNER BAXTER  
DUNN-EILERS  
GEORGE O'BRIEN  
CLARA BOW

### FEATURED

John Boles  
Edmund Lowe  
Spencer Tracy  
Joan Bennett  
Marian Nixon  
Greta Nissen  
Ralph Bellamy  
El Brendel  
Herbert Mundin  
Minna Gombel  
Elissa Landi  
Ralph Morgan  
Alexander Kirkland  
Irene Ward  
Marion Burns  
Arthur Pierson  
Bert Hanlon

ing power of this company is concerned.

Radio's Constance Bennett  
RKO-Radio's outstanding cash getter was Constance Bennett, closely trailed by Bert Wheeler and Bobby Woolsey. Then came Richard Dix and Ann Harding, with Tom Keene, their western star, close on the latter's trail. Radio also had during the year in its star group Ricardo Cortez, Helen Twelvetrees and Pola Negri new off the roster, as well as Bill Boyd and John Barrymore, now over there, but having no particular audience response.

In the featured group Radio's best bets were Irene Dunn, Leslie Howard, Robert Armstrong, Adolphe Menjou, Lowell Sherman, Dolores Del Rio and Joel McCrea, besides numerous others coming in for couple of pictures. Of their new crop, Wm. Gargan, a stage recruit, gives the best juve promise as leading man quality, and no doubt will be ahead of McCrea during the

## COLUMBIA

### Stars

JACK HOLT  
BUCK JONES  
BARBARA STANWYCK  
LEE TRACY  
TIM MCCOY  
WALTER HUSTON  
EVELYN BRENT  
CHARLES BICKFORD  
LEO CARRILLO

### FEATURED

Constance Cummings  
Ralph Graves  
Robert Cromwell  
Pat O'Brien  
Joan Marsh  
William Collier, Jr.  
Noah Beery  
Lois Moran

## RADIO

### Stars

CONSTANCE BENNETT  
WHEELER AND WOOLSEY  
RICHARD DIX  
ANN HARDING  
TOM KEENE  
RICARDO CORTEZ  
HELEN TWELVETREES  
WILLIAM BOYD  
JOHN BARRYMORE  
POLA NEGRİ

### FEATURED

Irene Dunn  
Leslie Howard  
Robert Armstrong  
Adolphe Menjou  
Lowell Shum  
Dolores Del Rio  
Joel McCrea  
Edna May Oliver  
Neil Hamilton  
Eric Lind  
Rosco Ates  
Katherine Hepburn  
Rochelle Hudson  
William Gargan  
Milt Green  
Arline Judge  
Creighton Chaney  
Dorothy Wilson  
William Gargan  
Bruce Cabot  
Julie Hayden  
Betty Furness

1932 season. Other featured players on this list with the exception of Katherine Hepburn, who goes into the star group, were just acceptable for cast, but meant little on the distribution cash-getting basis.

### Comedy Pair Lead at U

Universal had an outstanding drawing power in Slim Summerville-Zazu Pitts combination, with Murray and Sidney running a close second. Following the duo was Tom Mix with his westerns, after which came John Boles and Irene Dunn, followed closely by Boris Karloff, with Lew Ayers and Walter Huston trailing.

In the featured group Sidney Fox was top-mountainer, with Tom Brown running her a close race, and Gloria Stuart also showing promise. This studio, of course, used numerous free-lance people who had bigger b. o. drag than those under contract, such as Pat O'Brien, Ralph Bellamy, Bela Lugosi and Colin Clive, but their consistent draw value to any particular organization would be hard to determine.

### Holt Again Co's Mainstay

Columbia's mainstay was again Jack Holt, as this company contract list is very meagre, with Buck Jones also being draw on his Western product. It also had Barbara Stanwyck for a few pics, as well as Walter Huston, Tim McCoy, another western star, trailed them, with Evelyn Brent, Charles Bickford and Leo Carrillo winding up the parade. Heading their fea-

## UNITED ARTISTS

### Stars

EDDIE CANTOR  
RONALD COLMAN  
JOAN CRAWFORD  
DOUGLAS FAIRBANKS  
GLORIA SWANSON  
PAUL MUNI  
CHARLES CHAPLIN  
MARY PICKFORD  
AL JOLSON

tured group was Constance Cummings with Ralph Graves also appearing in a couple. Other players in the feature class went from time to time were Pat O'Brien, Joan Marsh, Noah Beery and Lois Moran.

There were any number of outside feature players with considerable audience drawing power working for all of them major companies from time to time, but it would be hard to give them classification as to value for those to whom they are not under contract. There are said to be 60 working good featured players who have some box office draw that are eliminated from this resume for that reason.

### No Indie Group Stars

The independent group, naturally dependent upon stars gathered at random when and where possible, and doing likewise with feature players, obviously have no actual star drawing power to depend on. Most of this product, going through the state right market, gets stars who are either in bad grace with the major producers and come along now and then for a production, or utilize those who

# INSURANCE TOO HIGH IN N. Y. C.

Completing this week a job which they started last summer, a crew of insurance engineers has reported that 450 theatres in Greater New York are paying a fire rate which they consider from 30 to 70% excessive. Armed with this report, the Theatre Owners Chamber of Commerce, as well as all of the major circuits, are prepared to demand a general revision in theatre insurance.

Changes in the building laws are held to make theatres less of a hazard. For that matter the TOCO claims there were not over 10 minor picture fires in New York during the past year.

At the same time eastern studios and exchanges are going to bat, claiming that they are excessively rated by insurance companies and that they should not be subjected to as many inspections.

Movement in the left field to have liability rates fixed by attendance and not by the number of seats in each house is also set to meet with strenuous opposition from picture ranks.

# SLICE IN DUES LIKELY FOR BALTIMORE ALLIED

### Baltimore, Dec. 31.

Allied exhibitors of this state, under the incorporated title of Motion Picture Theatre Owners of Maryland, will meet a general convention together Jan. 16 for a discussion of various matters. Other than ordinary subjects to be gabbed about will be the problem of future rates for dues.

Various members of the organization have already broached the possibility of shaving the dues out of respect for the times and it's more than a likelihood that a healthy percentage will be cut from the present scale, despite the fact that the Baltimore dues are far below the rates in other centers. Which may account for the happy state of the local Allied organization when compared to its turnouts in other cities, in some instances as high as 50c per seat annually, a rate which causes more than one member to default entirely.

# Acquitted Union Man Starts False Arrest Case

### Milwaukee, Dec. 31.

Following the acquittal of Chester Miles, business agent of Motion Picture Operators' Union, Local 164, of alleged complicity in the bombing of the neighborhood Parkway, which resulted in injury to six persons in the suburbs, Lem J. Jans, 34, pleaded, with Judge George Shaughnessy that he be permitted to take all the blame for the bombing so that his younger brother might be released.

The Jacques brothers confessed to a detective friend of the family that they had placed the Parkway bomb and implicated Mills in their stories. They failed, however, to convince a municipal court jury that Mills-or the union were in-any way connected with the Parkway case.

The suit for \$65,000 against members of the detective bureau who raided union headquarters and took Mills and several other members of the local into custody is still on file. The complaint is false arrest.

were supposedly on their way out of the picture realm and stop to make a last screen gasp. These are usually fortified by a group of featured players who still are considered as players, or at least for a picture, and who would rather get along this way than have their salaries cut and stamped with the bigger companies, for either picture engagements or contract periods.

Though 1932 showed little progress in the actual individual box office stability of the stars, indications are that the least production for the 1933 season, the major companies may concentrate heavily on developing a new group which has been showing meritorious work during the last portion of the year that has just gone into oblivion.

## Steffes Tired of Hooley

**Meaning Lightman—Calls Indie Meet for Minneapolis, Jan. 17**

Minneapolis, Dec. 31. All independent exhibitors in the territory, regardless of their affiliation or lack of it, have been invited by W. A. Steffes, Allied States' president, to attend a mass meeting here Jan. 17 to formulate a campaign to oppose detrimental legislation in forthcoming state legislatures and to obtain federal regulation of the industry.

In a statement issued in connection with announcement of the mass meeting, Steffes said he is 'sick and tired of all the hooley being passed out through trade press channels by

M. A. Lightman, MPTOA president'. The 'hooley' to which Steffes has reference is Lightman's declaration that independent exhibitors favor immediate adoption of a uniform contract, re-establishment of arbitration, recognition of zoning and protection and a one-year trial for an appeal board.

Steffes asserts that he himself is unalterably opposed to the Lightman program and that he believes the vast majority of other independent exhibitors feel likewise about the matter.

It is charged by Steffes that (Continued on page 100)

## Exhibs Without Grievs

Dallas, Dec. 31. Texas Theatre Owners' Protective Assn. meets here Jan. 16 for annual pow-wow. Judge Roy L. Walker, vet legislator-exhib of Lampasas, still heads the group. No dormant grievs await blasting at this parley, and that's sum'pin'.

## WARNERS LETS 8 HOUSES GO IN INDIANA

Chicago, Dec. 31. Warners has dispensed of seven of their theatres in this territory and an eighth, the Harvard, was sold a month ago. This is believed to be Warners' initial step in decentralization.

A syndicate composed of Al Sobler, Alexander Manta, D. J. Chrissis and Jack Rose is taking over the Jefferson, Goshen; Orpheum, Warners, Buckner, Elkhart; Indiana, Indiana Harbor; Capitol and Hoosier, Whiting. All are in Indiana.

In Elkhart the landlord released Warners from leases on three houses and made a new deal with the syndicates who buy the physical equipment. In Goshen they bought the building. In Indiana Harbor group will operate for the receivership and buy the Warners' equipment. Whiting is a straight lease.

**Booking Pool**  
In addition four theaters have taken over the Gaiety at 92nd and Commercial, Chicago. This was not a Warner house. Al Sobler, whose resignation from Warners was effective Jan. 1, will headquarter in Elkhart. Manta will be in Whiting-Indiana Harbor. Chrissis, who owns the Owl, personally will handle the Gaiety. Meanwhile, the fourth partner, Jack Rose, also resigning from Warners, will establish a film booking office for the seven houses and with the expectation that other indie exhibs will join.

At Warners' Laurence Stien moves up to take over Sobler's job with the latter's withdrawal.

## HYNES-HEINTZ CONFUSION

Stuart's Asst., Bernie Hynes, Nothing to Do With Empire, Bronx  
Through confusion in the similarity of names of Herbert Hynes, former assistant manager at the Empire, Bronx, who was transferred to the RKO 23rd Street, when RKO took over the Empire, it was reported that Bernie Hynes, assistant to Herschel Stuart, in RKO's home office, had taken charge of the Empire.

Bernie Hynes, personnel director of RKO, has also been in that house which is under Lou Goldberg's supervision. Sussman, its manager when Sydney Cohen operated, is still there.

Take at the house improved currently when RKO managed to get certain new film product for the place.

## Empire Union Pickets on B'way Disappear Mysteriously—No Reason

As if by magic the Empire pickets have gone off Broadway and, from the inside reports, may eliminate themselves from picketing of theatres in neighborhoods employing No. 306 men. While it is a fact the Empire squawk-marchers have disappeared in front of all theatres in the Times Square area, no one can offer an explanation.

Harry Sherman, Public labor contact executive, is reported in some quarters as personally responsible for having obtained elimination of picketing at the Paramount, and through that for the other Broadway houses as well. Sherman will not admit this nor suggest any rea-

son for the change in the situation on picketing.

One belief, unofficially expressed, is that the major chains may have prevailed upon Charles L. O'Reilly of the T.O.C.C. to use his influence with the Empire in calling a halt to the troublesome picketing. O'Reilly has long been given the credit for swinging independent theatre circuits in New York to Empire, with resultant cross-picketing bringing about pickets for every theatre in New York regardless of who employing.

### 306 Continuing

This resulted in some bombings at first, other damage to theatres and a general decline in patronage through public fear of union reprisals.

Report, never verified, was that circuits paying dues to the T.O.C.C. threatened to withdraw their support in view of the situation that had been brought about by an apparent swing to Empire, designed to eventually unseat Sam Kaplan in 306 and bring about lower salaries in booths.

The 306 union is continuing to picket Empire-named houses, none of which are in the Times Square zone. It is picketing around 30 houses at present, with cost nowhere what it stands Empire through latter's paying its pickets \$1 a day.

## RECEIVERS COMPLICATE LOCAL 306 SITUATION

The New York booth operator situation becomes more involved with sudden appointment by Judge Cottillo of temporary receivers for Local No. 306 on claim by Sam Kaplan that IATSE representatives now in charge of the local were wasting its funds. Appointment came Tuesday (27), with John W. Davis, attorney; Hugh Frayne, New York organizer of the A. P. of L., and P. J. Dunn, attorney, taking over the affairs of the union pending trial of the Kaplan suit to set aside his ouster.

This suit is scheduled to come to trial Jan. 16, with Kaplan seeking reinstatement as president on the ground that his removal during trial of an action for an accounting brought by four members of the 306 local was unfair and illegal.

This action is also scheduled to come up Jan. 16. During the past week an application to restrain the I. A. from removing the 306 charter, which came up before Justice Hammer, was denied on the representation by the IA that the International never had any intention of wiping out the local.

Prior to the Justice Cottillo receivership appointments the IA was ready to either elect or appoint its own officers to replace Kaplan and his men. Harry Sherman was reported the IA choice.

Under the Cottillo order the IA is directed to refrain from conducting an election of officers or from interfering with the receivers in the management of the affairs of the local which have been in the hands of vice-president Holmden of the IA.

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PRODUCTION DEPARTMENT

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AND HIS MUSIC

Featuring LEE MASON Michigan

## FRED EVANS

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## AINSLEY LAMBERT

and

DOROTHY HILD

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ARSENE SIEGEL

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FORMERLY ROME and DUNN

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## RADIO CITY MUSIC HALL

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MANAGEMENT OF A. J. W. BERRY, Sr.

*Wishing a Bright and Prosperous New Year to all my former associates of Paramount and my friends in the theatrical business*

# ETHEL HELLIWELL

BALLET MISTRESS FOR FRANCIS A. MANGAN PRODUCTIONS

REX, Theatre Jacques Haik, Paris, France



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SELZNICK - JOYCE

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Producer

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FROM

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**BRITTON**

and Their Gang

With GENE FORY and TITO

This Week (Dec. 30), Capitol, New York

**IRVING PICHEL**

*Player-Director*

PARAMOUNT

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BOYS**

and

LORETTA ALLEN  
Personal Direction  
CHAS. G. HOGAN

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SEASON'S GREETINGS

**HOWARD J. GREEN**

# MARY CARLISLE

Metro-Goldwyn-Mayer

## WAMPAS BABY STAR

FOR

# 1933

## Ernst Lubitsch

*"Trouble in Paradise"*

"One Hour With You"

"Broken Lullaby"  
(The Man I Killed)

"Smiling Lieutenant"

**Paramount**

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Distributed by

**WORLD WIDE PICTURES, Inc.**

**E. W. HAMMONS, Pres.**

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**JOSEPH L.  
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• •  
 Odd Jobs  
 Love Scenes  
 and  
 Funny Sayings

• •  
 My Motto:  
 "Cheaper  
 and Better"

**MAIN ENTRANCE**

**CLAUDE  
 BINYON**

• •  
 PARAMOUNT

• •  
 Odd Jobs  
 Love Scenes  
 and  
 Funny Sayings

• •  
 My Motto:  
 "Better  
 and Cheaper"

**JOAN  
 BLONDELL**

*Season's  
 Greetings*

**FULTON OURSLER**

*Patriotically Serving*

**LIBERTY  
 and  
 COLUMBIA**

**DAN HALL**

*Art Director*

"BACK STREET" "ONCE IN A LIFETIME"  
 "WATERLOO BRIDGE" "NAGANA"  
 "FRANKENSTEIN" "OLD DARK HOUSE"  
 "DESTINATION UNKNOWN"

*Preparing*  
 "KISS BEFORE THE MIRROR"

*Preparing*  
 "ONLY YESTERDAY"  
 FOR UNIVERSAL

*Season's Greetings*

**AL CHRISTIE**

**TED  
 LEWIS**

Wishes  
 You All a

**BIG  
 1933**

**STEPHEN ROBERTS**

SEASON'S GREETINGS

**EDWIN L. MARIN**  
*Director*

"The Death Kiss"

K. B. S. PRODUCTION

# DOROTHY FIELDS AND JIMMIE McHUGH

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**"HEY, YOUNG FELLA"**

Other FIELDS and McHUGH Songs in RADIO CITY MUSIC HALL:

**"HAPPY TIMES"**

**"WITH A FEATHER IN YOUR CAP"**

**"JOURNEY'S END"**

All Published by ROBBINS MUSIC CORPORATION

Season's Greetings

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EIGHT WEEKS, COMMENCING JAN. 27, 1933

Direction ABE LASTFOGEL, WM. MORRIS AGENCY

GREETINGS

*From An Admirer Of*

**VARIETY**

Season's Greetings

## KARL FREUND

Director

**"THE MUMMY"**

Universal Pictures

## RALPH BLOCK

M. G. M.

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'Das Schone Abenteuer'  
'Zwei Herzen und Ein Schlag'  
'York' 'Le Bal' 'David Golder'



# FRANK CAPRA

"Bitter Tea of General Yen"

"American Madness"

"Soviet" — (M.G.M.)

## ALBERT LEWIS

Member

PRODUCTION STAFF

PARAMOUNT STUDIO

Hollywood, California

*Anniversary Greetings*

## FRANK LLOYD

Season's Greetings

## WILLIAM CONSELMAN

*Writer*

Fox Films

BEST WISHES

C. M.

HOLIDAY GREETINGS

## JACK PARTINGTON

O. K.

**VARIETY**

On Your 27th Anniversary

**MERVYN LeROY**

*Outstanding Productions*

"I AM A FUGITIVE"

"FIVE STAR FINAL"

"LITTLE CAESAR"

"HARD TO HANDLE"

*for*

WARNER BROS.—1st NATIONAL

**JESSE L. LASKY**

Productions for

Fox Film Corporation

*First Four for 1933*

"ZOO IN BUDAPEST"

"WARRIOR'S HUSBAND"

"PEKING PICNIC"

"BERKELEY SQUARE"

+++++

HECTOR TURNBULL    JAMES R. COWAN  
*Associate Producer    Executive Manager*

# Season's Greetings

## ARTHUR THEATRES CORP.

HARRY C. ARTHUR, Jr., Pres.

New Haven, Conn.

### Season's Greetings!

ARCHIE MAYO

MELVYN DOUGLAS

"The Old Dark House" - "Tonight or Never"

"Nagana" - "As You Desire Me"

### Hollywood

(Continued from page 6)  
with Bayard Veiller, and Mel Shauer goes from Lighton to Barney Glazer.

Erle Kenton will meg 'Murder Aboard' for Par.

Norma Mitchell, wife of Wilbur Daniel Steele, gets her first film part in 'Woman Accused,' Par.

Mae West's Par picture, 'She Done Him Wrong,' has washed up, with Lowell Sherman bringing it in in 19 days at Par.

Armand Schaefer gets a leave from Universal until May 1 owing to the Tom Mix's decision to quit pictures. Studio is looking for another western star.

'My Dear' will be the initialer for Heather Angel, English actress, arriving at the Fox studio. Robert Gore-Brown is adapting.

Gropper's Termer  
Milton H. Gropper gets a six months' contract after being called back to Paramount's scenario department, where he is doing 'Murder in the Zoo,' with 'Great Magoo' to follow.

Warren Duff will script 'Way of All Women,' KBS yarn dealing with dress-making rackets, in which Lowell Sherman will probably have the lead.

Metro is again loaning Conrad Nagel to KBS, this time for 'Gambling in Souls.'

Frank Craven stays on for another six months at Fox to write and direct. Set by William Morris agency.

Zelda Sears and Eve Greene are doing an orig for Marie Dressler, which Harry Rapt will produce for Metro.

The last option on Jo Swerling's existing contract has been taken up by Columbia.

### Season's Greetings

SAM BENAVIE  
FISHER, DETROIT

### Holiday Greetings

# ROY DEL RUTH

Warner Bros. &  
First National Studios

Burbank, Calif.

FOX WEST COAST THEATRES  
EXTENDS THE SEASON'S GREETINGS  
TO THE  
MOTION PICTURE INDUSTRY

# FANCHON and MARCO'S "HOLLYWOOD COMEDIANS"

INTRODUCING  
MY YOUNG  
**BROTHER**  
**T. (JAY) JOYCE**  
(GUITAR SOLOIST)

STILL ON TOP

## TEDDY JOYCE

FANCHON AND MARCO'S PREMIERE  
MASTER OF CEREMONIES

A WONDERFUL  
TRIP FROM  
COAST TO COAST  
THANKS TO  
**FANCHON  
and MARCO**

WISHING FANCHON AND MARCO  
A VERY HAPPY NEW YEAR

### SNUB POLLARD

HELENE  
DOROTHY

### BLOSSOM

A VERY PLEASANT TRIP FROM  
COAST TO COAST FOR F. & M.

JUST ANOTHER WONDERFUL  
SEASON WITH FANCHON AND MARCO  
**WM. J. RILEY, Manager**  
**MACE TAYLOR, Carpenter**

MY BEST WISHES  
TO FANCHON  
AND MARCO  
LITTLE

### JEANIE

TINY BUT LOTS  
OF FUN

VERY HAPPY  
WITH THE  
"HOLLYWOOD  
COMEDIANS"

SEASON'S GREETINGS  
TO

**FANCHON and MARCO**

### WALTER HIERS

MY FOURTH  
TRIP FOR  
FANCHON & MARCO

MANY THANKS  
**MARY MILES**

GREETINGS  
TO FANCHON  
AND MARCO

**CATHLEEN  
BESSETTE**  
A BUNDLE OF PEP

EL GARY, THE GOLDEN VOICE TENOR WITH F. & M.—SEASON'S GREETINGS TO EVERYBODY



AILEENE LAURINE FERN HARRIET  
**4 ALBEE SISTERS**

Season's  
Greetings  
to All  
Our Friends  
Just Completed  
Marvelous  
6 Months' Tour  
for F and M

### THREE McCANN SISTERS

"Rookies" Idea

Direction **FANCHON & MARCO**

Season's Greetings  
to

### FANCHON & MARCO

**BELETT and LAMB**

'HELLO, PAREE' IDEA

## LONG TACK SAM

Peer of  
Wits and Wizards  
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Chinese Entertainers

Featuring  
**MI-NA and  
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"SHANGHAI"

Also Appearing  
**SAM LOHK**  
Remarkable Chinese Tenor  
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from

### WALTER A. FUTTER

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for

### UNITED ARTISTS

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THE POPULAR YOUNG BROADWAY COMEDIAN

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Eddie Bruce Is Now Available—Address Communications to  
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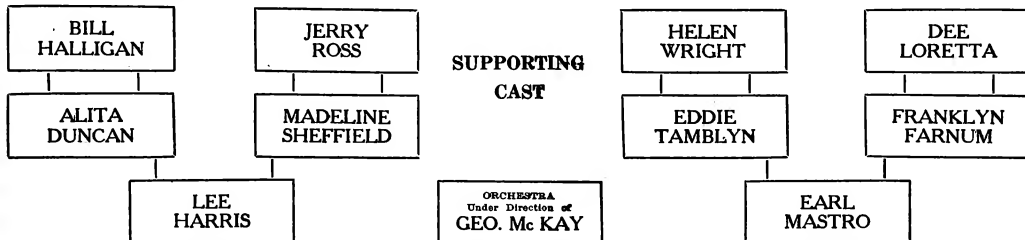
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## JOE PENNER AND OLIVE OLSEN

"WANNA BUY A DUCK"



SUPPORTING  
CAST

GREETINGS

### FANCHON & MARCO

From

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SUNKIST BEAUTIES

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MARILYN CONNON	JINA LEE
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DOROTHY AMBREY	KENT JACKSON
LOIS BROWN	ETHYL LAMKIN
MAXINE BLISS	JOYCE RAYMAN
JILL BURDICK	DIXIE EGAN

ROD WAGGONER, Road Manager

### ROBERT PRESNELL

Writer

#### "What Price Hollywood"

(Adaptation)

#### "Lost Squadron"

#### "Employees Entrance"

#### "The Keyhole"

NOW AT WARNER BROS.

### ALLEN RIVKIN

THE CASH AND CARRY KID

The Season's Greetings

FANCHON and MARCO'S

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BUDDY KARSEN

WANDA ALLEN  
ANOLYN ARDEN  
GRETEL BRIENT

BETTY FARRINGTON  
DOROTHY LA MAR  
GEORGE BALL

"IRENE" OCTETTE

JOSEPHINE CAMPBELL  
JENELLE RAGLEY  
MARGARET CRUZ  
MARY MARLAND  
WILLIAM GAVIN  
EDWARD DEW  
RALPH DIMMER  
BERNARD DOHERTY

LOUIS LISSNER, Company Manager  
RALPH POLLACK, Musical Director  
GEORGE FOX, Stage Manager

VIRGINIA SMITH  
OLIVE WILKINSON  
EDNA SALLER  
ENA DARE  
JANET PERRY  
KAT CRANDELL  
HELEN COLE  
EVELYN EGGERS

"IRENE" ENSEMBLE

GLADYCE HOFFMAN  
BETTY FALCONER  
MARION COTTON  
LYNELL THURSTON  
KIKI MILLER  
MARJORIE HOWARD  
MARGOT BRIEX  
PATSY RAE

LEE MOORE  
ROY MOORE  
WALTER STAPLETON  
ELBERT NICHOLS  
KEN CRANDELL  
JACK BARRETT  
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**"ZIRKUS LEBEN"**  
And Other Exceptional German Films  
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Season's Greetings

MAE ARTIE  
LUBOW RICE  
FANCHON and MARCO'S  
'HELLO, PARADE' Idea

Greetings to  
Fanchon and Marco  
from

Joey Cey Lon  
Touring with "Giri Trouble"

LES EVERSON

"ROOKIES" IDEA

1933

WILL BE A BIGGER AND BETTER YEAR  
LOTS OF LUCK TO

### FANCHON & MARCO

From

#### "TALENT A LA CARTE"

PAT WEST

Featuring  
and  
with

DEL CHAIN

TOMMY & BETTY WONDER  
PANSY THE HORSE  
THREE ZAROS

STEVE SAVAGE  
DIANE  
FOUR TROJANS

VARSITY TRIO  
ARTHUR SHAPIRO, Co. Mgr.  
DAVE BOWERS, Rdmn.

Greetings to Everybody From

JAN RUBINI

Care Fanchon & Marco Studios  
2606 Sunset Boulevard  
Hollywood, Calif.

# NINA OLIVETTE

"ROOKIES" IDEA

Direction Fanchon & Marco

# WILLIAM LeBARON

## PARAMOUNT PRODUCTIONS

### Year in Pictures

(Continued from page 2)

arbitration, permanence of the Film Boards, and a basis of standardization between distributors and exhibitors that has been absent since the old contract was nullified by the courts. Flexible admission scales arose as an industry policy early in the fall in an effort to increase return for both theatre and distributor by grading prices at which pictures should play. Question of how it will work out, with opinion somewhat divided, remains to be answered.

#### High Admissions

While flexible b. o. scales, and a changed system under which pictures would be marketed in line with it, was under discussion, contention began growing that admission prices were generally too high all over the country, with the low-

scaled operations getting the bulk of trade.

All along it has been agreed that poor picture product plus economic distress has kept thousands away from the box office. That condition resulted in increased effort during the past year to turn out product that would have doubled the appeal at the box office.

And in July and August, when new releases began coming through, the distributors started holding up, until more favorable fall weather, the hand-picked pictures among them.

Among high prices paid during the year for story material were 'Counselor at Law' (U), \$100,000; 'Blessed Event' (WB), \$66,000; 'Reunion Vienna' (M-G), \$66,000; 'Cynara' (Goldwyn), \$67,000, and 'Whistling in Dark' (UA), \$50,000.

While this may have seemed extravagance in a bad year, along

with many contract settlements, story buying was along very cautious lines. Saving on stories by majors during the year is estimated at around \$8,000,000.

Settlements of contracts which run into seven figures or more with the big companies included those held by Sid Kent, Oscar Oldknow, Al Lewis, B. P. Schulberg, John D. Clark, Charles E. McCarthy, Al Rockett, Buddy De Sylva, Victor McLaglen, Violet Fleming, Waterson Rothacker, A. C. Blumenthal, Phil Reisman, Saul E. Rogers, others.

On going to press, among contracts entailing large amounts which remain to be settled are those of Jesse L. Lasky, Sam Katz and Walter Wanger, all with Par.

In the Hollywood studios, salary cuts brought numerous disputes. Metro contract players notably kicking at slices which they contended had been promised previously on lifting options. Barbara Stanwyck's difficulties with Columbia, Marjorie Deans' with the Yarnsberg's rift with Par, difficulties in renewing Garbo and finally James Cagney's holdout against Warners featured prominent action.

Coincident with producer-talent bickerings, the Academy of the Motion Picture Arts and Sciences, in adoption of a pact for arbitration of disputes, finally making concessions. Moves on the part of the Artists Managers Assn. out there, following three months of conference, culminated in calling off its pack with the producers.

The Academy was particularly active during the year, as was the Hays organization east and west.

#### Tax for Public

Free from admission taxation for many comforting years, 1932 marked the return of a 10% levy against all tickets of from 40¢ up. A similar or higher state tax in New York and elsewhere was successfully defeated.

Rather than assume the burden, which would amount to millions, theatres passed the tax onto the public as in war and post-war times. It was calculated that the film industry would shoulder 75% of the \$44,000,000 figured as coming from theatre tax receipts.

In many instances theatres revised scales so that they would be exempt from tax, this further increasing the opposition for the larger first runs charging more.

Innovations during the year were headed by exclusive exhibition, triple featuring of product in remote spots, a few 50 theatres getting into the minimum clause in contracts through coupon gag, Par's invitation of critics to New York from all keys for preview of pictures, and WB's trade shows in majority of centers for exhibitors, all designed to attract the elusive dollar.

Exclusives, fathered by Al Lichtman, have not so far threatened an entirely new distribution-exhibition machinery, and isn't expected to.

#### Failures

Receiverships have been fewer than expected during the past year, and litigation about normal. Aside from the General Theatres, Fox, Metropolitan, Roxy, N. Y., and Fox, Brooklyn, receiverships, there have been no notable failures in 1932.

Litigation and court decisions, as in almost any year, than can be picked, have been disturbing and troublesome. Though local, perhaps the New York decision permitting the 306 and Empire operator unions to picket each other, has been the most annoying, if not the costliest. Trying to outmaneuver each other, the unions bombed theatres at first,

driving patrons away to the extent of a drop in gross as high as 40%.

The Quintner-Paramount suit, asking \$2,200,000 in triple damages, came to trial in November.

#### Wm. Fox Sued

Throughout the year, numerous suits were filed against William Fox by Fox companies alleging malfeasance in office, manipulation of assets, misappropriation of funds, etc.; while on the western Coast anti-trust actions piled up against F-WC and distributors.

The Tri-Ergon, Warner-Western Electric and other suits, over other days, also came up during the year, but yet remain to be settled. Of decisions which are local but threatened to start something was the Kansas Supreme Court order that film companies cannot contract for showing of pictures before the state's censor board have approved them.

A mergerless 1932 was predicted in January and but for a Columbia-Educational reported hookup at the end of the year, with Sam Katz engineering, will have held good.

Nineteen thirty-two marked the customary turmoil among exhibitor organizations, with the two major bodies—MPTOA and Allied—mostly pulling away rather than together for their common good.

MPTOA during the year has importantly increased its membership,

and at the convention last summer went on record as now 95% exhibitor controlled as against prior Hays and chain dictatorship. Allied spent most of its convention analysing 'unfair' distributor contracts. Harmony between Allied and MPTOA may be restored with the adoption of the new uniform contract, superseding the 5-b-5.

During the year numerous other developments took place for future tomes of the industry, among them: Feature production dwindles in east with Par's Astoria, L. I., studio closing.

#### 9,000 Accounts

Film accounts dwindle from 15,000 in silent days to 9,000 for talkies. Al Jolson back after a three-year absence.

Radio City premiere. Sam Kaplan, officers, ousted from N. Y. operators local. Gangster pictures pass with 'Scarface'.

Theatre building ceases. Roxy closes for several weeks. Fatty Arbuckle returns to screen via shorts.

Chas. C. Shay, former president LTSE, reinstated.

Public closes deluxer Minnesota, Minneapolis.

National theatre advertising for and by chains cut 50%.

Etc., etc., etc.

What a year!

Very Good Wishes to "Variety"

## BETTE DAVIS

WARNER BROS.

## WILLIAM A. SEITER

Director

PARAMOUNT PICTURES

Season's Greetings

## ANITA PAGE

'Prosperity'  
(M-G-M)

'Jungle Bride'  
(Monogram)

'The Big Cage'  
(Universal)

Best Wishes to "Variety"

## WILLIAM KOENIG

General Studio Manager

Warner Bros.-First National Studios

# RALPH INCE

DIRECTOR

Current Release "Lucky Devils" RKO-Radio Pictures

Management NAT C. GOLDSTONE, Hollywood, Calif.

# *Anniversary Greetings!*

## 27

YEARS OF  
LEADERSHIP

1906--1933

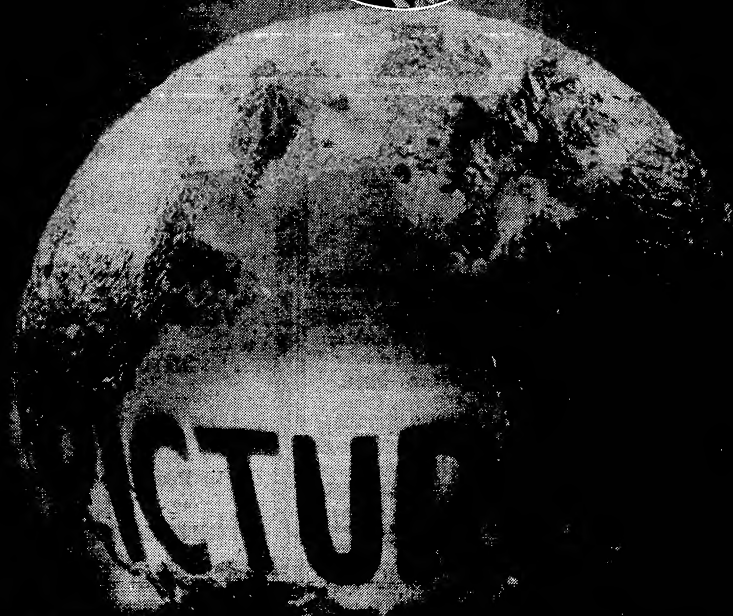


CONGRATULATIONS

### VARIETY

CONGRATULATIONS

*Carl Laemmle*



# UNIVERSAL

NEW YORK CITY

UNIVERSAL CITY, CALIF.

With Every Good Wish to All My Friends

# GILBERT ROLAND

Current Engagement 'Our Betters' with Constance Bennett

**RKO-RADIO PICTURES**

## Luis Alberni

WISHES HAPPINESS TO ALL  
HIS FRIENDS

Current Engagement with John Barrymore  
(Fourth Attempt)

**RKO-RADIO PICTURES**

## NATALIE M. KALMUS

*Color Director*

**Technicolor Motion Picture Corp.**

*Latest Pictures in Technicolor*

Warner Bros. Walter Disney's M. G. M.  
"Wax Museum" "Silly Symphony" "Musical Revues"

*Largest Importer of Foreign Language Productions*

## World's Trade Exchange, Inc.

ARTHUR ZIEHM, Gen. Mgr.

1600 Broadway, New York

Lackawanna 4-7511

Cable: WOTEX, N. Y.

*Export of American Productions to All Parts of the World*

## AMERICAN-ROUMANIAN FILM Corp.

*Offers a Select List of QUALITY German Talkers*

'HAUPTMANN VON KOPENICK'  
'FRIEDERICKE' 'A NIGHT IN PARADISE'  
and Others

1560 BROADWAY, NEW YORK

### GREETINGS

#### Poli Palace Theatre

Worcester, Mass.

ARTHUR THEATRES CORP.

RALPH W. MCGOWAN

City Manager

ROBERT R. PORTLE

Manager

**POLI PALACE**

WILLIAM J. RYAN

Manager

**Poli Elm Street Theatre**

JAMES GLEASON

Manager

**PLAZA THEATRE**

#### STAGE CREW

JOHN HAUSER  
JAMES HEAFY  
ROGER KAYANAUGH  
DAVE TROX  
ELMER CARTIER

#### PROJECTIONISTS

GEORGE KELLER  
GEORGE ROCK  
WILLIAM SULLIVAN  
JOHN MURPHY

#### MUSICIANS

"DOL" BRISSETTE  
Director  
ERNEST METCALF  
JOSEPH HEATING  
HAROLD MILDON  
CHARLES BOWLES  
PERCY ELLIS  
WILLIAM DEWEY  
WILLIAM BOBBING  
EARL BLEY  
LUCK WHITE

### Moving and Trucking Theatrical Transfer

**AUGLIERA BROS.**

New Haven, Conn.  
EXCLUSIVE HAULERS  
Of New Haven's Stage Shows

Congratulations to Fanchon & Marco on Their Eleventh Anniversary

## LICHTER'S

New Haven, Conn.

**CLEANERS**

FANCHON & MARCO UNITS

## JAMES KEVIN MCGUINNESS

Associate Producer

1932

for RKO

"State's Attorney"

For COLUMBIA

"Shopworn"

"Night Club Lady"

"This Sporting Age"

(Wrote Original Story)

"Child of Manhattan"

"Vanity Street"

"Attorney for the Defense"

(Wrote Original Story)

In Production for COLUMBIA

"Hurricane Deck"

"Cocktail Hour"

(Wrote Original Story and Screen Play in Collaboration)

"DESERT SONG"

## PERRY ASKAM

FANCHON & MARCO

HOLIDAY  
GREETINGS

# HARRY SHERMAN

PARAMOUNT  
PUBLIX

*Season's Greetings*

DARRYL  
FRANCIS  
ZANUCK

NORMAN TAUROG

*Director of*  
"The Phantom President"

*Now Directing*  
MAURICE CHEVALIER

*Paramount*

GREETINGS

May 1933 be a year of happiness and success  
to all my friends

Gary Cooper





# CARRYING ON

The same policy established by William Morris...An open door to anybody and everybody in every branch of show business...The showmanship and fairness which are synonymous with the name of William Morris.

With its unlimited contacts, man power, reputation and facilities the **William Morris Agency, Inc.**, will continue the same associations with artists and managers. The **William Morris Agency's** activities girdle the globe of show business—vaudeville, presentation, circus, revue, concert, musical comedy, radio, motion pictures, legitimate stage, also play, motion picture and radio manuscripts.

The name William Morris represents truthfulness. It never misrepresents nor exaggerates. For forty years, it has earned a reputation of honesty and fairness among everyone in the profession.

**William Morris Agency** is more than an agency. It not only books, presents, and secures contracts for artists and managers, but renders inestimable service to its clients. It has discovered

and made countless stars. By its co-operation, it has helped solve the problems of theatre, show business and its people, film and radio executives.

The **William Morris Agency** has always anticipated the trend of show business. It has always been in the forefront with new ideas, innovations and attractions.

With staff offices in New York, Chicago, Hollywood, London and Paris, the **William Morris Agency** is always prepared to render a comprehensive and intelligent service to any one in the show world.

The personnel of the Morris organization is skilled in the principles of showmanship and reliability as inspired by William Morris. **No act is too big. No act is too small.** It renders the same conscientious service to a beginner as to the greatest of stars.

*"William Morris, still the directing dynamo of his beloved institution, beams to see that strong young hands and shrewd young heads are with him to preserve and perpetuate the spirit which from the first has been his inspiration."—Variety, Anniversary Number, 1932.*





# The William Morris Agency Specializes In Every Branch of Show Business

VAUDEVILLE

RADIO

PICTURES

PRESENTATIONS

PLAYS AND  
MANUSCRIPTS

LEGITIMATE AND  
MUSICALS

FOREIGN BOOKINGS

ROAD SHOWS

CONCERTS

ORCHESTRAS

TELEVISION

RECORDINGS

William Morris, Jr.  
Abe Lastfogel  
Ruth Morris  
John Hyde  
Lester Hammel  
Nat Kalcheim  
Nat Lefkowitz  
Harry Spingold  
James J. Geller  
William B. Murray  
Dick Henry  
Martin M. Wagner  
Lawrence J. Golde  
Henry Berlinghoff  
Al Allen  
Sam Weisbord  
Lou Goldberg

Mayfair Theatre Building  
NEW YORK CITY

Taft Building  
HOLLYWOOD

William Morris, Jr.  
Murray Feil  
William Perlberg  
Arnold Wolff

Butler Building  
CHICAGO  
MORRIS SILVER  
SAM BRAMSON

Leicester Square Theatre Chambers  
LONDON  
GEORGE FOSTER  
HARRY FOSTER

39 Ave. des Champs Elysees  
PARIS  
HENRY LARTIGUE  
CLIFFORD C. FISCHER  
LOU WOLFSON



A little writing, a little acting, lots of squawking and no pleasure  
SO—  
WHY SHOULD I WISH ANYBODY A HAPPY NEW YEAR

## GEORGE ROSENER

Dr. X + The Devil Is Driving + 70,000 Witnesses + Madison Square Garden  
Union Depot + The Front Man + Alias the Doctor  
and 1,000 tests that didn't amount to anything

### Unit Prod. as Out?

(Continued from page 5)

production amount, but he is not going to get it if he must participate in carrying the other fellows' load.

#### Producer Must Have Say

As in the old First National days, the producer who goes into the unit scheme must have something to offer the company besides his own talents. He must do as the successful FN crowd did; have his star or stars, director, writing staff and production personnel. His stories, too, he must choose. Then he can legitimately go before the company head for whom he is working and say, 'here is my star and cast, here is the story, here is the director, and the picture will cost so much

and be finished in such and such a time.'

Then the company can say yes or no. If yes, the obligation of the company or studio head ends until the picture is completed. They do not butt in on story suggestions during production, cast changes or alteration and various other things they do now. They can look at the rushes, watch the daily schedule, check on production costs and then wait for the completed product. If that is done unit production can be successful, otherwise unit talk is nothing but a lot of conversation and means nothing.

RKO-Radio has this plan in effect with two independent producers, Joseph Schnittzer and Jack

Beachman, who operate independent-ly on the Pathe lot. Their product is not molested, nor are they annoyed, which allows them to bring in nominally priced pictures though bearing a brand that is individual. On the other hand, the proposed unit idea Radio has been talking about for its major plan, seems to be just in conversation. It has too big an overhead to allow the unit producer to come on the lot. However, means can be worked out easily by that company, also Universal, were U to try to adopt itself to the unit plan, by allowing lapsing of contracts of writers, directors and taking the valuable people and assigning them to individual producers. Then, too, the executive and working set-up would have to be changed to keep the overhead to rock bottom so that the unit operator will have a chance to show something for his commitment.

Metro on the other hand, with its expensive set-up, can never be a unitized organization. Their creative, executive and working personnel is too big, and with the Metro productions hitting over a \$350,000 average, it is hardly likely that producers would want to gamble on the box office results the way the returns on product are coming into distribution organizations.

#### Situation at Paramount

Paramount, though working the unit plan out okay with Charles E. Rogers, who is wholly independent from studio-management control and general overhead charges, has another problem on its hands with E. P. Schulberg and the Halperin Brothers, also there on the unit plan. These producers are subject to the okay and control of Emanuel Cohen, Par's studio head. As a result they must work out their plans in accordance with the general studio system. Their product, cast, story, etc., must secure the okay of Cohen and his editorial and production boards. This is not alone for these two unit producers, but the other so-called Par unit production heads as Louis D. Lighton, Wm. E. Le Baron, Lloyd Shelton, Bayard Vellier, Benjamin Glazer, Percy Heath and Al Lewis.

They all must go through the same routine. Story must be approved by the story board, production by the production board, casting and direction by Cohen, with the end that the so-called bugaboo, the unit producer tries to get away from confronts these unit and individual producers who are unable to make the individual headway granted along the best unit plan.

Fox is hooked up the same way, with Jesse L. Lasky having to absorb studio charges, even though he has his own production staff. He also draws on organization for players, and must pay all accrued overhead charges. Sam Rork's deal with the same company simply makes the former a production supervisor, but necessitates studio control.

#### Success at WB-FN

Warner-First National are operating practically under one man direction, with Daryl Zanuck, the

studio major domo, though Hal Wallis is the nominal production head for First National. Here the plan seems as successful as any unit attempt being made at present, if not more so. Zanuck functions as a so-called city editor. He rides through with the stories until the scripts are finished, with directors having everything outlined when they start to shoot. Artistic and unnecessary experiments are eliminated from the commercial style in which pictures are turned out, with the possible exception of three or four pictures known as the prestige group.

Naturally those who have the best chance for functioning along the unit lines are the independent producers. They make their output for specific release; they are not obligated for studio overhead and

charges, carry no contract people of consequence and charge to production only what expense is actually incurred during the preparation and shooting periods, leaving out all the luxury charges that accrue elsewhere during the idle seasons.

Therefore, though unit production is on the horizon and may be the only out for economic and quality production during the coming year, it cannot be done unless the studios change their table of organization and decide that meddling after production is started is costly, as well as unnecessary. They must realize that every producer wants to make a good or outstanding picture and that none who is left to take the entire responsibility, is going to bring in unmarketable product, especially when they know they will share in the profits come way or another.

CONGRATULATIONS TO FANCHON & MARCO  
ON THEIR ELEVENTH ANNIVERSARY

## MONTE BLUE'S "MOVIE CIRCUS" IDEA

WITH KIRK and LAWRENCE ANNETTE AMES MONROE BROTHERS

BILLY and ANNA BARTLETT

and the  
FREETHY AERIAL BEAUTIES  
NITA LEONARD, Capt.

HARRIET HARRIS HELEN WOODMANSEE JINI SALMOND  
MARGIE COCKROFT FLORA DOWNTON EVELYN AUBURN  
MILDRED PATTERSON WANDA STEWARD JAN KILGORE  
LOUISE AUGUSTUS MARCELLA JOHNSON  
BILL BENNETT, Manager W. BARTLETT, Roadman

Holiday Greetings to All From

## Fanchon & Marco's "Bombay" Idea

Produced by Gae Foster

Featuring

FLO LEWIS and CO. GAYLENE SISTERS  
O'CONNOR FAMILY  
and the  
BOMBAY BEAUTIES

MARGOT McKINSTRY GLADYS DAY MARGARET PASQUARE  
YVONNE LONEA SONJA KARLOW ORCHID ARLIN  
GLORIA L'ITALI ELAINE BROWN DORIS LAYTON  
HELEN BROWN

WM. MCCARTHY OTTUS KYRIDES MRS. E. CAVANAUGH  
Roadman Manager Wardrobe

Holiday Greetings

## BORIS MORROS

PARAMOUNT-PUBLIX

Holiday Greetings

THE SAM GOLDWYN STAFF  
IN NEW YORK

# WALDEMAR YOUNG

Writing for Paramount

Current Assignment "A Bedtime Story"—Chevalier Special

# ALFRED E. GREEN

Director  
PRODUCTIONS IN 1932

"Union Depot"

"It's Tough To Be Famous"

"The Rich Are Always With Us"

"The Dark Horse"

"Silver Dollar"

"Parachute Jumper"

*WARNER BROS. and FIRST NATIONAL PRODUCTIONS*

## John S. Robertson

"Little Orphan Annie"

In Preparation — Temporary Title

"The Failure"

FOR RADIO

## Josephine Lovett

PREPARING

"Madame Butterfly"

(IN COLLABORATION)

"Jennie Gerhardt"

(IN COLLABORATION)

Schulberg Productions  
UNDER CONTRACT TO PARAMOUNT

*Season's Greetings*

# DONALD NOVIS

# GEORGE ARLISS

## New Names of '32

(Continued from page 3)

sation in the unreleased 'Rasputin,' at times almost stealing the show from the Barrymore triumvirate, and Georgie Ernest, who gives a fine performance in 'Speed Demon'.

Alan Dinehart, another hailing from New York legit, hit a good pace during the year and has found himself much in demand.

### Stevens From Pasadena

Onslow Stevens from the Pasadena Community Players, and Alina MacMahon stood out for their performance in 'Once in a Lifetime,' with the latter doing another piece of fine work in 'Silver Dollar' and 'Life Begins'.

Gregory Ratoff overcame a decided accent to win favor with produc-

tion execs. He numbers among his good performances those in 'Once in a Lifetime' as the producer, and in 'Undercover Man' as the bond thief.

Radio took Dorothy Wilson from the stenographic ranks at the studio to spot her in 'Age of Consent' and subsequently in two Bill Boyd pictures, 'Men of America' and 'Lucky Devils.' Boyd, too, is numbered among those who have staged a return, as is Sterling Holloway, who faded with the silents but is now in demand.

### Into the Light

Jumping into prominence in a big way have been George Brent, Warren William, Louise Closser Hale, Johnny Wadsnauer, brought from the aquatic world to star in 'Tarzan of the Apes,' Bing Crosby of ether fame in 'Big Broadcast,' the two Morgans, Ralph and Frank, Charles Laughton (English), Guy

Kibbee, Alexander Kirkland, and Mary Boland.

### Interest Is Revived

When it appeared as if Maureen O'Sullivan had done a fadeaway after brought from Ireland for 'Song of My Heart' (Fox), in 1929, interest in her was revived and through development she has been kept busy during recent months, particularly in 'Tarzan of the Apes,' 'Okay America' and others.

Karen Morley has had exceptional opportunities and she made the most of them, as have Gloria Stuart, Verree Teasdale in a return to favor, Lyda Roberti, one of the highlights of the year's comedy successes through her performance in 'Kid From Spain,' Boots Malory and Mina Gombell.

### Over 100 in '32

New screen personalities and those who have staged positive returns to films total nearly 100 for

1932. Additions to this imposing list include:

Diana Wynyard, English actress in 'Rasputin' and 'Cavalcade'; Glenda Farrell, Lyle Talbot, Claire Dodd, Dick Powell, Allen Jenkins, Kane Richmond, Diana Young, Louis Calhern, Irene Ware, Susan Fleming, Cary Grant, Gene Raymond, Randolph Scott, Charles Starrett, Ann Dvorak, Bruce Cabot, William Cargan, Creighton Chaney (son of the late Lon Chaney), Helen MacKellar, Eric Linden, Lillian Bond, Herbert Mundin, John Warburton, Arthur Byron, Vinc Barnett, Henry Armetta, Zita Johann, and Shirley Grey.

### Wider Recognition

Jean Harlow, although previously established, won wider recognition during '32 with 'Red-Headed Woman' and 'Red Dust,' even with the disliked publicity.

Staging a tremendous comeback is Clara Bow in 'Call Her Savage.' Eddie Carr, stage mimic, gets an opportunity to show his stuff in 'East of Fifth Avenue.' Dick Cromwell, Lillian Miles, Robert Young, Gloria Grey, Gene Brang and Tom Brown are among others in current and past 1932 releases.

Since the Olympic games, producers have made a play on swimming stars, with Eleanor Holm at Warners, Helene Madison at Sennett, and Buster Crabbe at Par. These three have been spotted in feature roles.

### MONYHUN QUILTS

Frank Monyhun has resigned as advertising and publicity director for the Mike Shea theatres in Buffalo.

He is in New York with an assignment elsewhere, possibly in the south, reported.

### Huston's Grouch

Hollywood, Dec. 31.

John Huston is off the Universal scenario staff, forfeiting his year's contract because he didn't like the stories assigned him.

## Legislative Jam

(Continued from page 5)

in blocks of from 26 to 65, generally before they are made and before he is in a position to know whether the finished product is suitable for his neighborhood.

Recent provisions in the contracts he makes forces him even to run some pictures, totally unsuitable for children, on Sunday because of percentage demands which specify these pictures must be played on Sunday, i.e., 'Red Headed Woman,' 'Grand Hotel,' 'Strange Interlude,' etc.

### Instructions

Here are some of the instructions which the lawmakers will learn are designed to convince Washington that the industry wants it to control pictures:

"If you as an individual exhibitor will get busy with your friends, with your women's and welfare organizations, and with your legislators, a new deal can be written—a deal that will guarantee you all you have ever asked for—a square deal.

"Write your senator first, later your congressman.

"Write or telephone your nearest competitor to do the same."

"Talk the situation over with every person and get them to write your senator urging the passage of Bill 3770 and Bill 170. Assist financially the campaign that must be waged by sending your check to Abram F. Myers at once. Unless we keep him on the job we haven't a chance. Who is against the bill? The Hays organization, who if this bill passes sees their absolutely monopoly of the industry broken.

"Will a uniform contract help the independent exhibitor? It will provide optional arbitration highly desirable to distributors, meaning the exhibitors will be able to take the exhibitor into court and sue him, something that they cannot do under their present illegal contracts."

# WILLIS GOLDBECK

PRODUCTION ASSISTANT

TO

David O. Selznick  
RKO-Radio Pictures

Theodore Fithian  
Writer

UNIVERSAL

"Trailing the Killer"

A B. F. Zeidman Production

AND A MORE SENSATIONAL ONE IN PRODUCTION

Distributed by

World Wide Pictures, Inc.



# JOHN M. STAHL

'SEED'

'STRICTLY DISHONORABLE'

'BACK STREET'

Now in Production  
'ONLY YESTERDAY'

For Universal Pictures Corporation

Season's Greetings to All My American Friends,  
and Also to My Newly Acquired  
English Friends

\*\*\*\*\*

## MARILYN MILLER

*To My Many Friends of the Gaumont British Picture  
Corporation Who Helped to Make My London Film En-  
gagement So Delightful, and to My Old Friends at Home*

A HAPPY NEW YEAR

\*\*\*\*\*

## EDWARD EVERETT HORTON

# Broadcasting May Bring New Glow To Faded Chi—But Not in the Loop

By Bob Landry

Chicago, Dec. 28.

In the great terrifying silence that now envelops the loop every night about 8 p. m. there is little hint that show business still lives and breathes in Chicago. Gone from the loop is the hustle and bustle, the incoming trains unloading actors, the N. Y. A. clubrooms, the crowded theatrical restaurants, and all the other once familiar evidences of an amusement industry.

Show business today has changed its manners, appearance and residence. It's the show business, radio, (Speaking here, of course, of and for Chicago). Advertising is the motif and the motive, entertainment simply a means to another end. This heir and assignee to what must still be called show business is a jealously-guarded microcosm. It stretches along Michigan boulevard from the Wrigley Bldg. south to Congress street, starting just out of Wacker to the Merchandise Mart, out Madison to scattered stations. It is unexplored territory for show people, a comparatively new beat for theatrical trade paper reporters.

Among these advertising agencies, network headquarters, program building services, station reps, and talent managers located in this area there is still the old time buzz of buying, selling, chiseling. It has a familiar ring to it. Disguise it as they will with college fraternity insignia on their watchchains, fancy suits and grades, a different vocabulary, more conservative personalities and more business-like office routine, the sensitive ear can recognize the unmistakable hum. Show business has moved and changed and converted radio to the same habits, foibles and bluffs. Gossip and intrigue, hope and envy, all there, just as it used to be.

## Radio Centre

Chicago remains potentially a broadcasting centre of vast importance. But the possibility and the dream is far shy of reality. The intrigue and gossip often seem premature as if the attainable rewards were petty for so much convincing, that they might reserve their frenzy for the time when richer prizes will be available. But that may be a pointless grumble.

NBC confesses it would like to build Chicago as a broadcasting center. CBS seems less concerned with giving Chicago identity in production so long as a full quota of accounts are secured. NBC has physical facilities for large scale radio production in Chicago, although short staffed on showmanly talent. In this NBC and CBS are brothers. They still salivate to the salesman, belittle the showman.

## Its Handicap

In consequence of the neglect of the showman side of radio in favor of advertiser baiting by salesmanship brilliance, the actual production of commercial programs has slipped more and more from NBC into the hands of aggressive individuals on the outside. It is from these independents that the hope of the future lies. Barring a revolution in attitude by the networks, which is wholly improbable, because they do not perceive their own flaws or consider the question very vital, the tendency of production away from them will continue with increasing severity.

New York's edge is obvious. It has the money, the big accounts, the bulk of the talent. But, despite this, more telling showmanship in Chicago could offset the advantage to a very marked degree. Geography of broadcasting favors Chicago as being nearly the heart of America. It is pointed out that nearly 30% of all broadcast advertising is of food products, the majority of which are manufactured in the middle western territory close to Chicago.

Another large advertiser, the automotive industry, is located in Detroit, a few hours from Chicago. Yet most of the automobiles and many of the food products, even when the accounts are sold and closed and contacted by Chicago, go to New York to be produced.

Answer is that an adverse opinion has existed about Chicago's ability to put on a really good show of a musical, variety or involved character.

actor. Script programs have been numerous and successful here, as per Amos 'n' Andy, Myrt and Marge, Easy Aces, etc.

But not until the agencies are sold on the possibility of getting a good show in Chicago will the town even start to get its proportionate share of production.

## NBC AUDITIONING JOE HOWARD'S RADIO MUSIC

NBC has become amenable to trying out some radio musical shows for which music and material has been especially written. Among the musical comedies of this classification due for an audition this week is one written by Joe Howard. Included in its cast when it gets its hearing before the network's program board will be Howard himself.

Another show with original music that's scheduled for an audition before the same board this week has 18 singers and a cast of comics and bit players.

## Frisco Auto Show Minus Heavy Names This Time

San Francisco, Dec. 31. Local motor car dealers will next week stage their annual show but without the high priced names that were a feature of previous exhibitions. Talent for the Jan. 7-14 show at Civic Auditorium being sold by NBC and KFRC.

Admish price this year is slashed from 75c to 50c with a giveaway auto each day as a come-on. George Wahringer is again directing activities.

## Pollack Elevated

San Francisco, Dec. 31. With KFAB set in its Oakland studios, Grant Pollack has been promoted from head announcer to Oakland studio manager.

Tom Morgan, station chief, will divide his time between the Frisco and East Bay offices.

## BLACKSTONE'S 3D YEAR

Blackstone's Plantation has renewed with NBC for another 52 weeks, making it the third year for the cigar account.

Bob, who heads BOB WHITE PRODUCTIONS in Chicago, will be used and Pete Gallicchio as la, with Frank Crumit and Julia Sanderson.



ROY SHIELD  
GENERAL MUSICAL DIRECTOR  
National Broadcasting Co., Chicago

## LESSER EVASIVE

Dodging Inquiries About Income From Radio Clients

Referee Emanuel Van Dernoit in the Ippolito vs. Lesser case is having difficulty ascertaining Theodore J. Lesser's income from the radio clients. Frank L. Ippolito's counsel and the referee have had occasion to sharply question Lesser's evasiveness in testifying as to the partnership proceeds.

Lesser's reticence has occasioned tasty inquiries from the referee. The lawyer's efforts to read meaning into contracts prompted his insinuations to wonder about Lesser's testimony.

The hearings are being continued.

## New Agent Sets Jarrett

Art Jarrett, radio single, leaves Jan. 17 for the coast to appear in shorts for Warner Bros. and to fill stage engagements, now being set.

During the past week Jarrett swung from the Music Corporation of America, his agent right along, to the Leo Morrison office, which closed the WB contract.

## HODGINS AND TEAM DROPPED

San Francisco, Dec. 31. NBC has dropped the harmony team of Tom and Dudd.

Also dropping Earle Hodgins, who does "Medicine Show" and other programs.

## Mushrooms Air-Minded

Chicago, Dec. 31. Mushroom Growers' Association goes on the air Tuesdays and Thursdays over WMAQ in a local program. Studio musical combo will be used and Pete Gallicchio will sing.

J. L. Sudgen agency handled.



## BOB WHITE

The "Dr. Petrie" of Bu Manchou Mystery Stories. He is now in his third year of the weekly "Rin 'n' Tin Thrillers"; during which time he has enacted over 140 different characterizations. Bob, who heads BOB WHITE PRODUCTIONS in Chicago, is the originator of "Brownstone Front" for Standard Oil of Indiana, as well as many other dramatic features on both chains, transcriptions and local broadcasts. On January 2 he introduced a new mystery thriller for Phillips 66 gas, "Milligan and Mulligan," the demon detectives, featuring Don Ameche as Milligan and Bob as Mulligan. Bob White is the only actor-author in Chicago producing his own shows.

## Radio in '32

By Ben Bodec

Outstanding impression made by radio on the year 1932 was the huge strides achieved in the field of production and in raising the general entertainment level. Year may be chalked up as not only marking the dawn of the age of sophistication in radio diversion but the first real milestone of the entry of show business in the broadcasting industry.

So far the filtering in of show business has been pretty well confined to the performer ranks. From the producing coterie came the late Florenz Ziegfeld, for a brief 13-week stay, but long enough to make his impress upon the development of radio entertainment. From his Chrysler Motor series, radio at least borrowed a leaf on how to gather a group of marquee names and whip them into a cohesive, smooth-running, punchy and deftly balanced production and to inject it with a distinctive touch of personality. No others of similar standing in the legit field have as yet followed.

But the time isn't far off when directorial names of current significance in the stage drama and musicals will be found thickly represented on the roster of network commercials. Radio's circle is merely running parallel to that of the picture business. First a groping for and molding of form in entertainment, then the building of a name or star era among performers, with most of them recruited from its early ranks; then the entry of acting names from other field of entertainment, and finally the coming of the spotlight upon the director himself.

## The New Ark Names

Of second major note in reviewing the year in radio is the fact that not a single name was created out of the ranks of broadcasting itself during 1932. Whatever entertainers there were that hit the heights of popularity came from the stage. Any of the names incubated by the medium itself and clasped among the chosen clan with the ending of the year had achieved this membership prior to January, 1932.

Among this holdover group may be listed Amos 'n' Andy, Rudy Vallee, the Mills Brothers, Myrt and Marge, Stoopnagle and Budd, The Goldbergs, Bing Crosby, Ben Bernie, Morton Downey and Street Singer. Distinct from the precinct of the theatre are the stand-out arrivals of 1932, numbering among them Ed Wynn, Jack Benny, Jack Pearl, Burns and Allen, William and Eugene Pallette, and most lately Eddie Cantor and Fred Allen. (The Marx Bros., Fred Allen, et al., have to prove themselves.)

Debut of the hour-running program routine along the lines of the vaudeville show was another bright light coming under the classification of radio entertainment in 1932. Fleischmann Yeast's Thursday night session, with a few exceptions, was the pilot, was the pacemaker.

But the first real mixer of the specialties was the Robert Burns show when it bolstered up the Guy Lombardo presentation with Burns and Allen, the first wisecracking crossfire team to click on the air. Eddie Cantor the year previous had worked too close to a story and character continuity with Jimmy Wallington to come anywhere within this classification.

Maxwell House's Showboat impresses as the forerunner of a strong trend back to the one-hour program with the same set of players and characters continuing from week to week and the production cleaving to the same theme and continuous narrative. Coca Cola is considering a return to NBC with a similar idea, while Squibs toothpaste favors making its network entry on the wheels of that type of vehicle if it can find one to its liking.

## Kidding the Plug

With the improvement of entertainment and production levels has come a change of policy in the handling of the plug. Serious ways are being introduced for feeding it to the listener insidiously. Copy is adroitly dramatized and either sliced in during the entertainment intermissions or made an integral part of the performance, the former resorted to, for instance, on the Robert Burns show, and the latter, in the Maxwell House continuity. The Ed Wynn, Ben Bernie and Jack

Benny sessions show that the producer's plug can be kidded and at the same time put over effectively.

Away from the field of entertainment the top highlight of the year in radio was the battle between the radio broadcasters and the American Society of Composers, Authors and Publishers over the music tax on commercial programs. The indie station operators contended, and are still contending, that the method of assessing the tax was inequitable, since the burden, passing over the networks almost entirely, has been shouldered upon them. To escape any possibilities of infringing proceedings instigated by ASCAP, the indie operators have been advised by the new set of officers, elected from the indie ranks, now heading the National Association of Broadcasters, to go ahead and pay the tax. In the meantime, they have taken, an attempt to find a way out of their plight would be made through either legal attack or Congressional appeal, or both.

Another move was proposed for combating ASCAP was the organization of radio's own performing rights combine or music publishing organization. Project covering the suggestion was outlined to the NAB convention in St. Louis in November by its author, Oswald P. Schutte, and described at the time as the "Radio Program Foundation."

Aylesworth-Patterson Incorporated, a move of major importance included the assignment of M. H. Aylesworth to head the RKO interests as well as NBC, with Col. Richard C. Patterson, Corrections Commissioner, in the early part of the fall as NBC executive vice-president.

CBS proceeded with the policy of assuring itself of ample release time for commercial programs in strategic broadcast spots by buying choice evening hours on a whole basis at the card rate and by financing the structure of high-powered transmitters among its affiliated stations.

Heavy increase of these 50,000-watt transmitters on the broadcast map projected the question as to whether the country hasn't already been over-radioed. In connection with this query it was pointed out that high-powered stations have been set up in localities whose potential sales sources could never bring an advertising rate compatible with the cost of the profitable operation of the 50,000-watt equipment. Comparison was made here with the theatre over-seated situation in many communities where large deluxe houses were built without giving intelligent consideration to the community's population and draw possibilities.

Other highlights for the year were the lifting of the price-mentioning ban by the national chains; the withdrawal of NBC from the band developing and booking business; the increasing trend among commercials to produce their programs away from the networks; the marked tendency among the agencies to do their talent buying almost exclusively away from the network artists' services; radio's first aggressive move to combat newspaper hostility, and the failure of the International Radio Conference at Madrid to protect American air channels from interference by Mexican transmitters.

Election of Franklin D. Roosevelt has the broadcasters wondering what effect the new administration will have upon the political complexion of the industry. Two of the present members of the Federal Radio Commission are Republicans, two are Democrats and the fifth post is vacant. Vacancy and the board's chairmanship is expected to go to a Democrat. The shift of the board's political balance it is anticipated that changes will be made in the commission's personnel setup, such as field examiners, engineers, executive secretary and legal staff.

## O. R. COHEN FOR W. E.

Octavus Roy Cohen brings his Detective "Rin 'n' Tin" character to the air Feb. 4, with Westinghouse Electric paying the bill. Program will be carried over the NBC blue, northwest, southwest and south-central transmitters. The show of for 18 weeks three times a week. First of the serial stories set for dramatizations will be labeled the Townsend Murder Mystery.

# ADVERTISING TALKS--1932

## Coast Stations Tilting Ante to Kill Spot Plugs

Los Angeles, Dec. 31. All major stations are putting additional surcharges on their prices for floating or spot announcements in an endeavor to kill this type of commercial time buying. Principal stations have already raised the ante for the evening hours, making them prohibitive and virtually non-existent at the major stations after six p. m.

Move to charge the exorbitant prices is due to the heavy business that came in from this direction by advertisers who would rather tag announcements to good sustainers than pay for programs of their own. With stations currently paying higher salaries to staff talent, the attempt to kill the floaters is an endeavor to force the advertisers into programs that utilize stock talent.

Same stations, for like reasons, are continuously boosting prices for use time during favored hours of the day and evening.

Floater, however, continue to be the mainstay of the one-lungers. On these stations it is still not uncommon to get half a dozen or more different commercial announcements during a 15-minute program.

## NETWORK RAIDS BOOST WC TALENT SALARIES

Los Angeles, Dec. 31. Chains grabbing off several of the outstanding acts of the local air vaude programs has resulted in a contest among the stations for talent, and raising the ante for acceptance acts.

Salaries being paid are still low compared with eastern prices, but due to recent switch of former locals to the chains there is no fear of dropping the top starting salary for singles has been boosted to \$50 a night, and for doubles \$100. It's more than twice the top of a few months ago.

Several vaude acts that in palm days reached the high three figure class are content to go into radio for as low as \$25 due to the opportunity that the coast revue programs offer for a chance at national time.

Comedy types are mostly in demand, as currently this section of the country is long on the laugh stuff.

Two principal stations auditioning for vaude programs are KFVB, which is recruiting due to losing its three star draws on the Hi-Jinks, and KJH, which is building up its Merry-makers since selling the time to Union Jan. 1 for the entire CBS circuit, plus KOY. Then starting Hereafter, Merry-makers has been almost a strictly staff affair, and has been on the air for a year with only previous attempt to bring in outside talent.

## Morris as Vallee's Rep

William Morris office is taking over Rudy Vallee for personal appearances, with some Loew and RKO dates to be set. Vallee will handle the Brooklyn and N. Y. Paramount himself.

Since Vallee's tiff with Ed Scheuing of the NBC, long his personal manager, Ed Fishman of the Orchestra Corp. of America has been handling the crooner for one-nights.

Vallee has been doing a lot of those all along, hopping out to Pennsylvania or Ohio and coming back to New York Thursday mornings in time to rehearse for his Fleischmann Yeast hour that night.

## Ether Psychology

Phrase 'constructive criticism' now plays an important part in the vocabulary used by NBC p. a.'s in the gentle art of dealing with radio columnists. It's the latest subtle touch of psychology devised by Frank Mason, the network's press headman.

No longer do the chain's p. a.'s in their conversations refer to a rip or slap as a 'pan.' They've been instructed to describe these columnar jabs as 'constructive criticism,' and let flattery do the rest.

Routine also requires that the p. a. make it a point of remarking to the columnist, 'That was a fine piece of constructive criticism you had in your column yesterday. I marked it off and sent it up to Mr. Roop.' Names of other network v. p.'s are also used, with the importance of the name inserted depending on the rating of the columnist.

## CHEV'LET LIFTS CHECK FOR B&K JOLSON FEED

Chicago, Dec. 31. Chevrolet paid for the breakfast in honor of Al Jolson. But Balaban & Katz thought up the idea.

B&K currently has Al Jolson at the Chicago theatre. It wanted the picture critics to meet the star informally but advertising budgets are depleted these days. Would NBC like to pay the bill? B&K asked and NBC smiled back sulkily. Sponsor finally proved to be imbued with the southern hospitality and bankroll the feeding of all the film, radio and miscellaneous newspapermen and girls in town. Jolson broadcast Friday (30) from Chicago and will repeat again Jan. (6) from WEINR.

## Reisman for Vaude

Limited by his exclusive contract with Pond's to only one radio commercial, Leo Reisman is taking his orchestra into vaudeville for some personal apps. Benjamin David is booking him.

Reisman will probably have Lee Wiley and the tenor to the Regent, Paterson, for Jan. 7-10, and the other into the Ritz, Elizabeth, for three days starting the 17th.

Loew spotting that follows is the Metropolitan, Brooklyn (20).

## BEECHNUT'S COAST TRY

Los Angeles, Dec. 31. Beechnut will invade the west for the first time, starting Jan. 3. Chewing gum company will test the territory with the mystery serial, 'Unseen Hands,' from discs over KJH. It intends to use trial rough on the coast if the air takers. Serial will be spotted twice a week.

## KMTA TAKES MURTAUGH

Hollywood, Dec. 31. Henry Murtaugh, formerly featured at downtown theatres here, goes to KMTA as staff organist. He succeeds Harold Curtis.

Other talent additions to the station in a build-up program are Dorothy Labelle, soprano, from the New York Philharmonic; Peter Grosso, tenor, and the Dusky Stevedores, negro quartet.

## Bradshaw With KJH

Los Angeles, Dec. 31. Charles Bradshaw is added to the KJH staff as arranger.

He succeeds Leigh Harline, now handling music for the Mickey Mouse film cartoons.

## By Ben Bodec

With the sharp swing of the popular fancy to comedy on the air—comedy as vaude and the musical revue knew it, the funny men and women of the stage suddenly came into their own in radio. And that comedy cycle has far from, as yet, reached its peak in the medium. As 1932 makes its bow-out, the name holding topmost position in radio, as an attention-puller, is Ed Wynn. This va. comic of the stage has achieved the popularity status held by only one other personality act in radio, Ames 'n' Andy.

Swing to the cross-free type of comedy was a natural and inevitable rebound from the crooner vogue. This fad had been madly overdone. It left itself open to high, wide and heavy fun-poking. In due time the listeners began to laugh at their own idols. With that came the ripe moment for the expert wisecrackers from the stage. Same line of stuff had been offered to the loud speaker populace before and had failed miserably. It failed again because the medium was not ready for it.

Prior to this out and out swing to the fast give-and-take style of wack and will likely go on maintaining that position for another year because of the hold they still have on the older and small-town listening population.

Ed Wynn, what is more important to the program's bankroller, the Peppodent sales in 1932 show a gain of 38.2%.

Real inauguration of the cross-free comedy was the result of the entry of the Burns and Allen team on the Robert Burns program, and to Wynn fell the lot of solidly trenching it.

What Al Jolson will have out for himself in this direction is too early to predict at this writing, but the veteran mammy flier minstrel bids not only to become the top singing sensation of the air, if his gagging crooner goes on, but also the precursor of a complete revolution in other warbling styles. That Jolson manner of lashing out at a number and giving it all the fervor and emotion of his live will turn a cycle.

## The Jolson Influence?

It comes at an opportune time, the tail end of the crooning vogue and for a change the listener is ready to welcome a warbler who gets his emotional self into a number of being his frenzied larynx and top notes. Once Jolson's style shows signs of clicking with his listeners, the rush to imitate will make the old crooner wave look like a ripple.

Past year has seen no warbler cutting a distinctive swath on the road to other fame. NBC has tried hard with Donald Novis and although the mad has a style that's been a wide appeal, he's miles from the heights. Of last year's vocal tribe that still number among top attention investigators are Rudy Vallee, Morton Downey, Kate Smith, Ruth Etting, the Brownie Sings and the Mills Brothers. Street Singer, too, rose to a niche of his own in 1932. Neither chain gives promise of any other comers in this field.

## Cantor, Benny, Pearl

Rating next to Ed Wynn on the year's best singing larynx and top notes. Cronley survey reports a huge pickup of listener percentage for (Continued on page 68)

## Does It Pay to Have a Sponsor?

By Goodman ('Easy Aces') Ace

I thought that title would attract your attention! It has nothing to do with this article.

'Variety' has asked me, because of my 12 years' experience on a newspaper, to set down my reactions to the two years I've spent on radio. My first reaction is that I'm afraid this depression will blow over and I'll have to go back to work on the paper.

When I do I shall spend my time between editions writing the book of my radio career—a book I am naming 'From a Rag to Riches'.

Writing three scripts a week for radio is much the same as writing a daily column for your sheet. Only in the case of the scripts you have only one advertiser to please.

On the newspaper the editor would feel very offended if he learned you didn't subscribe to the paper you worked for.

In radio the sponsor, of course, expects you to use the article you advertise. Of course in my case it's very easy—because Lavalis is that pleasant tasting mouth wash your dentist prescribes.

## Low Priced Fave

Noteworthy that 11 of the 12 most popular radio acts picked in 'Variety's' poll, are featured on programs which advertise articles costing for less than \$1. Sole exception is Al Jolson, plugging Chevrolet, which is in the low-price scale in its own field.

Products advertised on seven of the broadcasts are of pocket size. Two of them sell for 5c. or less.

## 4-WEEK CANCELLATION IN AIR CONTRACTS NOW

Few radio talent contracts are now being written without a four-week cancellation clause, the same as commonly obtains in time contracts with the networks. Explanation invariably given performers is that the commercial wants to feel free to quit without attending obligations in case it finds suddenly that resources won't allow it to carry on. It becomes convinced that the program is a fliv.

Commercials may tie up a performer for a year, but reserving at the same time the right to call all belts with four weeks' notice. Recent instances of this were the contracts held by Bing Crosby, Ruth Etting, Tom Howard and Lennie Hayton on the Chesterfield series. Account's time covenant with CBS last week, with the right to pull out on four weeks' notice. Each artist's contract, however, stipulates that the commercial obligates itself for 18-week stretches if the time contract for the program isn't cancelled at the same time.

## Affiliated Products Back On Larger Scale

Affiliated Products, drug and cosmetic group, is arranging for a return to the networks on an extensive scale. Figures on starting two shows during January with the probability of adding a third the following month. Accounts which previous years rated as one of radio's major customers, has been inactive so far this season.

Musical shows are due to bring back each of the Louis Phillips and Kismetoff Upstuck programs in January, while a third program is also being considered for the Edna Wallace Hopper cosmetic brand.

## G. E.'s Sudden Foldup

General Electric's daytime series over NBC did a sudden foldup last Saturday (30), with the advertiser deciding to confine its other activities to Sunday afternoon musicals. Weekday affair had four times a week spotting, and in addition to Emily Post carried such literary lights as Heywood Brown, John Erskine and Hendrik Willem Van Loon.

## ASHLEY'S AD AGENCY BERTH

Arthur Ashley, formerly in charge of radio for the William Morris Agency, is now executive vice in charge of radio advertising for the A. J. Silbertree ad agency.

## AD AGENCIES IN UNDERSTANDING

Like the picture studios, the ad agencies seemingly have an unofficial understanding about talent that procedure too tough to handle and starts giving orders on scripts. This usually follows an attack of fan-mallitis, the greatest curse of the air artist today.

There are a few such people, ranging from m.c.'s and comedians to personality warblers, who won't make hay when it's option time in Dixie.

A notable object lesson is a popular either hunter who permitted family stuff to jass up a program, with the result the ghost isn't walking at expiration time.

## CHECKS ON AD LIBBERS NOW WITH STENO NOTES

Ad agencies with comics on their programs have made it regular procedure of having their stenographic reports taken of the patter. Notes serve as an accurate check on any ad libbing that the comedian may indulge in and also to settle any disputes over off-color or other cracks attributed to the line tossers in the show.

Strict rule prevailing on all network commercials is that the artist stick to the lines in the continuity and restrain any impulse to do a little interpolating. But of late, say the agencies, there's been a tendency on the part of comedians from the stage once they've become established on a program to ring in as an occasional one off the record.

Among the programs on which a stenographic check is made is the Canada Dry, with the commercial finding it more difficult as time goes on to keep Jack Benny from cutting loose with his faculty for ad libbing. With the Benny show due to fold Jan. 26 the only thing that the account can now do is compare the steno version with the original continuity and trust to Benny's discretion.

## Chappell Out

Ernest Chappell, program talent booker, is out of the New York 'NBC' artist bureau. Notice took effect Saturday (31). John Bae succeeds.

Chappell joined the network book office at the same time that William Murray, predecessor of the present director of popular entertainment, Harold Kemp, came in. Previous to that Chappell booked talent and built programs for the Judson Radio Program Corp.

## COLGATE POSTPONES

Chicago, Jan. 2. Colgate's new program, 'Young '45ers,' due to start Dec. 26, was postponed. No starting date set. Understood sponsor wished to await normal family conditions and end of holiday turmoil before launching.

Will have a 16-week test over WENR.

**PONTIAC PROGRAM**  
With Stoopnagle and Budd, Jeannie Lang, William O'Neil, Andre Kostelanetz  
30 Minutes  
**COMMERCIAL**  
WABC, New York

Built strictly according to studio formula in this one, the General Motors Pontiac division on 58 stations each Thursday evening over CBS, and on 100 stations over NBC.

It doesn't introduce an iota of a new idea to radio, or a new name of distinguishing distinction, unless it is that cute little giggle woven by Jeannie Lang into her pop ditties. Miss Lang maintains that touch and stride she revealed on the initial broadcast (28) and can each week pick two perfectly fitted numbers to her varying personality. "Fit as a Fiddle" and "You're Telling Me," the chances are that this miss will put the star of the new Pontiac extravaganza. Hers was the highlight of the initial Pontiac performance.

As for Stoopnagle and Budd, with the exception of a couple lean spots, they were not so funny. These exceptions popped up in the last two of the four blackouts they contributed. For this series the team has provided what an invited audience and a rented improvised studio, the first resort of this kind for CBS, in Carnegie Hall. Of their four blackouts they contributed three laughs from the studio congregation. It is quite probable that the team's Stoopnagle (Stoopnagle) has reached that stage of idea stalemate where a couple of outside gagmen could help freshen things up.

Musical makeup of the program, though it cleaves tightly to formula in presentation, the spice of variety and the punch in orchestration and choral effects that make up the general appeal of these numbers are well balanced and the elaborate studio combo put through its rousing paces by the Kostelanetz baton. The chorus in this series goes to studio formula. On the introductory show William O'Neil had a couple of musical numbers to give vent to a conventional though melodiously soothing tenor which fitted in nicely on this particular session.

Only feature about this program that may drive them to the over-the-hill style of delivery by Louis Dean. It certainly isn't soothing on the ear, and most likely unproductive in impressing upon the listener the need of giving a Pontiac the once-over before blowing the bankroll on another make of car. That belittling mode went out of style with the warning to continue your Adam's apple. Pontiac capitalizes on the program and other things, takes advantage of the privilege to quote prices. Odeco.

**PAT KENNEDY SONGS**  
15 Mins.;  
Sustaining  
WABC, New York

"Ben Bernie's unmarked tenor," Pat Kennedy, like Bernie's other songs, Jackie's, is a gem getting the solo buildup on NBC out of Chi. with WEAF in New York the eastern radio.

Kennedy's past warbling with Bernie's band merits the solo distinction for he has the makings, at least the young man's voice, is regarded, from within, as on the downbeat.

However, his manner of selling "The Winter Again," "Brother, Can You Spare a Dime?" the "Wishing Song" (with a topical seasonal touch, well written and in good taste for the finale), leaves nothing wanting. Unless it's a capriciousness about the manner which he refuses to rhyme "again" with "rain" in the first number. The Bernie thematic, "Lonesome Old Town" is Kennedy's theme also. Abel.

**THE MARKET BASKET**  
Household Talks  
15 Minutes  
Sustaining  
WGTV, Schenectady

Mardi Campbell delivers this basket of menus, beauty fashion hints and shopping tips for the money each week. Originally she worked under the norm de radio of Betty Van Cuyt.

Apparently a young lady, Miss Campbell speaks in a conversational, almost intimate, tone, it's personal without having a forced familiarity. There is some advertisement, but it's kept within better proportions and is more agreeable than on another of station's programs by a food-talker.

**FRANCIS CRAIG'S ORCH.**  
Sustaining  
KOA, Denver

Regular three-times-a-weeker over NBC through KOA, and one of the most popular orchestras in Denver. The half hour is taken up with fast dance tunes, with Morton McInerney singing the choruses.

They have excellent voices and have a lot to do with the popularity of the broadcast. John Vorey and Craig play a piano duet that goes over nicely.

**THE FLYING FAMILY**

Mr. and Mrs. and Katherine and Jane Hutchinson  
Serial Sketch  
15 Minutes  
Sustaining  
WEAF, New York

To millions of adults the plight of the Hutchinson family lost in the woods of the Adirondacks brought a sense of resentment against the parents for subjecting their two children to such a fearful adventure. Of kids it brought an entirely different reaction. Among this element the feeling obviously was one of sympathy for the great adventure allowed the two Hutchinson youngsters. That is, if the kids read the papers.

Out of the Hutchinson front page fame, anyway, came two achievements, a radio contract with Cocomat and an autographed picture of the family in the window of Lindy's restaurant on Broadway. Recently the advertiser renewed the family's contract for 13 more weeks.

In the radio serial, on for three releases a week, the Hutchinsons are in their flighted adventure. All four are in the speaking parts and with the aid of sound effects make it pretty exciting for the kid audience. Particularly that flying of the family in just such an adventure enhances many fold this juve paper.

Wrigley's gum has its mumbogumbo about induction into the various ranks of the Lone Wolf but brought major wraps and Cocomat has a similar come-on to its Flying Cubs. With enough wrappings from Cocomat can the kids get in time become "Wrigley's Manders." And they have strongly impressed upon them the warning not to buy a major wrap and Cocomat with a substitute for Cocomat.

As opposition on WJZ and WABC, locally, the Flying Family has Kellogg's Stinging Lady and Walter's Skippy, respectively, vets of the show on the air, but they have no doubt that the Cocomat end is gradually making heavy inroads on the regular customers of the other two programs. It's a natural for the kid audience that flying Cub membership angle. At least for another 13-week stretch. Odeco.

**STAR OUTFITTING REVUE**

15 Minutes  
Sustaining  
KTAB, San Francisco

Much of radio's entertainment is based upon the people and the list of stars has been a strange interlude of 12-year old. This disc recorded program goes way under that. It's so good that it's a star in its own right. It's a cut-rate clothing house of Oakland and ad announcements are made. And by following the directions here's what one can get: buy anything for \$19.50 (nothing down, six months to pay) and the Star tokens in a top coat or \$15 bucks worth of Christmas gifts; transportation paid for any point in northern California.

If the listeners can overlook those one long ad announcements there's still the downright foolishness of the announcer when he attempts to lend reality to the disc. "The Star tokens are for the old, and 'keep quiet, please' and sundry other chatter that is highly amusing. But the disc is a cut-rate.

Summing it all up, it's a pretty lousy program. Book

**LEONARD AND JIMMY**

15 Minutes  
Sustaining  
WABC, New York

Another Krautzymer Alley idea, with a couple of boys doing all the parts. None of the nationalities are omitted in any of the episodes, given a thrice weekly a. m. scheduling. The program caught (30) has the denizens of "Sunshine Alley" going through the quasi-comicalities of a summer strangle. Sound out of place on a big time station. Odeco.

**CHARLEY ECKEL ORCH.**

15 Mins.;  
Sustaining  
WABC, New York

Montclair hotel in the fashionable midtown east side sector of New York is going in for the radio ballyhoo, although it's probably a sustaining feature for WOR as the hotel is wild and hand-picked grats picking-up from the hotel spots.

Charley Eckel's debut on WOR discloses a pleasing dance combo in the 1933 manner, with Eckel contributing the vocal choruses and a piano trio. For his debut program he adhered to the standard favorites although the waltz medley was a little out of place not so frequently etherized.

Eckel's is a competent dinner time interlude. Abel.

**ALEXANDER McQUEEN**

Talk, Orchestra  
15 Mins.;  
Sustaining  
WJZ, New York

"Nothing But the Truth" is the caption for this modified question and answer morning feature on WJZ, 12. It's m. E.S. It's an interesting interlude, nicely presented by McQueen, who opens, for the first time, by saying that the day commemorates this or that historical, artistic or other event.

Without being pedantic, he goes into the history of oral belief, parades highlighting some freak aspects of the subject, as for example, President Johnson's second marriage to a tailor or when associating the date with Geraldine Farrar's memorable debut in Berlin opera, the orchestra plays a musical excerpt which serves the additional purpose of splitting up the sequence.

As done, it's away from the form-dryness of such educational features, palatably mixing humor with music. Abel.

**FIRST PRIZE JAMBOREE**

15 Minutes  
Sustaining  
WJZ, New York

Five or six years ago this session would have gained prominent rating. Today it's not just another jamboree, but it's a jamboree. "First Prize" represents the Albany Meat Packing Co.

Individual members of the singing cast put on the dance band under Al Sexton is easy on jazzically attuned ears. But the crooners that's palmed off as comedy spots are otherwise an impression. An unbilled girl and Scarperry Lambert alternate on the stage, trying with Harry Venzell, the announcer, who bawls Joe Millers of extreme mild antiquity without even an occasional apology.

Proceedings are supposed to take place about a steamship. Krautzymer's Alley would serve equally as well as a watergiant. Only it would be a little difficult to ring in the French water for the dramatized meat plug. For late 1932 and a station of WOR's rating even the attempt to cover the plug is crudely done.

Hooked up with the program is a girl, who, it explains, the steamship background for the proceedings. Two tickets for a nine-day cruise to Havana are offered for the best testimonial. Odeco.

**DRENNEN SMOOT ORCH.**

Sustaining  
WKBC, Birmingham

Orchestra, in the ballroom of the Tutwiler hotel, was caught at the regular dinner dances, which are broadcast for 15 minutes nightly. Music was okay, but the handling by the station was awkward. In transferring from the studio to the ballroom there was a long pause.

Smoot's orchestra has a pretty good reputation around town, and this is its first engagement at the station.

Station announcer made himself a nuisance by breaking into the songs by about the new crooncock ballroom, and detracted from the music. Listeners got very little for the time. When it came time for the music to start, the announcer's music faded out before the number was finished, and there was another long pause.

**BABY ROSE MARIE**

Songs  
15 Mins.;  
Sustaining  
WABC, New York

High mark in ballyhoo over a big league station is reached by Julius Grossman's shoes with Baby Rose Marie. The girl is a great old woman, because of the circumstances, gets away with this type of radio salesmanship as she could. But being a kid, and a good performer besides, she can invite "all you boys" to come to the Grossman shoe shop for a holiday party, as she did, and it's quite all right.

Baby Marie's pop song delivery is a real gem. A talented youngster, but competently professional in every respect. At Sunday noon she made her debut. Steiner assisting at the piano, the kid entertainer who has already appeared in shorts and on the wax, gives out a good selection of pop songs. Abel.

**DEWEY GORDON**

15 Minutes  
Sustaining  
KJLZ, Denver

Dewey Gordon, bass singer of high quality, puts on a 15-minute pop song for a holiday party, as he is received over the phone. All must be made by mail, and Gordon sends cards to tell when he will appear. For his debut program, including the bally for a biscuit company, and sings under the title of "Representative of the People."

Has one of the largest listening groups in this section for his noon-day program.

## Inside Stuff—Radio

Several major ad agencies have made it a policy of refusing to enter into any discussion of program ideas by outsiders or to accept radio presentations submitted by other than their agencies. Agencies say they have resorted to strict adherence to this policy to escape being tangled up in accusations of idea lifting.

Among agencies that have adopted this chilly attitude is Batten, Barten, Dureline & Osborne. Firm's latest jam was with the team of Dennis and Rees, who was called off NBC after the agency's spokesmen complained that the session was too much like the Wheatworth King Kill Karo show it was plotting on the same network. To this ultimatum Dennis and Rees retorted at the time that theirs was the act that got the original audition before the agency.

Radio showmen who are concerned with the plotting of air programs, point to "Variety's" 12 Best on the Air, of last week, as substantiation of a belief that stage favorites are most likely for air popularity. As well, they argue that only those who have faced the public and sensed the likes and dislikes of the masses possess sufficient showmanship to similarly gauge what the unseen radio public prefers.

Cantor, Wynne, Burns and Allen-Lombardo, Benny, Valie, Eting, Kate Smith and Jolson are substantiation of this. Solo exceptions are Amos 'n' Andy and Myrt and Marge who, like the Goldbergs, and such acts, are strictly script-made artists. The passing of the cronies, etc., further supports the belief that stage recruits who have worked to audiences are better radio risks than anybody else.

One of the fastest buildups concerns the Slaters whom Charles A. Baylis discovered in Barnstable, Mass., population 4,000, on a visit to his wife's home town, and whom he put into his Ford and brought to New York on spec. Three days after their arrival they were spotted on the Fleischmann-Valley variety hour; Victor signed 'em for records, turning out four discs pronto, and they're set for an NBC sustaining plug.

Selling radio "surveys" is getting to be a new business. Average price is \$100, with most every advertising agency subscribing to these regional surveys of local popularity.

Any line on circulation or popularity of air features is hungrily digested by the agencies.

## AIR LINE NEWS

By Nellie Revell

Awards in the Bosch radio popularity contest: Male singer, Morton Downey; feminine singer, Jessica Dragonette; band conductor, Rudy Vallee; favorite instrumentalist, Dave Rubinoff; announcer, John S. Young; comedian, Ed Wynne; dramatic actor, Richard Gordon; musical director, Harry Horlick.

Presented purchased for Jessica Dragonette at a local jewelry store were ordered monogrammed J. D. M. The singer has been seen wearing a handbag with the same initials.

Anson Weeks has signed a contract with the Matson and Grace Lines giving him exclusive direction of all the bands on their nine boats.

Gladyce Rice has replaced Evelyn Herbert on the Lucky Strike program. Jack Fulton and Peggy Healy will do a short for Universal to be called "Organ Log."

Shorts

Vincent Lopez has landed a commercial in Chi., "Frank Black's program for Squibb's with The Revelers scheduled to get under way the first opens next Sunday...WOR's "Voice of Experience" goes commercial this week...George Clarke, city editor "Daily Mirror," trying his hand at radio scripts...Basil Ruyssdael's Red Lacquer and Jade back on WOR...in addition to Miss Crawford, Ed Lane and will appear on Jesse Crawford's NBC Sunday night programs...Joe Lombardo, youngest of the Lombardo lads, is going to Europe to study interior decorating...Bill Lawrence, blind musician on the Corn Cob Pipe Club program, will study law at the University of Virginia...Fred Allen writes his continuity over on WMCA...John Stein, violinist, will appear on a radio show, carries his meals into him during the process of labor, which lasts two days...Eddie Doherty's air debut is delayed until he finishes his contract with RKO...The Bronx Marriage Bureau returns to WOR Tuesday, Jan. 17...Henry Laves, baritone, will be heard on a new commercial next week on WMCA...Adlai Stevenson returns to radio with a radio program, mourning the loss of their fathers...The "Love Life of a Prize Fighter" is coming back to WMCA shortly...Martha Valentine is directing programs for WEVD...Guy Hunter, blind WOR entertainer, is recovering from an attack of the flu...Leo Reisman is doing an article for "Liberty" magazine, which will appear in the next issue with a radio program, Ezra Macintosh is now announcing for WEVD...The Globe Trotter on WINS is B. G. Fitzgibbon...New half hour show, "Sports Reminiscences," written and produced by George Bricker, scheduled for WMCA.

## Renewals

Carnation Milk has made it an additional 26 weeks for its Monday evening affair out of the NBC Chicago studios. New contract gives it the same 20 stations. Morgan Eastman retains the batoning of the studio combo. Current singing cast also remains.

Mustekelo, J. is supplementing its Whitebridge, J. Smith show over Columbia with disc versions for stations on the Coast. Contracts for the coast outlets stipulate 13 weeks and starting on Tuesday Thursday evening 15-minute spots.

Soconyland Sketches has been guaranteed another run of 13 weeks on NBC. Program starts on Monday evening half-hour spot and hookups.

Columbia has renewed for a second 16 weeks its contract with NBC on "Whateenaville." Coast broadcast of Ray Knight's yarn, which is done on NBC, is on a ditto schedule with the Eastern presentation.

Allan Cross at Nitery

Allan Cross of Healey and Cross, opened New Year's Eve as m. c. at New Kenmore hotel, Albany.

## CONNE LEAVING SOUND STUDIOS FOR OWN BIZ

Ed Conne follows Frank Black in resigning from Sound Studios, Inc., radio program builder, and will go into the program plotting business independently. Conne handled about 90% of Sound Studios' 15 commercial accounts and argued that the new deal offered him by Percy Deutsch and Gus Haenschen wasn't commensurate with the extent of his services.

Deutsch is the principal owner of Wood Broadcasting System, which is in the transcription business, and of S.S. Inc., its program subordinator. Haenschen and Black were minor partners, Black turning back to Deutsch to ally with J. J. Phillips and other of Sound Studios' musical director. Haenschen remains.

Conne has Al Boasberg personally under contract as a radio script writer, for a radio show, Phillips and other of Sound Studios' commercials, but is going with Conne's new venture, as is Murry Bloom and Louis Minding.

# TELEVISION FAR AWAY?

By Tom Waller

## RADIO CHATTER

### East

Jim Healey, alreastor for Hearst's Albany paper, over WGY, Schenectady, also conducting a radio history class. Both at luncheon hour. Seeley and Fields may land a commercial next week through Ed Conne.

Opal Essant, former showgirl and vaude performer, in need at N. Y. hotel, where, she's behind in her room rent. Too ill to work and threatened with blindness. At one time engaged to William K. Mantion, actor, who committed suicide.

Ted Pearson, formerly of the NBC Chicago announcing staff, now doing special dramatic spiel on the Buick show for Paul Whiteham.

Phil Spitalny's Nettle show makes its bow at the NBC Times Square studio Jan. 6.

Queenie Smith starts soon on a sustaining role for NBC.

Squibbs has advanced its debut on NBC to Jan. 8.

Scott Howe Bowen has retired to Florida for a couple of weeks. Nat Shilkret starts his new series for Mobill Jan. 27.

### West

Carol Lofner orchestra added to KPWB, Hollywood, making three bands in a row nightly for station.

## ABE LYMAN

AND HIS CALIFORNIA ORCHESTRA  
Columbia Broadcasting System  
PHILLIPS' THEATRE MAGNESA  
Times, Thurs., Sat., 8 to 8:15 P.M., E.S.T.  
COAST-TO-COAST  
W A B C

## TED FIORITO

AND HIS ORCHESTRA  
HOTEL ST. FRANCIS  
SAN FRANCISCO  
BROADCASTING  
M.J.B. Semi-Transverse, NBC,  
Monday Nights  
Columbia Network, Saturday Nights  
CBS-Don Lee Chain, Nightly,  
10 P.M. PST  
Lucky Strike  
Mgt. MUSIC CORP. OF AMERICA

## VINCENT SOREY

Creator of the  
**Gauchos Program**  
And Many Other Superior Programs  
CBS Sunday 11 P. M. WABC

## THE TEXAN

The Sweetest Voice in the World

## PAUL WHITEMAN'S

NBC Network - Baltimore Hotel  
RADIO STARS



KMJ, Fresno, Calif., wants to increase power from 100 to 500 watts. Night power of KFSD, San Diego, increased from 600 watts to 1,000.

KGFL, Santa Fe, N. M., will move to Roosevelt, N. M., March 1.

With withdrawal of KDYL's request for facilities on KLO, latter's license has been renewed. Latter is at Ogden, and former in Salt Lake city.

William L. Green, 38, studio manager for KFKR, Oklahoma City, died of pneumonia Dec. 28.

Myrl Harding, Denver radio singer, and Myron B. Stevens, Denver business man, have been issued a marriage license.

E. M. Pray, employed by various radio stations in Denver, later a police radio operator there, applied for a marriage license at Albuquerque to marry Doris R. Chapman.

Joe Newman, old-time showman, is acting as m. c. on the KLGZ Denver, artists bureau hour. Hour is being used for auditions for new talent.

John M. Henry, former newspaperman, named director of KOIL, owned by Burnside Corp., Council Bluffs, Ia. He has been director of programs at the station the past two years.

### South

Lambdin Kay and Ernest Rogers, of WGB, raised \$400 for charity in a series of pre-Christmas broadcasts.

Pickens Slaters, billed in network publicity as from Macon, Ga., are really from Atlanta. Lived in Macon for a time, but came to the Georgia capital with their parents, who now live there.

Ted Doolittle goes commercial for a bakery on WGST.

Chick Wilson, WGST, commercializing Silvertown.

R. Stanley Perry, of Detroit, now in Atlanta with WSB.

Roy McMillan, WSB program director, slugged by highwaymen. Doing O. K.

Ed Dunn, announcer for WFAX, Dallas, starts new year with wedding bells.

Jimmie Baxter, kid brother of songwriter Phil, warbling over WRR, Dallas.

Mrs. Jessalee Cox, until recently with WOR, Newark, back to Dallas for her kid yams over WRR.

Texas highway dept. figuring on short wave receiving sets for motorcycle cops.

### \$300,000 for Discs

Dodge Brothers is spending around \$300,000 for a limited campaign over some 80 stations, using a five-minute disc show labeled "Real Life Dramas" for the combined plug and entertainment. Waxed affairs will be carried on each outlet for 13 consecutive days.

Fitz Steers Paddy Again  
Chicago, Dec. 31.

L. J. Fitzgerald, head of the Chicago NBC Artists Bureau, will again be a tick of leave from NBC to pilot a recital tour of Ignace Paderewski. He was gone about three months last year on a similar mission. Fitzgerald expects to leave about Feb. 1.

Where a couple of years ago scientists like Dr. Alexander in the Schenectady, N. Y., works were talking about television debuting in the Palace on Broadway, those years have passed and still the ether picture is a mystery to the great masses. Now, experts like Dr. Goldsmith speak of the debut as 'possibly a few years from now.'

Technical perfection and commercial practicability are currently re-vested as larger factors in delaying the ether picture for the fresche than the depression. In other words television wouldn't come out of its hole today even if the country's 120,000,000 residents could each afford a television.

The attitude of the scientific world toward revealing its progress, step by step, as was the policy a few years back, has also gone into reverse. For some reason television experts have suddenly closed the doors to their developments. It seems that they are intent upon revealing a mysterious atmosphere about an already much publicized and yet partially unborn scientific promise.

From a strictly lay viewpoint, from one only suggestively conversant with the subject, it would appear that the great electric boys are allowing whatever showman sense there is among them to make silence and secretiveness the big ballyhoo for the coming event of ether to the eye as well as the ear. To get technical is bad business, especially when the gentlemen won't talk about other than hypothetical scientific conditions which have long found their way into print.

The long wave and the short wave and Marconi's baby wave—each one of these waves has million and one wavelets which would have to be defined if any attempt were made in this piece of writing to get precise.

What do the scientists say about the advance of television during the past year? Well, the 1932 highlight of air picture advancement was just systematic study in the laboratory—extremely careful study of every detail.

30,000 Tele Listeners  
Owen D. Young in the past few months has been quoted to the effect that tele is just around the corner—but, the scientists don't think so. They know it isn't.

Right now the television audience in the U. S. numbers an unofficial 30,000 listeners. And no is in the substantial, not-after-night, class of patron which the radio holds.

But, there are 12 50-kilowatt tele transmitting stations in the country. Each one of these stations, 12 times as powerful of transmitters of a decade ago, can individually cover tens of thousands of square miles.

Why, then, will it be necessary to have as many stations as there are to have radio? The mathematical mind of the scientist is forced to stoop to the primary school reminder that it isn't thousands but simple millions of miles that make up the country's coverage.

Wire or Air?  
A delicate issue, as gathered in the course of many interviews on the television topic, is admittedly that of whether tele will be broadcast over the wire or air.

American Telephone and Telegraph, after all, is the parent of all things electric, and the consent decree. Radio Corporation of America naturally prefers the air but after all RCA is but a grandchild. Unofficially, present it is, the tele, more than radio, will finally arrive at a conclusion which will split the method of its transit.

Partial proof of this is that televisions, as now designed, will be hybrid. The other component part will be a telephone receiver. The telephone end, it is pointed out, would, in itself, make televisions expensive. Maybe all of the current research which would reduce the price to the home. But, as yet, that step has not been made for publication. At present, it is conceded, it doesn't look as though the television will ever be as cheap as the average radio set.

One angle to the sales end, again, seems adjusted. This is that the viewer won't have to pay the transmitting station a tax. His initial payment for the tele machine will be his last, unless on installments.

### 4-Way Operation

Phil Spitalny played a one-nighter in Erie, Pa., Monday (28) and when he was over there were four agents splitting up the commission on the date. It was one of those Tinklers-to-Evers-to-Chance affairs.

Booker in Erie who originally got the job was asked to provide a combo with a radio name heading it. Erie agent put a local coterie together and then started to look around for the name bandster. He advised a booker in Chicago of his need, the Chicago agent passed along the info to a band booker in Cleveland and the latter in turn got in touch with an agent in New York who contracted Spitalny for the assignment.

### OPPOSISH AT ASCAP TO NEW DIVVYING SYSTEM

Stout opposition to the adoption of a new system for the division of ASCAP's income has cropped up on the Society's board of directors. Setting aside of the radio money for allocation by number of performances or any radical change from the present divvy method, declare the anti-revisionists on the board, would be in violation of the Society's by-laws which bind the membership until the end of 1935.

Current activities of the committee assigned to devise a separate way of splitting up the radio coin, aver the opposition element, will turn out just so much wasted effort. To back up their attitude, they cite the following section pertaining to the duties of the classification committee:

"Such committee in fixing the status of a member shall take into consideration the number, nature and character of the works composed, written or published by such member, the popularity and vogue of such works, the length of time in which the works of the member have been a part of the catalog of the Society and generally the prestige, reputation, qualifications standing and service which such member has rendered to the Society."

"Popularity and vogue of such works" clause, however, the opposing faction admits, does permit the setting up of a comprehensive charting of the performances accumulated by each member. But such charting would not be accurate and fair, this faction declares, unless each day's music log was obtained from every one of the Society's licensees. To maintain a clerical force for this purpose, estimates the anti-revisionists, would entail a clerical cost of \$1,000,000 a year for radio.

### Buckley Kelly at WINS—On Geo. Martin's Shift

George Martin, who took over the management of WINS, New York, with its purchase by William Randolph Hearst, has been assigned to head the station's commercial department.

Replacing him in the managerial post is Buckley Kelly, who comes from the Hearst feature syndicate interests as assistant to Joe Connolly.

### Public's Howls Put 'Memory Lane' Back On Coast Broadcast

Los Angeles, Dec. 31.

Dropped three weeks ago after being one of the coast's outstanding other programs for years, "Memory Lane," commercialized by the General Petroleum Co., came back without advance warning and will stick, according to announcement.

NBC execs thought so much of the resumption of the hour that Don Gilman, vice-president in charge of coast operation, made an air appearance preceding the program. He said that recent dropping of the hour had brought such an avalanche of protests and regrets that General Petroleum felt there was no alternative but to resume the "Memory Lane" broadcasts.

Program originates in San Francisco, and is ethered locally over KFI.

### BAYER EXTENDS

Bayer's Aspirin has extended the run of its Sunday evening show on NBC for 13 weeks beyond Jan. 15, with the renewal calling for a line-up of 44 stations.

Season will continue to carry the Gus Haenschen orchestra, Ohman and Arden, Veronica Wiggins, Frank Knicker and Gertrude Hirsch. New contract swings this one into its third year.

LA PETITE  
**ROXANNE**  
AND HER  
"MEN OF MUSIC"  
BROADCAST  
A Happy  
New Year  
WOR WMCA

**ALVIN BROTHERS**  
and 4 Boys  
and a Guitar  
COLUMBIA  
BROADCASTING  
SYSTEM  
Arranged by  
Thomas & Macmillan  
799 So. Rockwell, Inc.  
799 Broadway New York  
9:15 P.M. Mon-Thurs.

**PICK AND PAT**  
MALONE TADGETT  
"Tune Into Joe a Million Laughs  
Known to the Radio World as

"Molasses and January"  
in  
Maxwell House Show Boat  
WEAF, THURSDAYS, 9 P.M.

as  
"Pick and Pat"  
in  
Ticky Tackles  
WOR, Tues. 9:30 p.m.  
Fri. 10:30 p.m.  
PAT and PICK

**EARL HINES**  
AND HIS N.B.C. ORCHESTRA  
Appearing Nightly at Grand Terrace Cafe, Chicago  
Management, EDWARD FOX

**PICKENS**  
Mon. 10 P.M. El Toro Review  
Tues. and Wed., 11 P.M. Nightingale  
WABC, WJZ, WJL, WJL, WJL  
**PICKENS**  
JANE — PATTI — HELEN



# Ad Agencies and Radio Theories

By Ben Bodec

No other phase of show business has tangled itself up and weighed itself down with theories as has radio. Nor has anything connected with the business of entertainment surrounded itself with so many pat formulas to account for success or failure as has the advertising agency. To the average agency, it would seem, nothing is achieved through trial and error. Everything derives from a completely and compactly conceived theory or formula.

Root of show business may have flourished and groped through the years trying to find a yardstick to

the public taste, but the ad agency within a short space of time has not only uncovered the secret but found the straight line between the two points. It's all down in the book, this direct tabbing of the public taste, only the agency calls it "listener wants." All the agency has to know is what product the advertiser has to sell and presto! right out of the book comes the suggestion for the type of show he needs to absolutely correlate the audience he's after.

That these suggestions from the book only the past year has turned out one flop after another, as witness the large number of short-lived programs on the network, and the fact there are over 40% less accounts on NBC than there were a year ago, hasn't affected the retention of these theories and pat formulas in the least. Example or two upon which these theories or formulas were founded were at one time successes of their kind; hence, reason the theory and formula compound, repetition of the theme or principle, underlying this example or two, makes for sure-fire success.

Only a few months ago several of these agency program impresarios, in a published symposium labeled "The Advertising Agency Looks at Radio," expatiated definitely and at length on a credo—common among them at the time and still clung to a goodly number of them—that comedy on the air must be mixed with sentiment and the homely things of life. Also that this appeal must be personalized for the listener, or in terms of which he, personally, can apply to himself or in common with his own life's experience. And to bear out this vaunted theory they cited Amos 'n' Andy, the Real Folks sketches and Clara, Lu and Em. And then along comes Ed Wynn and his out-and-out vaudeville, machine-built wisecracks and gags and becomes the top air draw of them all. And with others of the same school not very far in the rear.

## 'Intuition'

To the showman, from the older forms of show business, the pat, self-confident airs these agency impresarios give (what they term) their 'showmanship intuition' and achievements, in the referred-to book, would not only cause amazement but likely a sense of inferiority. The public's, or listeners', taste has been probed by surveys and set down on charts, graphs and what-not, and to create surefire entertainment on the air all that is necessary is to adhere to these findings. But one thing these findings notably overlook is the sharp shift the trend in radio entertainment has taken since around the early part of 1928.

Vorlty the average advertiser is a practical, Missouri fellow. Before he shells out his coin he demands facts and figures and the agency must furnish him with something, exclusively to assure him the skepticism about the agency's ability to put its finger exactly on the "listener wants." And they play him with a mass of surveys, charts, graphs, etc.

But under close analysis, as the Harvard School of Business pointed out in its prize-winning study of the Crosley and other program checking reports, these surveys, charts and graphs have proven applicable only to the specific case and misleading when used for generalization. So that regardless of surveys or any other class of data the agency may fortify itself with, its entertainment listener status suffers down the same footing as any other impresario of popular diversion.

In the final analysis, it, like the other entrepreneurs in the showfield, have been subject to the same principle of trial and error, with the advantage of having a monopoly on something that was new and from which they (the agency men) could shut out any would-be interlopers from show business. Keeping the

field all to themselves has allowed for no comparison.

Leading advertising agencies in radio and their radio accounts follow:

## LORD & THOMAS

Super Suds  
Clara, Lu 'n' Em (NBC).  
Horlick's Malted Milk  
The Devil Bird (Local).  
Adventures in Health (CBS), with Dr. Brundage.

Peasodent Co.  
The Goldbergs (NBC).  
Amos 'n' Andy (NBC).  
Quaker Oats  
Gene and Glenn (NBC).  
American Tobacco Co.  
Lucky Strike Hour (NBC).  
U. S. Dept. of Justice.  
Case Dramatizations.  
Jack Pearl—Baron Munchausen.  
Evelyn Herbert and John Halliday, operetta revivals.

Elgin Watch Co.  
Floyd Gibbons (NBC).  
M. J. J. Coffee  
Demi Tasse Review (Ted Florida and John Medbury) (West Coast).  
Cities Service  
Jessica Dragonette (NBC), Cavaliers, orchestra.

## BATTEN-BARTON-DURSTINE-OSBORNE

Western Clock Co.  
Big Ben Day Dreams (NBC).  
Wildroot Chats (NBC).  
Wheatworth Crackers  
King Kill Kare (NBC).  
General Electric Co.  
Heywood Brown (NBC).  
Emily Post  
Theodore Webb.  
Standard Oil of N. Y.  
Soconyland Sketches (NBC).  
Congress Cigar Co.  
Kate Smith (CBS).  
DuPont Cellophane  
Emily Post, Edward Nell, Mathilde and Irene Harding (NBC).  
Rafaela Parina Co.  
Adventures of Sekretary Hawkins (NBC).

Blackstone Cigar Co.  
Frank and Fio Cronin (WOR).  
Crumit, Orchestra (NBC).  
Edgeworth Tobacco  
Cora Cob Pipe Club (NBC).  
Bond Bread  
Frank and Fio Cronin (WOR).  
Crumit, Orchestra (NBC).  
Time, Inc.  
March of Time (CBS).  
Hoffman Beverage Co.  
Nelson Eddy, Veronica Higgins, Margaret St. John, Harold Hammer, W. M. Daly, Orchestra (WOR, WIP, WFAN).

Salada Tea Co.  
Frank and Fio Cronin (WOR).  
Armo Concert Band (WLW).  
Gold Dust Corp.  
Hindermeyer and Tuckerman (WHP).

## J. WALTER THOMPSON CO.

Chase & Sanborn Coffee  
Eddie Cantor and Rubinoff (NBC).  
Chase & Sanborn Tea  
Willie and Eugene Howard (NBC).  
Royal Gelatine  
Ward Wilson (NBC).  
Fleischmann Yeast  
Rudy Vallee and variety show (NBC).

Great Moments in History (NBC).  
Cream of Wheat  
Angelo Patrol (CBS).  
Jolly Bill and Jane (NBC).  
Union Central Life Ins. Co.  
Roses and Drums (CBS).  
U. S. Industrial Alcohol  
Arden and Ohman (NBC).  
Shell Happytime (Coast NBC).  
Wrigley Gum  
Lone Wolf Tribe (CBS).  
Myrt and Marge (CBS).  
Langendorf Bakers  
Langendorf program (coast).  
General Cigar Co.  
Burns and Allen, Guy Lombardo (CBS).  
Swift & Co.  
Howard Thurston (NBC).  
Happy Rambler (NBC-New England).

Lamont Corlies Co.  
Nestle Chocolaters (Phil Spitalny) (NBC).  
Pond's Hour (Leo Reisman, Greta Keller and Lee Wiley, Mrs. Franklin D. Roosevelt, (NBC).

N. W. AYER & SON  
Canada Dry Ginger Ale  
Jack Benny, Ted Weems (CBS).  
Kellogg Co.  
Singing Lady (NBC).  
Buck Rogers (CBS).  
J. C. Eno, Ltd.  
Zno Crime Club (NBC).

## Columnists' Craft

Picture critics are squawking that perhaps they're now in the wrong racket. The radio columnists enjoyed more Xmas plunder than in the heyday of the 1920's when the picture columnists used to gross the big graft.

The male ether columnists received so much booze they were giving it away. Chiefly from the artists, as both the chains laid off 100%. Heretofore, the NBC "remembered" all the boys and girls. The giraffe radio chatterers are blaming everybody for the 1932 Xmas flop.

Armour & Co.  
East and Dumke.  
La Choy Food Products  
La Choy Melodies (CBS).  
Kopper Seaboard Coke Co.  
A Wayside Cottage (WOR).  
S. S. Kresge  
Spot broadcasting.

## BLACKETT, SAMPLE & HUM-MERT

Phillips Dental Magnesia  
Lyman Band and Hollywood Newboy (CBS).  
The Chemical Co.  
Aunt Jemima (Tess Gardell) (CBS).

Kolynos Sales Co.  
Kolynos Playboys (CBS).  
The Mills, Inc.  
Skippy (CBS).  
Bayers Aspirin  
Album of Familiar Melodies (NBC).

Dr. Lyons Toothpaste  
Lyons Melodies (CBS).  
Ju-Cur, Inc.  
Sunday Matinee of the Air (CBS).  
Lavoria Chemical Co.  
Ebay Aces (CBS).  
Wander Co.  
Orphan Annie (NBC).  
Diamond Tints  
Girl Next Door (NBC).  
Spot Programs  
Edna Wallace Hopper  
Louis Phillips Lipstick.  
Phillips Milk of Magnesia.  
Hill's Cascade Quinine.  
Bi-So-Do's Wandering Boy (WABC).

## McCANN-ERICKSON, INC.

Standard Oil of N. J.  
Marx Brothers (NBC).  
Bonnie's orchestra and opera stars (CBS).  
Famous Authors Series (NBC).  
Aborn Operettas (CBS).  
Charlie Chalmers mystery dramas (NBC).  
Cheesebrough Mfg. Co.  
Friendship Town (NBC).  
Pacific Coast Borax  
Death Valley Days (NBC).  
Johnny Hancock, Inc.  
Johnny Hart in Hollywood (NBC).

Campana Corp.  
First Nighter (NBC).  
Machnu Mystery Stories (CBS).

California Walnut Growers  
Omar Khayyam (CBS).

Standard Oil of Cal.  
Standard Symphony Hour (NBC Pacific).

Standard Oil of Ohio  
Gene and Glenn (WTAM, WLW).  
H-O Company  
H. Mar O Ranch (CBS).  
NEWELL and EMMETT, INC.  
Liggett & Myers  
Chesterfield Series (CBS).  
Loose-Wiles Biscuit Co.  
Loose-Wiles Serenade (Yankee net).

## LENNEN & MITCHELL, INC.

Tidewater Oil Co.  
X Sisters, Orch. (CBS).  
Shell Oil Co.  
Morton Downey, Leon Belasco Orch. (NBC).

## BENTON & BOWLES, INC.

General Foods  
Maxwell House Showboat (NBC).  
Capt. Diamond Adventures (NBC).  
Postum Football Review (CBS).

## OAMBELL-EWALD, INC.

Chevrolet Motors  
Al Jolson (NBC).  
Pontiac Motors—  
Col. Stoopnagle and Budd, Freddie Rich Orch., William O'Neal (CBS).  
Buick Motors  
Paul Whiteman (NBC).  
Oldsmobile  
Gus Van, George Olsen, Ethel Shutta (NBC).

## ERWIN-WASEY & CO.

Barbasol Co.  
Singing Sam (CBS).  
Carson Robison and Hittillies (NBC).  
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UNDER DIRECTION OF  
**PHIL SPITALNY**


## Season's Greetings

### I WOULD LIKE TO EXPRESS MY DEEPEST APPRECIATION

- To: Standard Brands for their continued faith in me.
- To: J. Walter Thompson Company's radio staff for their invaluable aid, friendship and psychological help.
- To: N.B.C.'s production men, engineers, control men and all who have helped broadcast our programs.
- To: Every radio station large or small which at any time has carried our programs.
- To: All the fine artists who over some four years contributed their artistry toward the success of the broadcasts.
- To: The music publishers, writers, composers and pluggers who have given us the songs we play and sing.
- To: My boys and my office staff who have worked with me to continued success.
- To: My parents and ancestors for the talent I may possess.
- And To: Our listeners-in who have been patient, loyal, and I hope, somewhat entertained.

Microphonically

*Patsy Waller*



To all its hosts of  
friends who devote  
their talents to the  
theatre, Henrici's  
extends its good  
wishes for

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SEASON'S GREETINGS  
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ARTIE

**REIS and DUNN**

THE WANDERING MINSTRELS  
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*Season's Greetings*

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and

**His Royal Canadians**  
HOTEL ROOSEVELT, NEW YORK

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CHICAGO

## Season's Greetings

## JACK BENNY

Direction WILLIAM MORRIS AGENCY

## Exhibs Best Break

(Continued from page 14)

picture companies on franchise arrangements and entering upon a number of other angles, all of which flopped, to make money.

How to deal with commercially minded, indie leaders was more a distrib problem than an indie worry. Finally things took the turn and a 'natural' presented itself.

Using the Stick  
Right about this time the leader of the Motion Picture Theatre Owners of America, who had been

promising for two years and whose promises had come to naught largely because of the rest of the industry's political status, already explained, decided it was time to use the stick.

For that reason he allowed himself to become aligned with Allied; even did not say anything when the MPTOA was recorded as favoring federal control in the event the platform flopped.

There were those inter-organization conferences. And Allied figuring all the while it had 'taken' the MPTOA.

There was obviously too much harmony for Allied, and so, with a

crowd of ringers applauding Federalism at the mass meetings in Chicago and New York in November, Allied got government control on the record.

All along distrib, advised of all moves by Sidney Kent, who, however, the record shows acted only for Fox, were really hoping that Allied leaders would do just what they did—balk.

Within less than a day after Allied showed its hand, distrib and the MPTOA put through the platform. It was all done in such a way that Allied leaders couldn't get the bought picture; that the contract and formula is being presented to every individual indie, regardless of his fraternal affiliation, and that its good points eclipse anything the indie ever had in his relations with the major distributor before. In other words at this writing Abe Myers, Al Steffes, H. M. Richey, Col. Cole and a few of the red shirt boys of the Allied are sitting on the roadside watching their membership trail along with Hays, the MPTOA and the platform.

When stories about the indie exhibit are written the distrib of necessity has to occupy a featured role. And when distrib is mentioned it brings to mind the Hays empire.

## How Hays Figures

The Hays office is a peculiar place. Only after years of constant contact can the average trade worker get an idea of what happens there. When the exhibit is losing he blames Hays. When he wants a change he threatens Hays with the Government. And when he is happy he doesn't think about Hays at all.

It so happens that the indie exhibit is one of Hays' most important assets. The little indie of modest income is by far the best shield for the industry against taxation. Often the telling of such a tale by such an indie, with all of his

diction, gestures and glowing account of red, has held the hand of a legislature.

In Missouri or Oklahoma Hays is just a name. This goes for the average state. It is John Donkes, the exhibitor, the native, the property owner, whose opinion regarding Hays carries weight.

On matters of censorship, Hays is the compulsory friend of the indie. He is forced to advise the indie and to help him because every dollar the indie loses through censor slashes means a nick in the revenue of the Hays office. It is fairly well known that every member in the Hays organization pays a percentage of his receipts, and not a flat amount, in dues to the Hays office.

Indies have a way of looking darkly at leaders who visit the Hays headquarters 'during hours.' They, and some others, are inclined to the whispering campaign which

dates back to Hays' entrance into the business.

## 'Politicians'

Calling them by name Abe Myers has been seen in the Hays suite as well as M. A. Lightman, Charlie O'Reilly and smaller exhibit beneficiaries of further east and west. Washington and Albany politicians have also been seen in Hays' place as well as those from a lot of other cities and towns.

It's gotten so that even reporters who are seen regularly around the Hays office are accused by some of the earlier visitors of 'getting orders.' From the reportorial point of view the Hays office is the last to praise a story which happens to favor it and the first to complain about an unfavorable paragraph.

There can never be complete harmony so long as there is a single indie, distributor and producer left. Showmanly competition is essentially noisy.



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COLUMBIA RECORDS  
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P. S.—"When you hear the musical note this ad will be paid for"

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AND  
CONGRATULATIONS

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MANAGEMENT—LEW COOPER

FORGIVE THE SMALLNESS OF THIS COPY . . . BUT WE DO NOT WISH TO APPEAR OSTENTATIOUS

BEN BERNIE  
and ALL THE LADS

COLLEGE INN—HOTEL SHERMAN, CHICAGO, ILL.

BLUE RIBBON MALT

OVER  
W-S-M  
TUESDAYS  
WEDNESDAYS  
FRIDAYS

SEASON'S GREETINGS TO EVERYONE

## "LASSES AND HONEY"

(WHITE)
















DIXIE'S SWEETEST COMBINATION

(WILDS)

OVER  
W-S-M  
TUESDAYS  
WEDNESDAYS  
FRIDAYS



# STARS! OF THE STAGE, FOR RADIO —AND OF RADIO, FOR THE STAGE

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 FEATURED ON ARMOUR HOUR EVERY FRIDAY NIGHT 9:30 E.S.T.—N.B.C. COAST TO COAST.

N. B. C. ARTIST BUREAU, NEW YORK

#### '32 Air Names

(Continued from page 59)

the Chase & Sanborn coffee session dating from the Cantor re-entry.

In third comic listing come Burns and Allen, and close behind them there's Jack Benny. Another established click in this field is Jack Pearl, whose stride toward either popularity has been as rapid as any of the stage recruits with the exception of Ed Wynn.

Early survey returns give Fred Allen a promising future, with the interest buildup here indicating that if it's the femme car Link is after, the account is shooting wide

of the mark. Of the comedy routine on the air there still remains one non-stage act that's as solidly set as ever, Colonel Stoopnagle and Budd.

#### Bands

Under the dance band heading first popularity place goes to Ben Bernie, whose wit and general showmanship has brought his recognition among the broadcasting trade as one of the best liked personalities on the air. Furthermore, his weekly act is selling goods. From indication on the Blue Ribbon Malt sales chart, at least, Bernie has far from reached peak as a radio attraction and should again be grouped among the other topmounters with the windup of 1932.

In the strictly dance orchestra classification Paul Whiteman and Guy Lombardo maintained their leadership through the year. The Canada Dry program brought George Olsen to the forefront and the Whittman chocolate show is doing the same thing nationally for Jack Denny. The Wayne King standing is still pretty well confined to the old midwest groove.

Of the adult serial skits on the air Gertrude Berg and "The Goldbergs" wind up the year easily in the lead. Phillip Lord's "Country Doctor" still depends on the older and downcountry element for its major source of interest, while the Myrt and Marge affair has made deep inroads into west and midwest popularity but meant little in the east. Easy Aces is coming along sprucely in the east. Stanza was strongly established in the midwest when it went off the air its summer vacation. It's direct sales that the Easy Aces bankroller, Lavoris, is after, and the general consensus is that the program's consistent plugging away at contests and whatnot has helped to establish it with the class of consumer it's after.

#### Paramount, New Haven

(Continued from page 21)

but stopped the show with ten minutes of his slapstick. After tantalizing the customers for about eight of those ten minutes with a flock of sour chords on his trick xylophone, he wowed them with two legitimate numbers to top it off. Everybody in walk-on for finale.

Balance of program is Henry Busse's "Xmas Greetings" overture, Eddie Weaver organ solo, news and "Madame Butterfly" (Far) with biz picking up for holiday week.

Bone.

#### CAPITOL, N. Y.

New York, Dec. 30.

Capitol's current extra heavy name specialty show, running in vaudeville fashion, lost its topper, Mary Garden, at the last minute when the opera singer was stricken with the flu. The Frank and Milt Britton band jumped over from the State to fill in. Substitution brought favorable results in adding another comedy spot to the show and providing a rousing laugh act for the closing slot.

Phil Baker, working through the bill as m. c. with his own Muldowney in one box and George Givot in the other, alternated with the former in forgetting his lines at the first show. He's probably in shape by now.

Boswell Sisters, in their 'tenth repeat at the Capitol; Rex Weber and the Yacopis are the other turns. Weber, out of "Americana," was restrained by the Shuberts from singing "Brother, Can You Spare a Dime?" here, and he had to explain it to the audience before they'd let him go. He's working single with a piano accompanist, and wearing a tuxedo. The sartorial change is commensurate with Weber's rise from a comparatively unknown vaudeville to near-stardom on Broadway, but it might be remembered that he got there in comedy clothes. He should return to them pronto.

Weber's ventriloquist singing, at which he has no superior on the stage, was caught both from the front and back of the large theatre. From the rear, where all stage faces are a white blur, the lip control wasn't very evident, although Weber's application of extra paint indicated he figured that in advance. When he got into a number similar to "Brother," announced as written by himself and a couple of other fellows, Weber landed the entire audience. His second ventriloquist bit seemed to strike better in the rear because he stepped out on the pit platform for that one, with Baker doing straight.

Givot in the box is doing his Greek ambassador with a considerably improved routine and landing extremely well. Givot, Muldowney and Baker in some three-cornered cross fire guarantee an extraordinary quota of laughs this week.

The Yacopis make a fast opener with their sensational teeter-board feats. Midway individual punch comes from the Boswells, who comprise three of the femmes on a bill

that contains only four women, while the Brittons clinch the sale at the finish. Baker, Weber, Givot and Muldowney should keep things moving in between.

Show and picture, Metro's "Son-Daughter" (Hayes-Novaro), are both overboard on time, running 80 minutes each and necessitating clipping the trimmings this week. Newsreel and trailers complete. No overture, but Yagha Bunchuk conducts the show with a 13-piece crew in the pit.

Business off to a good start early Friday.

Bigs.

#### ROXY, N. Y.

New York, Dec. 30.

Probably now's the time to start thinking that the old Roxy as distinguished from the RKO Roxy in Radio City. Old or new, it holds a fairly decent show this week with Columbia's "No More Orchids" the prime picture pull.

With a holiday show strictly primed for juvenile edification and holiday sentimentality, one is crudely awakened by ill-advised rhymes that don't belong, which a misguided comedian, Max Wahl, essays. Fortunately they are brief. A sample are broad limericks which suggest a suggestive fourth line. Wahl was one of Earl Carroll's "Vanties" importees and he may still be laboring under the revue atmosphere, judging by these. He's much better with his acrobacy and panto.

Wahl opens with Mitchell Hodges as a dumb stooge-straight, deciding him for not laughing at the gags. The audience endorsed Hodges seemingly by similar silence. The reason for this was their oldness. Followed the Roxettes and then Dave Kraft with an acrobatic stair-dance finale. This was the windup of the "Welcome 1933" presentation which was in three sections.

A "Greeting Card" tableau, with special music by Murray Cutter and lyrics by Monroe Karasik, opened this presentation. Robinson and DeWitt, mixed dancing team, contributing a specialty.

Tamara, who was last in "Americana," the Shubert revue, and holds forth nightly at the Russian Kretschma, East 14th street nitty, did two numbers from a rising platform in the pit. One was in English, the last in Russian to guitar accompaniment. Her effective personality which clicks in the cafe or in a revue house didn't quite reach the mezzanine loge section, further

folled by the necessary mike transmission.

The kids have their innings with a realization of the "Cinderella" legend which Catharine Littlefield dances. Wahl and Hodges are the hokum ugly sisters; Igor Mellor in silk and satin dances the prince part; Dorothy Swain is the good fairy and Lemaire King and Milsie Kerr, father and child, are confederates of the legend. The Roxy chorus and ballet corps weave in and out and go into the wedding finale, when Cinderella is discovered as the exact fit for the lost slipper. Cutter again wrote the original score. The ballet's feather dance was the ensemble terp highlight.

Fox Movietone News was distinguished in its 1932 revue of personalities, with some charitable applauding for Jimmy Walker, but more razing, especially in the midst of the "City of New York" declamation.

Two Metro shorts, "Flip the Frog," Ub Iwerks' cartoon, and Willie Hoppe in "Chalk Up," rounded out a well balanced show. Biz better than usual recently.

Abel.

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 and  
**JULES STEIN**  
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## FERDE GROFÈ

#### Greetings

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## JANE FROMAN

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#### SEASON'S GREETINGS

# BURNS AND ALLEN

# ENGLISH 'POOR VAUDEVILLE'

## English Vaude Looks Up

By Joe Bigelow

London, Dec. 20. Vaudeville in England has had a most eventful year.

First in importance comes the amalgamation between Gaumont-British and Moss Empires.

Then there is the new form of presentation in the West End, dubbed by many names such as Continuous Revue, Revuevaudeville, Shorty Variety, Express Variety, and the best of all names, Continuous Variety.

The grouping of two of the most important circuits, Gaumont-British and Moss Empires, with the likelihood of the Stoll Circuit being absorbed in time, under the same management, has in turn been called a blessing and a curse.

A blessing, because it has meant the survival of the fittest. Whatever one may say of Gaumont-British, it is at present the liveliest and most important factor in the English show field.

A curse, because when two of the most important circuits come under one head there is the inevitable lack of competition, which in most cases is the ruin of any business. What is true about other businesses is equally true about show business.

But, the fact remains, Gaumont-British is now in a position to give 20 to 30 weeks to acts, and if they decide to cut away when they are determined to do, in some cases even to the extent of 50%, there is the consolation some acts will be working for nearly a year instead of the scattered few weeks. In the long run that is more profitable for all concerned.

Gaumont-British, in taking over the Moss Empires, have a very difficult job ahead and none know it better than the Gaumont-British executives themselves.

### Talent Scarcity

There are many things to hinder their progress, and foremost is the lack of talent. It is childish to take note of the lay press' continual harping there is plenty of English talent. At no time has there been such a shortage of local talent than at this moment, especially as far as comedy acts are concerned. Comedy acts are, and always have been, the backbone of vaudeville.

Such a state of affairs will mean the wholesale importation of foreign acts, particularly American, and with the exchange so low there is an immediate likelihood of stabilization. It looks like plenty of head-aches for the bookers. Besides, American comedy acts, although being quite good box-office for London and a few big provinces, are, mean almost nothing, or next to nothing, for the smaller towns. These are far less sophisticated and behind times to understand the modern and quick-fire comedy of the American. Which means that regardless of the spread of the vaudeville habit in the provinces, imports are still limited in their demand.

However, it is a fact Gaumont-British is now going out to offer big time American acts 12 weeks, with smaller acts as much as 20 weeks. That is a step forward from the three to six weeks' racket.

### Imports

New ideas being introduced into the Gaumont-British vaudeville department are a production head, who is there to encourage revue producers to come back on the old basis of 50-50 percent. Reviews which are done by private investors, will have to pass the critical eye of this expert, and if he gives the o.k. the show will be given 20 weeks' tour. This review idea is not done because the heads prefer it, but to counteract the shortage of vaudeville acts, and before long the franchise idea for agents will be a fact. There is a feeling there are too many agents in the field. Although the idea is not yet formulated, it is understood about 12 agents will be sent to Gaumont-British franchises in some cases they will be asked to absorb a certain number in their offices, and the rest will either have to book independently, or starve.

which is no novelty to some of them. Another idea, which will surely see the light shortly, is to put certain towns under certain headings. Towns will be tabulated One, Two and Three. No. One towns will be played at full salaries; No. 2 at 20% cut, and No. 3 at 40% cut. That will not dobar certain standard box-office attractions from taking over bills on the percentage basis, as hitherto.

### Over-theated

The new form of entertainment, commonly known as Continuous Variety, has not set the city ablaze. The trouble is there have been, and still are, too many of these. After all, the number of people who can afford to be entertained during all hours of the day cannot be inexhaustible. Eight houses devoted to this form of entertainment in the West End, coupled with the numerous picture houses opening early, is much too much. There is the difficulty of getting talent, with most of these playing repeats a large part of the time. There is little doubt that before long there will be about three houses in the West End playing the continuous policy. That will be ample.

In analyzing the vaudeville situation in England, or the entire entertainment scene for that matter, one cannot help noticing that it has encountered and still is encountering many determined and dangerous oppositions, some from most unexpected quarters.

It is not pleasant to think that well over 50 million admissions are being lost to theatres, picture and vaudeville houses yearly. These are actual figures given to 'Variety', on a very conservative basis.

Millions of Admissions Lost Greyhound racing absorbs 20 million, with another 5 millions added for unlicensed trucks.

Dirt track racing takes 5 millions. Tote clubs consume about 2 millions.

Bridge and solo whist clubs 2 million.

Five million licenses are sold by the British Broadcasting Corporation. It is figured that every set is used by at least four people, making a total of 20 million.

Some five years ago, 'Variety's' London office set out to prove that London and its environs have reached the saturation point in vaudeville capacity and before long there would be a surplus of seats. It has actually happened. There is no doubt that many smaller theatres will be closed before many months.

## STAGE ACCIDENT MAY COST JUGGLER AN EYE

Reading, Pa., Dec. 31.

William H. Taylor, of Columbus, O., professionally Van Cello, was severely injured on the Park theatre stage in a barrel spinning act. The 20-pound varnished barrel he was juggling on his feet slipped, while moving at high speed, and struck him in the eye. It was feared for a time that the eye might have to be removed.

Taylor tried to continue the act, but was so dazed that his wife and cousin, Taylor is still at a hotel here under care of an eye specialist, but is to be removed shortly to a New York hospital.

## Acts Back at K. C.

RKO returns vaudeville to Kansas City Jan. 6 after several weeks of straight pictures.

## Oakland Transfer

San Francisco, Dec. 31. Fox-West Coast has shifted the headquarters of its Fox Oakland to the Orpheum in the East Bay city. Walt Reesner and Fanchon-Marco, 'Ideas' transfer to that house, while the Oakland goes straight picture.

The year 1932 commenced with vaudeville in the most strategic position it had enjoyed in more than five years. Everything looked set for a come-back. Matters went along complacently for two or three months, the outlook grew brighter and brighter—and then they slipped vaudeville the Queen of Spades.

Vaudeville was like the fighter who, after taking a terrific licking for five rounds, had recovered valiantly and seemed on the way to victory, and then got hit all of a sudden without knowing whether it was by a truck, a sandbag or a ton of bricks. Neither of these hit vaudeville. But it felt like all three of them and all together.

And now it's Poor Vaudeville. He was a nice guy when he had it.

A box accompanying this resume entitled Major Vaude Time, tells the story very briefly and concisely of vaudeville in 1932 and why it's now Poor Vaudeville. The table shows a decline within one year of 77 weeks in organized or major circuit vaudeville, from 143 weeks at the start of '32 to 28 at present. And almost as sharp a drop in major circuit presentation time, with now totals but 31 weeks as against 77 at this time a year ago.

Public and Fanchon & Marco, which booked six and four weeks, respectively, last year, are now off the vaudeville list altogether. Loew and Warners, both of whom booked 11 weeks of presentations a year ago, have since dropped completely from that field.

Loew was the only circuit to increase its vaudeville playing time in 1932, but this was false inflation because the three additional weeks were transferred from the presentation book. Actually, including both regular vaudeville and presentation, the Loew stage book underwent a shrinkage of nine weeks.

### 'Good Off Days'

Completing the sad story are the figures on acts, showing approximately 500 are now employed on a full week basis in circuit vaudeville and presentations from coast to coast, in sharp contrast to the 800 that were working weekly just a year ago. Year '32 and the start of '32 are now being referred to in vaudeville as 'the good old days.'

What happened? Did vaudeville fall or was it cut out. That same question was asked a few years ago, and the answer then was that it fell. This time it was pushed. That makes it Poor Vaudeville, whereas six years ago it was Vaudeville the Champ.

And so, what happened? The nicest way to put it would be to blame it on the depression. That's the best reason for everything and anything nowadays. Of course, the depression was partly instrumental. Vaudeville, after all, is a part of the world and the whole world suffered. But depression was nothing new to vaudeville.

Vaudeville had its own private panic back in 1928 and it never recovered.

This depression was responsible in this way: business was bad and further economy was deemed necessary. Vaudeville, as usual, was the first to feel the pinch. It was vaudeville a victim of circumstances, unable to defend itself because it had no sound argument to offer in its own behalf. The grosses were a question that it couldn't answer. This was particularly true at RKO, and as RKO had retained its inherited vaudeville leadership through most of the year, whatever transpired on that circuit in the way of stage entertainment was the 1932 reflection of all vaudeville circuits.

RKO went through the larger part of the year with new operating and booking heads, both acquired not long after the start of '32. The new heads had a definite assignment—cut down the present losses by cutting down the overhead, regardless of consequences, and the fact that cutting on the stage has never increased the gross of any theatre.

### Sarnoff—In 31

Toward the close of 1931 David Sarnoff, then on the Coast, made a statement in which he gave full credit to the vaudeville for keeping (Continued on page 70)

## Rush Back to Vaude in Newark

## Now All Major Chains and 2 Indies Playing Stage Shows

### Absent-Minded Seer

Pittsburgh, Dec. 31.

Norman Prescott, the mind-reader, addressed five Xmas card envelopes to friends here in the Variety club.

In four of them he forgot to enclose the card.

## Hartman, Columbus, Indie Vaude Kicks Up Row with Unions

Columbus, Dec. 31.

Hartman, local Great Lakes theatre chain house, is in for a batch of difficulties with the opening of vaude booked through Gus. Sun next week. A non-union band has been set for the pit and the operators and stagehands naturally will also be non-union. Union locals of the town are already preparing their campaign, for the chain refuses to accede to demands.

Harry Schwartz, owner, has arranged to run the house on a 10-20-30 scale with five full shows daily. A nine-piece pit band, from Cincy, has torn up its union cards to fill the assignment here.

## Max Hart Sues on Tied Up Bank Account

Hollywood, Dec. 31.

Charging that a \$2,800 account in the now defunct Bank of Hollywood in the name of his then wife, Adele Forrest-Hart, was his money and for his use, Max Hart has filed suit in Superior court here seeking to recover. He names his divorced wife, and Edward Rainey, state superintendent of banks and liquidator of the B of H assets in the action.

N. Y. agent is asking for all future dividends on the account as disbursed by Rainey and all past dividends, which the ex-wife received. Brand, Zagon and Aaron, representing Hart.

## Dempsey on Percentage

Jack Dempsey opens Jan. 6 at the State, Harrisburg, Pa., for three weeks in the Wilmer & Vincent houses. Harrisburg will be followed by Allentown and Easton, all for full weeks on a percentage basis against \$4,500 guarantees.

The three towns have been straight pictures, but will take on special stage attractions when W. & V. can dig them up. Sam Howard booked Dempsey.

## \$2,000-Stage for Carrillo

Leo Carrillo opened Friday (30) at the Hippodrome, New York, independent date, at \$2,000 for the week.

Leo Morrison's New York office is negotiating additional vaude dates for Carrillo with RKO.

## Puck-Lang Agency

Harry Lang, formerly of Lang and Haley, who became an agent a few months ago, is joining Larry Puck as an agent under the latter's RKO franchise.

Lang leaves M. S. Benham to go with Puck.

## CURTIS-ALLEN COAST REPS

Hollywood, Dec. 31.

William McKeljohn and Arthur Esberg will be the coast reps for the Curtis & Allen agency here. It's a branch of the eastern RKO agency.

Jack Curtis will rejoin his partner, Charlie Allen, in New York after getting the local office set.

After seeing Loew and Publix turn them away last week in the first week of vaudeville's return to Newark, N. J., RKO decided to also revive vaudeville there Friday (30).

Although Loew and Publix came to terms with the Newark musicians' union, accepting the latter's new arrangement on the number of men required and settling the union claim of \$3,600 from each house for back salaries for 50%, RKO preferred to remain in straight pictures. The two major vaudeville houses, in addition to two independents that had stepped into the wide open Newark spot when the circuits dropped stage shows last spring, drew heavy business last week, while the RKO house with straight films was buried by the opposites.

RKO reverted to its former five-act full week policy.

## MARY GARDEN WILL TRY AGAIN—SAME \$3,500

Mary Garden, who had to cancel last week at the Capitol, New York, her first pop priced booking, because of cold, will play the Broadway picture house the week of Jan. 27, following a break-in-week, also for Loew, in Washington.

For the revised bookings the opera and concert stars' original salary, \$3,500, will prevail. She wants \$5,000 for any additional picture house time. Charlie Yates is handling the act.

Frank and Milt Britton band was transferred from the State to the Capitol to fill in for Miss Garden this week. Havana Casino orchestra is subbing for the Brittons at the State.

## Duffin, Jessie Draper, Reunite for F&M Tour

Hollywood, Dec. 31.

Matt Duffin and the Joyce Trio are out of the Fanchon & Marco unit, 'Joy Belle'.

Duffin has dropped the trio to reunite with his old partner, Jessie Draper, who came on from the east this week. Combination were together for eight years in this country and West.

Likely that they will be routed with a F. & M. unit shortly.

## Ball Fighter with 14

Sidney Franklin will wave his tendorer cape at some vaudeville audiences, if any, starting Jan. 11 in Paterson, for RKO. He has a first half of Jan. 14 at the Prospect, Brooklyn, to follow.

Act comprises 14 people besides the Brooklyn ball fighter, including a Mexican music band. Billy Jackson is agenting.

## 2 Berkoffs Merry

Gertrude Berkoff, of the dancing Berkoff family, and Garwood Van, musician, were secretly married Sept. 1 last at Napanack, N. Y., it is revealed.

Another member of the clan, Lou Berkoff, who stopped dancing recently to become an indie, ex-husband, was married Dec. 7 to Muriel Horn. Miss Horn met Berkoff as a member of one of his Public picture house balls.

## Not in Red

Gertrude Bell, of the Three French Missees, described in a recent issue as being in the red after a recent RKO tour, was secretly married Sept. 1 last at Napanack, N. Y., it is revealed.

States they've been working and are still working—and have no idea as to their routings.



# THE RIALTO TRENDS

By Epes W. Sargent

For more than half a century Broadway has been the symbol for the center of entertainment, for the night life of the metropolis, which is the night life center of the nation. In the Alaskan terrain the miner has panned his dust thinking of the swath he would cut on Broadway when he made his strike. In Hongkong and Peking, in Capetown and Calgary, in Manila and Milan, Timbuctoo and Tipperary there have been those who have longed for the lights of Little Old Broadway. Even the Parisian expatriate glances longingly toward these shores and more than George M. Cohan's Little Johnny Jones has voiced the homesick lament, "Giv'g My Regards to Broadway."

And look at the damned thing now! Equity is urging the drama to remove from Broadway as a place no longer fit to be the home of dramatic art, because it no longer provides the dignified environment the product of Shakespeare and Mae West demands. The Broadway Association is intentionally buying the theatres and getting 'em out there, and like Dickens 'Joi' it's been told to keep a moving on.

It looks as though after a century the stage center will move off the street from which it took its name and from which the street, in turn derived its glamor.

Broadway is on the move, but the direction and the destination are uncertain. It may hurdle the elevated structure at 53rd street to congregate around the southerly end of Central Park, or it may go to the eastward and end at the station of New York City. But it will not immediately remove itself from the vicinity of Times Square. It must go through with the inevitable formation of a new street which marked its slow progress from City Hall, a progress which has required a century and a quarter to bring it to its present location, always with the dream story of theatres abandoned in the once popular centers.

**Broadway—and B'way**  
On city maps Broadway is seen to be a street which runs from Battery Park clear to the city line, and finds continuation on the other side of that line in Yorkers. But "Broadway" in quotation marks, as distinguished from the same word without them, connotes not a thoroughfare but a place which has marked its way as the congregating place of the amusement giver and the amusement seeker. It was the site of the famous restaurants, the address of the great hotels. It was not only the heart of New York, but the heart of a nation. It was the home port of the player and sportsman, the harmonic center of the song business and the center of the big book-makers. Big gambling houses hung on its fringe and when Broadway moved, the Sadie Thompsons of their day packed their limited belongings and went along with it. And they've always been a movin' on.

When the bells of Old Trinity Church rang in 1840, the theatre was in the vicinity of Fulton street. City Hall was slightly to the north, and that seemed to spot the center of the town. In point of fact, when City Hall was built, the theatre was to the north facade, using inferior building material, since the traditional "No one" was likely to go north of that remote point.

**City Hall First**  
As City Hall Park developed, the theatres gathered around it. The young blades and belles of that day made their merry-making below Chambers street.

Then the city grew, for a time extending to the east along East Broadway, which still boasts many handsome frontages, and down toward the river. To meet the new switch, the theatre was built in Park Row below Canal.

This was the last house in New York to contain a "pit." Then the "dress circle" was the point of vantage for a horseshoe of seats rising above the level of the orchestra floor, and commanding the highest prices. Just below was the arena of the pit, reached by turnstiles below the dress circle, much the same as those which pierce the seat tiers at

the present Madison Sq. Garden. The pit had the lowest admission prices and was furnished with benches instead of seats.

In the 70's and later the rialto lay along Broadway around Niblo's, with an extension on Center street, where the "Clipper" had its office, near the Tombs prison. Booking agents, costume shops and similar establishments were over on the Bowery, and the redlight district was on Green and Mercer streets, just to the west. It got its name as the "redlight" district, not from the lanterns above the doors or in the hallways, but because red gloves were used on the gaslights in the "parlor," the shades of which were not drawn and the shutters but were closed, with the blinds adjusted to give a clear view of the scantily-clad inmates. At night the feeble street lamps were drowned out by the crimson glare from the interiors.

**Union Square**  
But around 1880 the helter, to Union Square was well set. The south side of that square had become the rialto. Niblo's was still going strong, though with a less important line of attractions. Tony Pastor's theatre was still lower down Broadway (he moved into his last stand in the old Tammany Hall in 1881), but Harrigan and Hart had opened their new Casino at the head of Waverly place, and here they came to the apex of their success and here, too, came the parting of the ways. The site is now a loft building.

**The Sq.—Center of All**  
Union Square was then the center of all things theatrical. Most of the agents moved up from downtown and were scattered around the Square or on 14th street, and here, too, was the theatrical hotel center. In 1880 there was the Union Square, now a Russian picture house, with the Academy of Music, then the home of grand opera, the 14th St. and the Irving Place, where Heinrich Conried ran opera and drama in German.

In the Madison Sq. sector were the Park (third or fourth of that name), the Madison Sq., run by the Frohmanns and Madison Sq. Garden, then a wooden structure. There was also Booth's ill-fated theatre, located on the street, standing 14th Ave. theatre, with Daly's just above. Lester Wallack moved from his house at 18th to the corner of 30th, the old house taking the name of the Star.

Daly's was across the way as was the B'way, with its stage entrance in a 6th avenue cellarway, and at 32nd. Every afternoon, thousands of matinee goers, thousands of comic opera. At 35th stood the old Aquarium, later the Wigwag (a dime museum), the Park, Harrigan's and lastly the Herald. The Herald was closed in 1889, and marked the furthest north. The new opera company was considering the high price of brick, but finally decided to build.

By 1890 the active rialto was around Union Square, but there was a secondary rialto in the stretch of street between 23rd and 42nd. Every afternoon it was the custom of the actors, of both sexes, to turn out and give the matinee girls a treat. Almost any afternoon one could take his pick of the matinee stars. Added to the old line houses were and see almost any of the stage stars in town with the exception of the Daly players. Daly never permitted his casts to associate with the public. They had to go to the theatre to see 'em.

**The Matinee Girls**  
There were few working girls in those days and it was the heyday of the matinee. About a thousand of youngsters between 16 and 60 making the parade as regularly as the old players.

In a sense they were the backbone of theatrical support, and the first down push was given the theatre when they went into offices and careers and the theatre no longer was their congenial environment.

Added to the old line houses were the Broadway, at 41st, the American, on 42nd St., Empire Abbey's, later the Knickerbocker.

a tobacco trade journal, was also the inventor of numerous tobacco-handling machines, including the first cigarmaking machine. He put his enormous profits into Harlem apartment houses. It was at the formative period for Harlem. Hammerstein observed that there were no theatres, so he built the Columbia theatre, later known as Proctor's 15th St. and now a picture house. He later built the Harlem Opera House, still existent.

Around 1880 he came downtown with his real estate and patent profits and built the Manhattan Opera House. This was in 84th street and now forms the westerly end of the R. H. Macy store. Herald Sq. as it had become known, was now the theatre center, but the Manhattan was half way down the block, and the people had not yet been trained to go down the side streets. The house was a terrific flop.

Down on 23rd street John Koster and Albert Blal had for years conducted Koster & Blal's music hall, near the corner of 7th avenue. It was frankly a beer hall, with chairs and tables and the usual balcony of boxes. It was respectably run—but a beer hall in spite of the fact it was the only place in New York showing foreign vaudeville acts. It was suggested that Koster & Blal form a junction with Hammerstein, and around 1885 they closed the old place and gave America its first approximation of such places as the Empire and Alhambra in London.

Hammerstein was not built for double harness and it was not long before they split after a series of rows which had commenced before they had even opened.

**30 Years Ahead of Self**  
Then Hammerstein sprang his bombshell. He was going to open a place in Longacre Square. All Broadway stood aghast. It was predicted he would never succeed in drawing them across the deadline, which was 42nd street. It was unheard of, of Broadway.

Hammerstein opened in 1897 his combination music hall, theatre, roof garden and concert hall. What is now the New York theatre was the Olympia and the present Criterion was the Lyric theatre. In between was a hall, which is still standing, but which has been put briefly used. This was to be an after-theatre resort for dancing.

The Lyric never was a success and the Olympia tapered off after it could be found that the imported acts would presently be seen at the Knickerbocker houses at a smaller scale. The mortgage was foreclosed, but Hammerstein was undaunted. Before he went out he nailed the flag to the mast of the Olympia and predicted that before long his flag was on a piece he would have another theatre.

**Hammerstein's Victoria**  
That was the Victoria, which was on the site of the present Rialto theatre. He was in such a hurry that the theatre had no cellar, being built on the Shetler which underlies that section. There was an excavation for the heating system but no trap room.

Hammerstein, single handed, had pulled Broadway across the deadline. One or two theatres had been built below 42nd and off Broadway—the Princess and Maxine Elliott.

Building trend was above the deadline. The Hotel Astor had taken one block frontage and the Putnam building another. That built up prices to an almost prohibitive value. The Shetler was remodeled and old horse sales stable into the Winter Garden without great cost, and the Western Burlesque wheel had reared the Gaiety, in opposition to the Columbia at 47th and Broadway, while the Globe was built for Charles Dillingham, but it remained for the picture interests to build the Paramount, State, Strand, and the Capitol. It was Lee Ochs, a picture man, who built what is now the Vaudeville theatre, and R. S. Moss, a vaudeville man, put up the present Broadway (former Colony).

**The Legits**  
Most of the legitimate managers built on the side streets, where

property was cheaper, sticking chiefly, for some reason, to the area west of Broadway. Today theatrical Broadway is almost entirely above 42nd street, with only the Empire still more or less in the money as a downtown house. The old theatre row on 42nd street has started going to seed, letting in the Minkeys, and it's 46th, which is now the leading theatre street.

Broadway has become almost wholly cinematic on the main street, but the picture rialto is on the other side of the continent. There is little vaudeville left.

**Prophecy—and Sorrow**  
It does not seem possible that the rialto will dry up and completely vanish, and yet that might come to pass. Young John D. Rockefeller may put up a kiosk at the actors standing around the sidewalk of his new toy, and when a Rockefeller speaks it makes a noise.

With Times Square getting denser by the day, even with the Minkeys chased back around the corner; but not the same corner around which prosperity is reported to be lurking, the Square will lose its attractions. It may very well happen that the rialto will be as completely dispersed as the once-famous Tenderloin section. And perhaps the absorption of the Tenderloin is one of the reasons—or maybe a sign.

It may be pointed out that in the days of prosperity the bawdy houses kept pace with the theatre, following up along the side streets to march with the theatres, and ending a last spot in the low 30's. When the reform driven scattered them all over town, there was one attraction less.

Summing it, it would appear that the mythical Broadway took its first slap when the girls went into business and no longer had time to hang around stage doors.

The second rap came when the redlight district was scattered. A third came when the building of the L. R. T. subway got Broadway away from the street, and the best merchants moved over to Fifth avenue, letting in the cheap gift and novelty shops, juice joints and store pitches.

Then came prohibition, with the consequent disappearance of the old night places, which cannot be replaced by the speakeasies. There no longer are places like Sam Marx's, Rogers, and the Churchills at the 42d St. Country Club, otherwise the Knickerbocker hotel bar. The Astor is not like Muschenheim's Arena, nor is Janssens's like his old Hofbau.

Then the drama houses were moved down the side streets, and somehow that didn't seem the same. Finally the talking pictures put a crimp in the drama, while the drama part of the talking pictures is another headache.

Perhaps it's just as well we old timers are dyed in the wool. The changes are breaking our hearts.

**Desperate Acrobat**  
(Continued from page 70)

big scratch. Don't forget to come out of that nippy, and your head in the lead, Otto, and Nutty, you keep your mind on that apple.

**ACT IV.**  
(On the stage. Nutty and Otto have completed the preliminaries and are going into William Tell. They're both nervous. Otto ties on the apple and stands in front of the practice board on the right side of the stage. Nutty, over at extreme left, fixes first arrow and takes aim, accompanied by a drum roll. He releases the arrow and it hits one of the exit signs in the orchestra.)

OTTO (in loud stage whisper): Hey, Nutty, take it easy!

NUTTY: Don't worry, Otto, it slipped to him. I'm a professional thing is no chore to handle. I wish Snake would let me use my gat.

OTTO (to himself): Let's see. Ten thousand dollars double up is \$20,000. That will take care of the kids okay. But that crazy Nutty better hit the bullseye and let's go.

(Nutty winds up for the second stroke, shaking more than ever. He releases the arrow and it hits the arrow just missed the orchestra leader and hits the side of a stage box.)

OTTO (in panic): Nutty, what's wrong? Are you cack-cack? Take it easy, kid, take it easy!

That's showmanship. Didn't I come a lot closer that time? I won't miss the apple. (aside): Boy, I wish Snake would let me use my gat.

OTTO (aside): 20 g's is a lot of coin and the kids would love it. But I wonder if they'd rather take a chance on seeing their old man. This Nutty couldn't hit 300 on a medicine ball. But \$20,000 at 6% sounds good and I've got to take care of those kids. I hope he don't miss this time. (to Otto): Steady yourself, kid, and be a little careful. Use my gun!

(Nutty adjusts the third arrow and as the drum rolls, louder this time, he releases the bow. The arrow misses the board by four feet and tears into the wings, knocking a 350-hand out of a staguirgus grasp. Making it worse, it's in spades.)

OTTO: Good God, Nutty, what's the matter? You can't even hit the board, how're you going to hit the apple?

NUTTY (trembling): I'll hit it, Otto. I'll hit it. I got the range now. Just stand still and don't worry. (aside): If Snake would only let me use my gun!

OTTO (aside, one degree above fainting): 20 g's.... the kids don't need all that. I can't go out and get myself a job.... but if I don't they'll starve.... and they could use the 20.... but they'll miss their father.... I'll miss them.... if I walk out now Snake will be off for me for good and I'll never get booked.... I'll miss them.... nuts.... if he misses that apple and hits me.... if.... holy smokes, here it comes!

(Nutty winds up for the final shot and aims at the apple. The drum roll starts and he draws back the bow. He's just about to let it go.)

OTTO (scared stiff): Hey Nutty! Wait a minute! I forgot something in the dressin' room. I'll be right back. I'll be right back next week! (Starts to run). An' tell Snake my wife just called to say my policy lapsed.

The End

## 'Bug House' at Phoenix, 'Rookies,' San Antonio, Break Long F-M Jumps

Hollywood, Dec. 31.  
First of the Fanchon & Marco units to break the long return jump from New Orleans and Los Angeles by going into the Fox, Phoenix, Ariz., for a three-week run, the "Bug House" idea, featuring Trixie Friganza.

Following week, starting Jan. 6, units will either break the jump by going first into the Empire, San Antonio indie house, for a week, and then to Phoenix. "Rookies" is first unit slated for the Texas house.

Because new locally produced units are due in Loew's State here until Jan. 12, production activities at the F&M studios here have been practically abandoned. The force reduced to a skeleton crew.

Return Wednesday (27) of M. D. (Doc) Howe, gen. booking manager, is expected to bring a number of play date shifts in the next couple of weeks.

## INDIE ACTS AT KEITH'S, PHILA.—LOCAL BOOKER

A five-act vaudeville bill with pictures, booked in on less than a week's notice, reopened Keith's Philadelphia, Friday (30) under Sobiesky & McGurk's operation. The Philby opera had been booked with RKO for the house for some time.

Vaudeville will be locally booked by Henry Biben, indie Philly booker. Policy includes a stage band.

## F&M on Erie Stage

Pittsburgh, Dec. 31.  
WB trying stage shows in unit at the Warner, Erie, Pa., with F-M unit, in Tia Juana, hooked in for four days this week as a trial. Erie Warner has been operating under a straight picture policy for almost a year.

If it goes over, there's a possibility that F-M shows may become a permanent feature, inasmuch as they have been booked by the Erie Toronto and Buffalo now, with Erie an easy jump from the latter city.





# Eddie Cantor and George Jessel

Wish to thank the 125,000 Brooklynites who came to see them at the Brooklyn Paramount Theatre Xmas Week.

Paramount-Publix officials claim this to be a record for paid admissions in any of their theatres.

Direction: WILLIAM MORRIS AGENCY



Funny **WATSON SISTERS** *Kitty*

"NATURE IN THE ROAR"

By AL BOASBERG

RKO—JACK CURTIS Loew—AL GROSSMAN

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GREETINGS TO ALL

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## CASS, MACK and OWEN

Direction LYONS and LYONS

There Is a Standing Line Where Bergen Appears



Season's Greetings **EDGAR BERGEN** Vitaphone Varieties  
LOEW—Direction, JACK MANDELL RKO—Direction, SIMON OFFICE

## Season's Greetings

# Nan Halperin

Direction  
JACK WEINER, Agency

# GEORGE DORMONDE

BACK AGAIN WITH BROTHER JACK  
Greetings to MR. J. H. LUBIN, MARVIN SCHENCK, JOHNNY HYDE and JACOBS and OK

LONG MAY YOU WAVE

# CLIFFORD and MARION

Direction, WM. MORRIS AGENCY — LYONS & LYONS — LEE STEWART



Dear Old 'Variety'

I wish you many more happy,  
healthful Anniversaries.

Love,

# MITZI GREEN

*Broke All Records for Christmas Week, RKO Palace, Chicago*  
*Orpheum, Omaha, Now*

RKO Minneapolis, Jan. 6      -      -      -      RKO Riverside, Milwaukee, Jan. 13  
RKO Hippodrome, Cleveland, Jan. 20

*Season's Greetings*

**JULIUS KENDLER**  
**Attorney-at-Law**

1540 Broadway, New York City  
Bryant 9-5780

Greetings

**ROCCO  
VOCCO**

*Season's Greetings*

# BOB HOPE

**NOW PLAYING**  
**LOEW DE LUXE TOUR**

Thanks to  
**MARVIN SCHENCK and LOEW STAFF**

Direction **CHAS. YATES**

*Season's Greetings*

**SMITH and DALE**

MARIO and LAZARIN

# RADIO CITY MUSIC HALL

Personal Direction of "ROXY"

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# RAY BOLGER

AS PRINCIPAL COMEDIAN

## NEW YORK "MORNING TELEGRAPH"

"It is a majestic tribute (even clowns must have their golden moments of majesty) to Mr. Ray Bolger, that alone, a minute and agile speech on the gleaming surface of a tremendous structure, he topples the nineteen numbers of the bill, summoned 6,200 dazed persons from their amazement and brought into that high-fung, arched and golden sunburst of architecture a moment of warmth, friendliness and downright entertainment. It was a feat for an actor of stature and fame to ponder on and thrill to. For a dancing man, an excellent dancing man even, it was a miracle in which he might with justice feel triumph."—*Whitney Bolton*.

## NEW YORK "WORLD-TELEGRAM"

"Ray Bolger is so diverting a dancer that he puts you in mind of the late JACK DONOHUE. Which is as high a compliment as anyone could pay him."—*Robert Garland*.

## NEW YORK "DAILY NEWS"

"If you'd rate the show, it would read like this: (1), (2) and (3) The Theatre, (4) Ray Bolger, (5) the White Ballet, etc." (up to 12). —*Ed Sullivan*.

## NEW YORK "EVENING POST"

"The one really engaging feature of the evening is Ray Bolger, who when he teters comically in his dancing wins many grateful and appreciative laughs."—*John Mason Brown*.

## NEW YORK "DAILY MIRROR"

"The high mark, to our notion, was first and foremost, from the standpoint of sheer entertainment, that droll young fellow, Ray Bolger. He, like one of the liquids in 'Alice in Wonderland,' had the happy faculty of being able to reduce the whole structure to an intimate bit of space in which he capered about as indecorously as nobody's business. Never has he been more agile, more surprising and more humorous."—*Bernard Sobel*.

Personal Direction, ABE LASTFOGEL

## READY MONEY

When You Want It

Begin 1933 with a Savings Account in the Union Dime, and keep adding to it regularly. Then, with an income-bearing cash reserve, you will be ready to take advantage of those opportunities that are certain to come.

For the 3 months ending December 31st, the regular quarterly dividend on deposits has been declared at the rate of 3½% per annum.

The Christmas Club for 1933 is being formed—regular weekly deposits from 25 cents to \$10 will make a welcome shopping fund next December.

## UNION DIME SAVINGS BANK

Established 1859

6th Avenue and 40th St.

New York, N. Y.

In my little space allow me to wish my many friends A Happy and Prosperous New Year.

HARRY S. WILSON

Denver Rep.

SHERMAN CLAY & CO.

RKO STATE LAKE CHICAGO

"PENGUIN POOL MURDER" With EDNA MAY OLIVER, JAMES GLEASON and ROBT ARMSTRONG.

Greetings From

MAE WYNN

4some with Zella

Direction WM. MORRIS OFFICE

## Marcus Loew BOOKING AGENCY

General Executive Offices

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160 WEST 46TH ST. BRyant 9-7800 NEW YORK CITY

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### Going Places

(Continued from page 14)

suit with puffed sleeves, triangle gold clips to fasten the jacket, and a skirt neither short nor long, whose fullness placed too low very nearly destroys the good impression made by the rest of the costume. Nora Williams, in the same troupe, wears a black velvet dress stencilled in gold and topped with a large high sequin cape collar, quite a lot of detailed costume for a

buxom singer whose good natured bulk simplicity would lessen.

#### Royalty and the Camera

The picture camera is a mechanical, heartless thing. It cares nothing for tradition, not even the magnificent tradition that is Ethel Barrymore. Before its cold scrutiny prestige fades, helpless, leaving in scientific black and white the answer to the only question that interests the camera—how does she screen?

Picture glamour today, however, is combined from both sight and

sound. If in 'Rasputin and the Empress' Miss Barrymore comes off second in her tussle with the camera, she's gloriously triumphant in her meeting with the microphone. Her famous voice sings out rich, authoritative, melodiously impressive even though it tumbles from a sound box lush with heavy Barrymore voices. Surely an empress in her majestic speech, an empress, too, in the regal dignity of her long shots, and a victim of the camera's democracy in her closeups.

The mode of the period compels Miss Barrymore to coiff her hair in stiffly waved pompadours; her harsh makeup lacks that precedent. Her large dark eyes burn from her strained white face without relieving shadowing, her mouth is too heavily rouged—creating of her face a tragic, rigid mask all macabre eyes and mouth when a softer, warmer makeup would have been more humanly real and becoming, too.

Diana Wynyard fares no better with the camera nor her makeup than Miss Barrymore. Her acting is melodramatic and undistinguished. She's pretty, a fact that the heavy shading above her eyes and attempt to enlarge her mouth in tortured curves succeeds in hiding the greater part of the time.

#### Sisters Next to the Skin

The country maiden and the city child are sisters under their tight dresses. No matter where they live when stipped for the camera they stand modest in lace panties and brassieres. The chemise is now obsolete as the camisole, a sociological footnote gleaned from a perusal of the Paramount and Roxy screens, where Carole Lombard, the poor little country girl of 'No Man of Her Own' and the madcap heiress of 'No More Orchids' gallantly contributes her endorsement of universal brevity in feminine underpinnings.

Whether she be rich or poor, provincial or cosmopolitan, it makes no difference to Miss Lombard's coiffure, it's going to be so blonde hair, sleek on top, one dip to cover an eye, then rolled curls all her neck. Banter and cracks at all times in all places, a little more eye penciling, lots more fox fur for the rich girl. A young woman who photographs as attractively as Miss Lombard flatters both sorts of girls. Clothes weighted with beads the

better to cling in 'No Man of Her Own,' or clothes pulled breathlessly tight across her hips in 'No More Orchids'—the effect is the same, a monotonous revelation of a figure not quite symmetrical enough to warrant such emphasis.

Dorothy Mackall is the menace in 'No Man of Her Own,' and Eliza-

both Patterson the mother. In the other corner, Ruthelma Stevens, the villainess, Louise Closser Hale, the grandmother. Miss Lombard's menaces are both over-eager, melodramatic, her relatives women who can get all there is and more out of the lines assigned them. Miss Lombard suffers prettily in either group.

Dear "Variety":

Please tell Abe Lastfogel I cannot accept any more engagements from the Morris Office for thirteen weeks longer as my radio contract has been extended by Swift & Company.

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With NAT YOUNG  
 PLAYING RKO THEATRES  
 Direction: MILTON LEWIS

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SEASON'S GREETINGS

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 at the Piano, NORMAN THOMAS

RKO—MYLES INGALLS—CURTIS-ALLEN OFFICE

Personal Management, LEBDY & SMITH





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## 15 YEARS AGO

(From 'Variety' and 'Clipper')

Theatre man was burning over the specs. Asked to buy 8 seats for an out of town friend within the first three rows. Got split seats the fourth, sixth and seventh rows. Night of the show only seven other persons in the first seven rows.

About 70 ex-White Rats were put back on the regular books as forgiven for the strike.

Jos. Cohen, the vaude Mercedes had enjoyed a previous asst., Mercedes Crane, from using moniker in an act of her own. Michigan court held she had a right to her own name and reversed lower court's decision.

Edward Shayne, one of the leading bookers of the Western Vaude Assn., was forced by ill health to retire. Charles Freeman took his place, coming in to the Chicago post from the Flinn-Holman circuit.

Century theatre announced a loss of \$250,000 for a year and a half of operation.

Helen Gardner, one of the first picture players to go light on costume, was astounding the public with her "Cleopatra." Would be over-dressed in these days.

'Variety' was figuring out the new Rivoli on Broadway. There was a ground rental of \$45,000 a year, a \$150,000 loan, of which \$7,500 had to be repaid annually, an investment of \$250,000 and taxes at \$15,000. Made the rent about \$30,000 a year, and figured as plenty. Strand was high man with about \$172,000, but that included an office building. Rivoli was about \$82,500 and the still building Capitol prospective rental set at around \$81,000.

## 50 YEARS AGO

(From 'Clipper')

Stock taking time in baseball circles. Report of the Boston club showed it played to 50,981 people for \$30,000. That was for the entire season, but the money does not include the visiting clubs' cut. Gross gate was \$37,917.

No opera at the Academy of Music one afternoon because Emma Juch had an ingrowing toenail.

Salini Morse applied to the Mayor for a permit to erect a structure for theatrical performances of a moral kind. He planned to do the "Passion Play" and about every crape hanger in town was there to oppose him. It was an obsession with him and 25 years later Morse was still trying.

Casino theatre closed for repairs, reopened. Orchestra placed in balcony above the stage.

Referring to a revival 'Clipper' told that 'Orcadian Brothers' was played in Boston in 1832 for a run of 10 performances to \$3,963. Remark that 'the receipts of the theatres of 30 years ago were by no means as large as at present.' Still going up.

Lily Langtry was playing Philadelphia with the specs doubling the price of the \$2 tickets. An effort to play Louise Montague, Forepaugh's \$10,000 Beauty' against her fell through.

Charles L. Davis, eccentric showman, who put most of his money in diamonds, had just bought a fur coat. Made from the backs of pup seals and trimmed with French beaver 'after the fashion of the Russian Czar's.' Cost \$1,000 and charged to advertising.

# Inside Stuff—Pictures

New York's German colony was let in on the secrets and headaches of foreign film business in the United States last week through an open letter feud between the publicity man for the Europa theatre and the critic of 'Stimme-Zeitung,' German daily. Dr. Reiss, the critic, had named the current film at the Europa, with Martin Lewis, theatre's p.a., answering with a column-and-a-half letter, which the paper printed in full. Dr. Reiss, in his criticism, had pointed out that it was a shame so many poor and impossible German pictures are brought to America regularly and good ones left on the other side.

In Lewis' explanation he said it's time the Germans understood a few things, such as why it's hard to bring over good pictures. German producers, Lewis explained, keep asking ridiculously high prices for American rights on the theory their pictures are as good as American films and ought to gross as well. Also a lot of the better pictures are never shown here because taken for version purposes or done over entirely in English, with the result that a German exhib in America has a tough time getting good product at acceptable rentals.

Lewis went so far as to say the general quality of German films in the past two years has gone down, with the German public in New York, at the same time, not supporting their own language films as well as previously.

But the German producers are still asking and insisting on high rentals and prices.

Although no longer with Paramount Public, S. R. Kent and Sam Katz will be subpoenaed as defendants in the Joe Quittner action against Par, now on trial in the Federal court, New York. This presents a unique situation since Kent is now president of a competitive company, Fox, and Katz is a p.a. Should there be a judgment in Quittner's favor, each might be held responsible with P-P.

Only other official of P-P at the time of the filing of the suit who's named as a defendant is Adolph Zukor. Many others in P-P are expected to be called, including Sam Dembow and probably heads who have moved into other positions since the case prepared. Only Leon Heller, ex-m. of booking, has been called so far among P-P officials. E. M. Schiller, Loe's general theatre operator, also testified.

Turning down an offer of \$140,000 for her Ball picture, Harriet Huntington, granddaughter of the late railroad builder, now finds that through too much advice she has a picture but no release. When Miss Huntington returned from Ball last spring, pictures of the island were hot and Warners made the offer for it. Surrounded by advisors, Miss Huntington passed up the W.B. deal in the belief that she could get others. Within the two months that followed, five pictures hit the market, all made at Ball and all featuring the full bred native women, something that Miss Huntington had overlooked. Now pictures of the South Seas are drugs on the market. The Huntington expedition returned here with over 100,000 feet of negative photographed in Ball, India and China.

New York film reviewers might have felt a little miffed at not having been assigned to the opening of the Radio City Music Hall. That got the regular first string dramatic men. The film writers had their chance two nights later at the opening of the RKO Roxy.

This seemed proper since the Music Hall carries a \$250 variety stage show with the Roxy a split picture-theatre. Roxy's name is identified with pictures, however, he having come up to his best fame through the 85c era.

Picture critics may have learned a lesson when reading the Music Hall reviews by the dramatic people on their same papers, although that is unlikely.

The old Roxy, New York, last week, on day of Radio City's Music Hall opening Tuesday (27) inserted teaser ads in the paper which were accepted around the trade as a competitive gag. Ad, separated from the regular Roxy ads which carried the billing address, read as follows: 'The Roxy, the star program for adults and children, this Xmas week. No advance in prices.' It didn't carry anything else and is the first ad to prefix theatre's name with a 'The'.

Another item is the sign at 4th street and 7th avenue, a block below the old Roxy, with an arrow pointing the way to the new RKO Roxy over on 5th avenue.

'Bill of Divorcement' is among the low cost RKO-Radio features turned out this season. Picture cost \$255,000. 'Conquerors,' on the other hand, cost \$620,000, while 'Animal Kingdom' came in at a charge of \$450,000.

'Hold 'Em Jail,' Wheeler-Woolsey, rang up \$415,000, while the first version of 'Rockabye,' made by George Fitzmaurice, totaled \$465,000, with the new version made by George Cuker running that amount up around \$200,000. 'King Kong,' still in production, has run \$550,000 and will probably be brought in for around \$255,000.

Associate producer at one of the majors on the Coast reported to the police he was held up and robbed by a bandit who jumped on the running board of his car and forced him to ride around the block. Now, it has been learned, the hold-up occurred when the picture man was sitting in a parked car in a shady spot with a waitress from one of the swank picture eating places.

Girl lost a wrist watch in the hold-up which was replaced this week as a Christmas present.

A trade laugh in the way Monogram is seemingly teasing Metro as regards Richard Boleslavsky, director of 'Rasputin.' Indie company has a one picture contract with the megger and Metro a long term paper, with the latter company openly annoyed as the fact that its man will have to stop in a while in the next few months to turn out a quickie.

Last week Monogram sent Metro a letter offering to tear up the contract with the director—on condition that Metro loan Monogram Jackie Cooper for the lead in a proposed talker version of 'Oliver Twist'.

Madeline Woods is possibly the only woman ever to handle a picture on a states rights road show basis. After several years with Public-Grand States the veteran press agent has gone on the road handling 'The Big Drive' all the way from Chicago to California and financing the deal herself. She has opened an office in Chicago as a base of supplies but will be travelling for the next three months herself.

Public offered a spot for Miss Woods in its New York office but she preferred to roam the great open spaces.

Son of a former stage star, who recently secured his release from a major studio where he had been under contract for several years, was immediately contracted by another studio and cast in a picture. His quick landing has affected him to the extent that he now is completely royal, refusing to appear on time for his calls, objecting to his lines, crabbing at the direction and otherwise making himself objectionable. Studio has seen nothing, but is dipping out chastisement following his current assignment.

Jan. 10 Paramount Public will begin publishing a distribution house organ to be known as 'Paramount Sales News.' It will be issued weekly and deal solely with sales, as a contact between the home office and the exchanges of the company in the U. S. and Canada.

Al Hirsch, former editor of 'Public Opinion' and more recently attached to the Par editorial department in New York, will edit the organ.

Capital Film Exchange has taken New York rights to the one-reel short turned out by Bryan Foy on technocracy. That's a new way of

# Inside Stuff—Music

Most prolific femme songwriter yet in tin pan alley is Bernice Petkere whose success of his prompts the ASCAP to waive the usual year's probationary period and promote her quickly into a classification above the novitiate. Promisee also of quick promotion because of her prolific song output.

Miss Petkere (Mrs. Ed Conner, wife of the radio program builder) composed 'Zulu' of the 'sevens,' 'Startin'', 'By a Rippling Stream', 'Did You Mean What You Said Last Night?', 'The Lady I Love', 'Hat, Off Here Comes a Lady', 'Half a Mile Away From Home', 'Dancing Butterfly', 'Rose of Snowland', 'And Then', 'At the Foot of the Hills', 'Sing a Song of Romance', et al., all in less than a year, and placed with all the major publishers. Her gross income has been personally important, although regarded as a lark. It has also been instrumental in anteing Joe Young's rating and earning as her most consistent lyric collaborator. Miss Petkere also did both words and music on some of her songs.

Anita Jones, 'Mary Earl' (nom-de-plume for the late Bob King), Mabel Wayne, Dana Suesse and Carrie Jacobs-Bond, in the standard field, have been among the most notable femme writers in recent years, plus a couple whose names escape. Miss Wayne's 'Ramona' and 'Little Spanish Town' distinguished her signally.

Art Kassel, Chicago bandleader, is conducting at the Bismarck hotel with a broken shoulder and his torso strapped tightly because of rib trouble. Very little publicity was given to the accident in which Kassel received his injuries because Jimmy Doolittle, on the air, wanted to avoid any adverse comment. Shell Oil bankrolls Doolittle and a smashup might be deemed a reflection the speed king feared.

Accident occurred over the Louisiana swamps with the aeroplane going 210 miles per hour when one-half its propeller fell off. Danger in such emergencies is that the motor will fall out of the plane. However, Doolittle cut the speed to 90 miles within a mile and landed in muddy marshland where in due time the party was rescued and Kassel was rushed to a hospital in New Orleans to get mended.

Since the musicians union's special dispensation to Ted Weems for commercial broadcasting from his Hotel Pennsylvania, it has tightened up drastically and is holding Anson Weeks and Isham Jones, notably, to the letter and spirit of the union rules. Both bands are marking time until their six months in New York transpire so they can join the metropolitan local.

Neither may be permitted to use his name with a studio combo, or one comprising local musicians. Jones is similarly on the air sustaining, under CBS buildup, pending the expiration of the six months so he can then be allotted some commercial.

The 'New Yorker's' two-part 'profile' on Gene Buck, president of the ASCAP, and 'Fortune's' elaborate display of the modus operandi of the ASCAP as a \$50,000,000 song industry, is centering lay interest more than ever on the inner workings of tin pan alley's performing rights' collection agency.

The printer's ink ballyhoo credits Buck for most of society's success. Buck's colorful career, particularly in relation to his Ziegfeldian antecedents, makes him good copy.

Percentage of the surplus accruing from the penny charged for every copy of music that passes through the Music Dealers' Service is set aside to pay off losses incurred by dealers going bust.

Arrangement guarantees the publisher protection on misplaced credit. Hitch here is that the only publishers in the combine eligible to this protection against loss are those numbered among the charter 12. Others clearing through the MDS just take their chances.

Borrowing a musical director from another studio for one picture, excess of one of the major lots were so surprised and pleased with his work that they immediately shook up their own music department, tossing out the old orchestra and getting a new one. This was done because the results of the borrowed baton-waver and his own orchestra, which he brought with him, were so much better than the average on the lot that the top men began asking how come.

Hubert Prior Valdes adopted Rudy as a first name in tribute to his saxophone virtuoso idol, Rudy Wiedoeft, the acknowledged peer of reed soloists.

The master, Wiedoeft, while still rating superlatively, is now the anonymous and inconspicuous head of a sax quartet buried in the pit of the Radio City Music Hall amid 100 other musicians.

Brunswick has put Al Jolson and his other fadeout number, 'April Showers,' on wax, with the Guy Lombardo band. Other side of the disc carries 'Rockabye My Baby With a Dixie Melody,' sung by Jolson on his little Chevrolet broadcast.

running the country figured out by Howard Scott, technical engineer, with the short explaining how the new government would work and why. Short is being rushed around the country and state righted, with the hope of getting in quick while the subject is hot in political and educational discussion.

The only cast studio that has not cut its payroll or laid people off during the past two years is KBS. That studio has 40 people on the payroll, with a weekly overhead of \$3,000.

Sam Fischhoff and Bert Kelly, who operate the plant, declare that cutting salaries never tends toward increasing efficiency or economizing in product.

Executives and actor pals of a star at Paramount were missing from his Christmas list. Instead, actor and his wife made up 100 baskets of food and distributed them personally in the San Fernando valley. At the studio he paid off a remaining \$1,500 mortgage on an electrician's home, and the three remaining payments on the car of one of the doormen. Both were about to lose the properties through inability to keep up payments.

Olga Bacanova was engaged by Metro for the femme lead in 'Clear All Wires'. Suddenly the studio decided to switch the assignment to Benita Hume, British importation. Bacanova did not squawk, as she got two weeks' salary.

Major company attorneys are holding a series of meetings in the Hays headquarters preparing the industry's defense to eight exhibitor actions against it.

These are all scheduled to come up in Federal courts early in the year.

While directors of M. P. D. figured for a time they would have to add an extra chair to the round table, it now seems that John Hertz only wanted to meet the boys and that Adolph Zukor continues as Paramount's Haystack.

Paramount, figuring that its 'Luxury Liner' will start a cycle of stories grandchilding the ocean schooner, has ordered its story department to be on the watch for any other good yarn along these lines.

# Year in Legit

By Jack Pulaski

1932 in the field called the legitimate theatre saw the legit battling opposed diversions and the depression, putting up a pretty good fight of it. The record of successes indicated that Bessie Coleman's last shows, though there probably never will be as many as in boom times.

As for the road, spots bare of attractions for seasons, are opening up and it is a matter of while while with not enough in sight to all the available bookings. Keys have been good for the good things.

Showmen, earlier than usual, squabbled about the critics. After the first flock of new plays made a hasty exit this season, the reviewers were blamed. The hits arrived late, not one real olick being registered in September. Producers held back new show schedules in case cases and Broadway may not reach full stride until after the first of the year, if at all. The big money drawn by the several October successes somewhat diverted attention from the critics, who gave no evidence to show people. Later that was somewhat dispelled.

The Shuberts were plenty in the limelight with their corporation in producing and receiving. Coleman's publicity was mostly over the Charlotte Fixel claim to having been the showman's common law wife, which was upheld by Surrogate John P. O'Brien, New York City. Coleman's case is unique in that although there were 820 exhibits and 70,000 words of testimony, the decision numbered 120 words, the longest in court history. The ruling occupied 18 pages in the "Law Journal." Trial lasted 11 weeks.

## Cost of \$500,000

Cost of the Erlanger-Fixel case was about \$500,000. It closed last January and the decision giving Fixel the right to claim 50% of the estate was handed down in August. Not long after that she was married. Previously Saul Baron in making a temporary accounting estimated the estate as worth \$124. Erlanger's share was not explained but was probably based on the collapse of reality. When A. L. Erlanger died the estate was variously estimated worth from \$120,000 to \$750,000.

The Shubert Theatre Corporation collapse is that type of receivership which permits the continuation of the business for the expected benefit of the creditors. Receivers were appointed in January, 1932, the court twice extending the period of receivership. But there is less chance of the creditors being paid off than at the start of the receivership.

The Shubert corporation owes \$3,000,000. What with the decline in reality values the only way debts could be satisfied was through the production of successful shows. The receivers have failed to accomplish anything in that direction. They were supposed to go into court early in November for instructions to either continue or liquidate (as bankruptcy sale). The receivers will go into court tomorrow (4) and admit they have failed. Sale of the assets will follow.

Mid-November the receivers conferred with the four committees representing bondholders, stockholders and general creditors and frankly stated that the outlook was dubious. The committees were asked if they thought it best to continue the business. The creditors replied that there was nothing to lose and the receivers might as well gamble the better.

## Down to 10 on \$

The facts are that last spring when the receivers went into court and secured permission for an extension into the new season, it was said that if the assets were sold the creditors would get four cents on the dollar. In order to continue Lee Shubert agreed to disburse of \$300,000 in receivers certificates. From the funds so raised \$175,000 was to be used for production and had about been consumed before Thanksgiving. Because the certificates are first liens on the assets it was estimated the creditors would get 10 cents on the dollar. With an additional \$113,000 in certificate money mentioned to carry on until the end of December, indications are that the creditors will get nothing.

Included are the holders of debenture "gold bonds" totalling \$6,450,000. November bond quotations were \$12 1/2 per \$1,000 bond. Last

week they were quoted at 50 cents. The disintegration of the \$24,000,000 Shubert corporation, which at origin claimed to dominate the legitimate theatre, seems certain. The hope of the Shubert brothers of ruling show business became a dismal vision. They went along slapping up theatres and leasing them to the corporation. When receiver named the leases for most of the houses were disaffirmed and the theatres thrown back into the Shuberts' laps. A majority of those theatres are dark, eating into the personal funds of the brothers directly or through the Trebush Realty Company which the brothers own.

## Losses

After the first bunch of leases were disaffirmed the receivers started abandoning theatre properties owned by the corporation, it being cheaper to let them slide back to the first mortgage holders than pay interest and taxes. Biggest parcel dropped was the Majestic Royale and Maque theatres, grouped as the Royma Corporation. They had been absorbed from the Chanin brothers and cost \$3,385,000. There was an equity of \$600,000 over the mortgages. When the properties went back Lee Shubert lost \$850,000 which he invested in a second mortgage. He dropped another \$100,000 when John P. O'Brien's case was abandoned. The books of the corporation now show really which cost more than \$10,000,000 and with supposed equities of approximately \$5,000,000 which normally would be enough to pay off. Latter item is theoretical as most

(Continued on page 87)

# COAST'S PAIR SPLITTING AS PRODUCERS

Los Angeles, Dec. 31.

With booking of "Tattle Tales" into the Belasco, it is understood that the production partnership of Edward Belasco and Homer Curran have come to an end.

This production and operation agreement between the two has been in effect almost three years, with Curran the means of providing attractive for the local house as well as the Curran and Geary, San Francisco, which he operates. Curran also procured financial backing for the shows from Herman Belasco and several other people in the Northern city. Belasco simply had the local house which is owned by the Edward L. Doheny interests, who did not participate in any production responsibilities. The combination made money right up to and with "Cat and the Fiddle." Then, with productions difficult to get and box office response questionable, Belasco is carrying that each house would have to carry its own load. Result is negotiations are being concluded to break up the production combination.

Belasco has been looking for other connections. It is likely that Curran will continue on his own with the possibility that he may take over the Mayan, next door to the Belasco here and operate entirely on his own.

## Duffy to Do 'Bridal'

San Francisco, Dec. 31.

Henry Duffy will open "Bridal Wise" at the Alcazar Jan. 8, following current two weeks of Charlie McCarthy and George Sidney in "Able's Irish Rose."

"Bridal" cast will include Lois Wilson, Tom and Matt Moore and Blythe Daly and Jackie Kelt of the original New York cast.

## WORCESTER CIVIC GUINETS

Worcester, Mass., Dec. 31.

The Civic Repertory company, stock backed by subscribers, will open at the Worcester theatre Jan. 1 with "The Kennedy as guest star in 'Paris Bound'."

Lynn Overman, Margaret Anglin and Glenn Hunter also will be accepting guests.

# Conrad-Lunt-Fontanne Piece Cleve. Sell-Out

Cleveland, Dec. 31.

Premier of Noel Coward's "Design for Living" at Hanna, Cleveland, on Monday night drew the biggest crowd for an opening night that the house has had in five years. House was sold out three nights before the premiere.

Coward arrived two days early to rehearse the Lunt-Fontanne company. Max Gordon, producer, and G. E. Calthorpe, who designed the settings, also came in. Broadway opening Jan. 24.

Cast includes Campbell Gullan, Cass, DeLoe, currently at down town Ethel Borden, Alan Campbell, Ward Bishop, Philip Tonge and Macleary Stinnette.

# 'BOAT TOURING SOUTH, NUT LOW

"Show Boat," resuming at the Hanna, Cleveland, last week, and the "Carnegie" currently at down town \$13,000, which it needs to break, and will roadshow south into towns like Louisville, Nashville, New Orleans, etc., a flexible \$2 to \$5.50 show, depending on the location. Helen Morgan is being starred, she alone remaining of the original cast.

Margaret Adams, her understudy, has succeeded Norma Terris. Harland Dixon and Peggy are in place of Puck and White who at first had refused to accept an additional 20 cent, later offering to take the company over on a cooperative basis. Bertina Blimora is doing the Edna Mae Oliver role; Billy Kent is in Charles Winniger's spot; Paul Keats is singing the Dennis King role; one of the Jubilee Singers, Robert Raines is handling Paul Robeson's assignment and a real colored girl from the same singing combo is in Aunt Jemima's spot.

The colors completed down from 60 to 16; 24 showgirls now number 10 and there are 12 each of boys and girls in the line. Salary cuts from the original Broadway standard are practically 50 per cent. The road company now totals 128 people including the crew.

A. C. Blumenthal's tiff with Puck and White arose over their refusal to take the show down to 10 cents. Instead offering to put up \$10,000 for floating expenses and take over "Show Boat" on a cooperative basis. When Puck and White later learned that the show was amenable to a cut, they stepped out and received a round-ribbed letter of thanks from the entire cast for making possible the show's continuance.

# 'MUSIC' FOLLOWS 'BOAT' CINCINNATI AT \$2.20

Cincinnati, Dec. 31.

Advertised as the lowest prices in 20 years, Irving Berlin's "Face the Music," featuring Mary Boland, opens a week here tomorrow with the Shubert with a \$2.20 top for all night performance, the scale ranging down to 55 cents orchestra seats at the single matinee, Saturday, at \$1.65.

Similar prices—will blossom the week of Jan. 15—Globe's "A Time" and "Student Prince" are offered, following seven days of the "Sign of the Cross," cinema.

This week "Face the Music" is in Pittsburgh with a \$3.50 top. From Cincinnati the show moves to Chicago for a \$3.85 top.

The cut price on musicals for the town was suggested several weeks ago by "Show Boat," the top being reduced from \$3.50 to \$2.20 for Monday and Tuesday nights only. The result was near capacity for the week ending Saturday. Tuesday with his drooping to light for the other night performances.

## 'American Plan' for Broadway

Hollywood, Dec. 31.

Manny Seiff has withdrawn his new play, "American Plan," from the Pasadena Community Playhouse, which was to produce it. Seiff has a deal on with Whittaker Ray to do the play in New York, and Ray wants it first hand.

## 'Rhapsody' on Coast

San Francisco, Dec. 31.

Lew Leslie's "Rhapsody in Black" has been set by Belasco & Curran for a Feb. 6 opening at their Curran here.

# 'Of Thee I Sing' Original

## Federal Court Finds Satire Does Not Infringe Walter Lowenfels

(From New York 'Herald Tribune,' Dec. 29.)

The musical comedy, "Of Thee I Sing," Pulitzer Prize play satirizing American political life, was not plagiarized from a previously written play called "U. S. A. With Music," Judge John M. Woolsey ruled yesterday in United States District Court in an opinion dismissing a suit for copyright infringement brought against the authors, producers and publishers of the popular comedy.

The suit was brought by Walter Lowenfels, author of "U. S. A. With Music," who named George Jean Nathan, George S. Kaufman, Morris Ryskind, George Gershwin, Ira Gershwin, Sam H. Harris, Irving Berlin, Alfred A. Knopf and the New World Music Company as defendants. The court ordered the plaintiff to pay costs, including \$3,500 for counsel fees, \$1,000 each to Messrs. Kaufman and Ryskind, and \$500 each to Messrs. Harris, Berlin and Knopf.

"In this case, as is usual in plagiarism cases," Judge Woolsey's opinion read, "obscurity is taking a long shot at success. Having failed to reach its mark, the plaintiff must be made to pay for the expense to which he has subjected the defendants."

## Profits Put at \$750,000

At the time the suit was brought last August, Lowenfels was said to

# NEW 80c LEGIT GROSS LOW AT BIJOU

New all-time low gross record for a show was registered for "Anybody's Game," Bijou, New York, night of Dec. 27. Box-office sales, none, but two tickets were sold through cut rates at 10 cents, total, it was the night after Christmas when all show business was distinctly bad. More than two persons were in the Bijou, entering on passes which cost \$1 per pass (10 cents) and the ticket tax (10 cents) not on the statement, extra 40 cents being a Shubert prerogative.

"Game's" experience is the nearest thing to the favorite story of the late Percy Williams, who used to tell of a legit dramatic troupe playing upstate one wintry, snowy night. Curtain rose and just one person was in the house. The leading actor strode to the footlights and in a heavy bass voice told the man out front that the performance would be played just as though the theatre was jammed to the rafters. The audience's answer: "Well, do it in a hurry; I'm the night watchman and want to go home."

# ILLNESS HALTS 2 B'WAY SHOWS, HURTS 'MELODY'

Illness forced the closing of two Broadway shows last week as an unfortunate break during the holidays. Alice Brady was in serious condition after an influenza attack and "Mademoiselle" was forced to suspend on Tuesday and Wednesday. Peggy Conklin in the same cast was also ill with the gripe. Influenza also put Judith Anderson and "Firebird" closed at the Empire. Show did not resume and was due off the boards Saturday.

The same affliction prevented Evelyn Herbert from opening in the new "Melody" in Philadelphia last week. Mildred Parlette stepped into the prima donna's part.

Vinton Freedley co-producer of "Parlour My English" and George Gershwin by his own hand both down with gripe, hampered re-shaping the musical which recurred in Brooklyn last week. Broadway premiere at the Majestic set back until next week, show moving to Newark Monday (2).

be living in the Latin Quarter in Paris in an atmosphere of starvation. With E. E. Cummings, he received the Alderberton poetry prize for "Of Thee I Sing." "Of Thee I Sing" for which he sought an accounting were estimated at between \$750,000 and \$1,000,000.

The play "U. S. A. With Music" was written between 1924 and 1925, and copyrighted on February 12, 1930. The score was composed by George Antheil. Into the satirical book are crowded burlesque scenes dealing with most of the sensational news happenings of the last decade, from the death of Floyd Collins in a Kentucky cave and the Herrin, Ill., mine riots to the Sacco-Vanzetti case. It is a collection of the most only in the second act, whereas "Of Thee I Sing" is a political satire throughout.

The plaintiff's play was obviously written in a white heat of resentment against the social injustices displayed in some aspects of life in the United States. Judge Woolsey wrote. It is described by its author as an episode of tragedy, but rather to "An Associated Press dispatch." As might be expected from this dedication, it deals with a series of episodes not intelligibly articulated with each other.

Each episode involves certain of the least attractive characteristics of life in this country, such as, for example, the tendency to publicize tragic events like the Kentucky cave incident of some years ago, to exalt superhumanism in every connection, and to show the tragedy of the tragedy of the tragic in many instances of our economic life.

## Plaintiff's Satire Bitter

"The satire throughout is bitter. Reading the plaintiff's play, however, does not leave me with any sense of tragedy, but rather with the feeling that I have been looking into a kaleidoscope of headlines clipped from sensational newspapers or reading an anthology of exhibitions of bad taste."

"The defendants' play, 'Of Thee I Sing,' belongs on an entirely different species of dramatic composition. It is a good example of satire without a trace of bitterness, which—improving a legal phraseology into literary comment—fairly may be said to sound in Gilbert and Sullivan; for the defendants' play, which should be remembered as long as men love laughter, the French Ambassador and his song, and all the episodes involving the Supreme Court, are quite within that delightful tradition.

"If, as may be truly said, the spectrum of dramatic composition for example, at any party and through drama, comedy and burlesque to farce, at the other end, the two plays here involved have almost the length of that spectrum between them."

## Court Finds No Parallels

The court found that there were no identical episodes in the two plays, nor any structural grouping of incidents in the second act of the plaintiff's play or in any part thereof.

"As is common in all cases of this kind," Judge Woolsey wrote, "I am faced with the question of whether alleged parallels of phrase. Obviously the plaintiff cannot claim a copyright on words in the dictionary, or on phrases as such as the season in the principal lyrics, or in the usual English idioms, or on ideas; therefore the alleged parallelism of phrase does not infringe copyright. The defendant's opinion in the plaintiff's play, and the plaintiff's contention to this effect may be entirely disregarded."

The plaintiff's play is, nevertheless, in Judge Woolsey's opinion, obviously a sincere and certainly a trenchant indictment of some of our contemporary tribal mores."

The procedure followed in the case of the plaintiff's books of the two plays to the complaint, was praised by Judge Woolsey as "bold and intelligent."

In response to "me," he wrote, "that it constitutes an appropriate method of dealing with a copyright suit of this kind, for it enables me, on the record before me, to decide this case by the simple and direct method of comparing the two books, and in view of the time which is saved by avoiding a trial under the procedure adopted I think it should any other method of dealing with copyright suits."

## Plays Out of Town

### PIGEONS AND PEOPLE

Providence, Dec. 26. Three-act farce, but presented in continuous action without an intermission. Premiered at the Carlton theatre with George M. Cohan as the central figure. Directed by Sam Forest.

Joseph Heath..... Walter Gilbert  
Parker..... George M. Cohan  
Premiere at the Carlton theatre with George M. Cohan as the central figure. Directed by Sam Forest.

'Pigeon and People' is a radical departure from tradition, and will command more than the usual interest over a new play. It has one distinct advantage to start with, and that is the tag of the distinguished playwright-actor, George M. Cohan.

It provides a running response of laughter, chuckles, handclaps and other evidences of audience appreciation. Hair-triggered to the last degree, it caters to the largest and most fashionable audience of the season along with it line by line.

Cohan has chosen to entertain his audiences with a one-act play that runs better than two hours. It defies definition. It has elements of farce and satire and is aptly described by Cohan as a comic state of mind.

But for all its wild and almost mad situations, 'Pigeons and People' is well done entertainment. Providence was spontaneous in its reception to the play, and it is this could be attributed to the fact that this is Cohan's native city is problematical.

The plot is rather familiar, and the success of the play may hinge largely on Cohan's popularity, and the extremely funny dialog.

Pigeons are preferred to people is the most the first-night audience could gather from the piece. Not for one moment does it border on the serious drama, and it is fun in the human race, and intends to show that birds of flight have more brains than people because birds do not waste time thinking.

The play is built about one Parker, who sits in the park dally and talks to the pigeons. Predatory lions reveal that Parker has led a miserable life, and because of his past he prefers pigeons to people. Parker is happy with his pigeons until a man about town, Heath, meets the odd gentleman of the pigeons, and engages in a conversation with him.

Parker tells Heath a story. What story? No one ever finds out. Heath induces Parker to go to his apartment. It is Heath's intention to change Parker's slant on life, whatever that is. But the process is made rather difficult by Parker's reluctance to accept help. Heath is determined to heap hospitality on Parker, but Parker is equally determined not to have it.

Parker berates Heath for taking a stranger into his home without knowing who he is. Then he begins plenty of supposing, and before you know it you are knee-deep in the daffiest, but most enjoyable, piece of nonsense the theatre has witnessed in a blue moon.

The play is all Cohan. He speaks almost continuously for one hour and 40 minutes before he makes his first exit, and that exit is for only a moment. He manages to hold the interest of the audience until the end. He injects a song in the last stanza of the piece, and does another song and dance near the opening.

The cast of the dozen or so players are nothing but folks for Cohan's witticisms. Cohan puts his Parker in diverting dialog with an attorney, an insurance agent, a psychologist, a police sergeant, a pair of pretty girls, and a housekeeper.

nizing the symptoms, Garrick is now under Ray West's management with Ralph Ketterling in the background. Family Upstairs isn't a bad starter for the new regime.

Doyle as stage director, producer and juvenile gave a splendid performance as the would-be Benedict. Florence Rosa was sympathetic and plausible at all times. It wasn't much of a part for Tom Ross, but he was in easy command. Rest of the family was perfectly blended to spell out Washington Heights.

### Plain Man and His Wife

Hollywood, Dec. 25. Harry L. Cort, in association with James P. Hanley and Ben Jackson, offers Louise Dresser in a comedy-drama by Sophie Kerr. Staged by Bertrand Robinson; Earl Dwire, associate director. Cast: Charles Dow Clark, Jimmy Butler, Louise Dresser, Lottie Williams, Kenneth Howell, Flobelle Fairbanks, Lex Lindsay, Elaine Baker, Joseph De Stefan, Howard Hickman, Grace Goodall, Earl Dwire, Beth Maddeaux. At the Hollywood Playhouse, Dec. 25.

A human, down-to-earth story of a nagging husband and his patient wife who rebels when the happiness of her children is at stake. Built for a coast tour, the name of Miss Dresser is counted on for the draw, but another strong personality in the part opposite her should aid materially. Frank Craven stepped in to handle the direction the last few days and is interested in the male lead part for himself.

Show, was produced at the Pasadena Community theatre in July, with Miss Dresser, Flobelle Fairbanks and young Jimmy Butler holding over for the new production. Remainder of the cast is an improvement over the little theatre showing, with the exception of Charles Dow Clark, the husband, who was halting in his portrayal. This part is crucial to the success of the play.

Miss Fairbanks shows a lot of potential value as a dramatic ingenue, while Lex Lindsay, opposite, was pleasing at all times. The two sons were played by Jimmy Butler and Kenneth Howell, seasoned youngsters. Elaine Baker also stood out.

Miss Dresser does a sweet job as the wife who must put up with a tyrannical, bossy mate. The third act twist, when she changes the household to the kind her hubby is always harping on, is effective.

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### SEASON'S GREETINGS BELLE BAKER

### TATTLE TALES

Santa Barbara, Dec. 26. A sophisticated musical revue starring Frank Fay, produced by Felix Young. Sketches by Frank Fay, Barry Trivers, Richie Craig and Howard Rogers. Music by Ralph Rinzler, Howard Jackson, Harry Asst and Edna Ward. Lyrics by Edna Eliscu, Leo Robin and George Wagner. Musical numbers staged by Lakay Frins. Orchestral arrangements by Howard Jackson. Sam Wineland, conductor. With Janet Reade, Guy Robertson, Paul and Luff Rocky, Betty Grable, Charles Kaley, Ruth Gifford, Mike and Mack, Florence Robinson, Olin Howland, Dorothy Douglas, Don Cummings, Lucille Day, Nick Copeland, Adele Cutler, Three Blue Blues, Charlotte Nest, Louis Arnold, the Callabans and Fogel. At the Lobero, Santa Barbara, for two nights commencing Dec. 26.

This is the best west-coast revue presented in the past five years. Unstinted in costuming and scenery, it is strong in every department except the most important—humor. As caught the first night of its engagement at Santa Barbara, the comedy element missed fire. That new and fresher laughs would be injected for the Los Angeles opening at the Belasco, Dec. 29, is in the cards. Productionally, the Santa Barbara unveiling was smooth and without a hitch, thanks to Sam Wineland, the baton waver, and a co-ordinating stage crew.

This is a production that should get about a month of good business in L. A. It 'Cat and Piddle' couldn't do better than seven weeks, that town, notoriously partial to book.

(Continued on page 97)

## B'way's Ticket Brokers

By Jack Pulaski

The boys operating ticket agencies haven't been doing so well these past couple of seasons, what with a goodly percentage of theatres dark and the populace being badly bent. Right now most of the brokers are wondering if they can stand the gauntlet even with rents reduced and operating costs cut down. In the past year some have moved out of Broadway, and are now occupying quarters on side streets or in office buildings, depending on the telephone to sell tickets for the few hits. Telephones have always been the most important factor in the agencies but there are fewer in evidence now.

The ticket brokers are so used to red that they think its the national color. In the boom seasons they cleaned up and 'cig to theatre treasurers was not begrudged. But with the agencies growing redder by the day the box office boys are also suffering. Seems worse for the latter because many are out of jobs. Formerly when a theatre was dark the treasurer found it easy to make a touch from the brokers—they never can tell when any one house is going to get a hit and a friendly box office crew doesn't hurt any.

One broker has been ducking out of town, taking trips to Florida, going to Saratoga, or even to the Coast, stating it is cheaper to take vacations than be 'touched to death.' A well known speculator recently admitted that in 1928 his agency and its branches netted a profit of \$150,000 and several previous seasons were not much under that annual take. During the past two years he has been dipping into the gravy so much that there was nothing left and he has since manipulated loans to keep the business going.

Best gag among the ticket men was sprung recently when one brought up the term 'ticket broker.' He remarked he'd rather be called a spec because when brokers were known as speculators they were making plenty of sugar.

### The Boys Are Slipping

Ticket agency operators are supposed to know good shows in the

raw. The rule is to journey to the try-out spots and see the new attractions. The ability of the broker to detect whether a legit production has been in the past. It is quite different this season. Perhaps adversity has dulled their wits for it is a fact that for the first two months this season, they didn't make one right guess. They made healthy buys on distinct failures, then blamed the critics. They claimed they were not exactly 100% wrong, having bought for a new hit here it opened out of town. That was just kidding. The producer's general manager had a hunch the show was not so good and he wheedled the specs into buying for four weeks.

Two seasons ago something new happened to the brokers, or at least eight or nine of them. They were propositioned on bankrolling a new play. They never reached the rehearsal stage, and they fell to the tune of about \$65,000. In the past the agencies often advanced money to revive producers with the money to be repaid on success. That was really money for tickets to be allotted when the show opened. In this case, however, an agreement was drawn up and the loans were repaid. But the tickets had to be settled for weekly, while the producer was not to repay the loans until after the show opened. The show managed to like the specs took a long chance, but the show was a success and they got their money back. Not likely a similar deal will be accepted for the brokers are too near being broke.

They had to take it on the chin in another long advance buy from a revue last season because of unforeseen events. The lesser agencies were required to put up the money for the last four weeks' tickets of a 32 weeks' buy. The show was in a producer's own theatre, but was forced to move. The show managed to play a bit more than the length of the buy, but as it was then in another manager's house the brokers could not hold out on settling for the last four weeks, and no settlement has been made by the manager.

The Shuberts' Idea Long ticket buys are probably out for good, and that goes for forced buys. There is no buy at present lasting more than 12 weeks. There was a time when certain managers forced the brokers to make buys, that being a Shubert idea. What with having a string of theatres in which some hits were housed, the agencies were told if they wanted tickets for the successes they'd have to take a buy one some of the weaker shows.

Most of the agencies had to accept that ultimatum, but several refused and never were allotted tickets for Shubert theatres. The hold-outs, however, managed to get what hit ducaats they wanted by the simple expedient of buying them from another spec, paying the latter a profit and getting it back plus his own profit from the customer. Those were the 'good old days' and most of the business of one broker, now in the background, was selling tickets to other agencies.

The late Flo Ziegfeld also had a ticket connection despite his frantic ads in the dailies about the specs and the promise of tickets available at the box office. He had little trouble until the last year or so in raising money among the agencies. Brokers made plenty with his shows in the past, but it wasn't gratitude that led them to pay for tickets in advance of show's opening. They knew he was liable to put over a smash at any time and if they won his displeasure they'd be shut out when the hit came along.

That Ol' Dabbl Depression There has been a change in the front on the part of the 'good old days' 'hot house' prices. The theatre-

(Continued on page 100)



## HARRIET HOCTOR

In "THE RAVEN"

Reprinted from "VARIETY" "GOING PLACES"—Cecelia Ager

On Capitol Stage

"Taste, chic and showmanship are Harriet Hctor's precious contributions to the Capitol stage show. Dancing that is sure, fleet, delicately graceful, costuming dramatically simple, lighting that climaxes her sophisticated ideas.

"Miss Hctor presents three ballets. All of them have been seen before; repetition of numbers so exaltingly executed increases their interest. Her Raven ballet on a dim blue lit stage, its musical accompaniment fading away until just the flapping sounds of wings are heard, glows with brooding beauty, eerie excitement. It is complete, restrained, her best."

# How to Pull Met Out of Red

By Epes W. Sargent

Mr. Edward Ziegler,  
Metropolitan Opera House, N.Y.C.  
Dear Ned:—

Although in the past you have evidenced no particular interest in my suggestions as to titling your slightly shopworn operas, I am moved to go more fully into the idea in view of the fact that the opera has had to take a cut like the common or garden variety of entertainment. You may be in a more receptive mood.

If you are not, then read what Eddie Cantor has been doing up the street in 'The Kid From Spain' and compare that with your take on 'Carmen'. Does 'Carmen' give you two shows a day and extra mats on Sat. and Sun.? And yet a snappy title might help the cigaret maker out of the red. You can't coax them and you can't fight them with 'Carmen'. They might come down to see 'Hot Spanish Love'. I'll admit that both Geraldine Farrar and Charlie Chaplin did 'Carmen' and that title, but Chaplin himself sued Essanay for putting it on and the Farrar version was saved by the fight which the opera lacks. Geraldine showed more energy and spirit at very well, but few titles do. If this did not wow them they would call 'Rolling Her Own' the following week.

Matter of Title

But that's just one example. How many do you cutting and pasting your emporium to hear 'Magic Flute'? You could stand them out with the same words and music as 'Only a Fanny Blossom'. The title doesn't fit very well, but few titles do. The main point is it would get them in. Now and then you put on 'The' (Continued on page 95)

## CHI'S THIRD MOVE FOR OPERA AT \$1.10 SCALE

Chicago, Dec. 31.

Grand opera at \$1.10 top under the direction of Maurice LeBrun is scheduled to start Jan. 9 at the Eighth Street theatre. Sigismund Volstead and Adelard Hugel are conductors and Lester Lush is the producer. A 19-piece orchestra will be used.

Grand opera at popular prices has been a dream of promoters ever since an outdoor venture last summer at the Fisher-Salmagetti place made some coin. However, by the time Fisher-Salmagetti tried to repeat in a theatre there was another story. Salmagetti scrambled precipitately and his 'season' failed to materialize.

Stadium Saturday night venture also disappointed and its impresario, Maurice Frank, isn't around either at present. Although announced as a postponement to re-organize it isn't expected to resume.

A third undertaking dealing with operetta is still in prospect, but up to now has given out more conversation than contracts. Meanwhile, the LeBrun organization is called the Chicago Opera Producing Company and announces 'Carmen', 'Manon', 'Tales of Hoffman', 'Il Trovatore' and 'Lakme', each for one week. On account of the WLS 'showboat' prior tenancy no performances will be given Saturday night.

Singers engaged include: Louis Sherman, George Trabert, Charles Sears, Alice Moeck, Florence Tennyson, Ruby Lyon, Arnold Gels, Ugo Cornor, Lucille Weinkopf and Joseph Hasener.

## Rock Bottom Scales

Minneapolis, Dec. 31.

Two local stock houses, the Shubert and Gayety, have gone to what is regarded as an irreducible minimum. At the Shubert, Buzz Bainbridge has dropped night admission from 85c to 50c for the lower floor and 15c for the gallery. Tickets are scaled at 25c in place of 55c.

The Gayety, with stock burlesque, has dropped from 55c to 40c at nights for two-thirds of its lower floor, while the balcony is scaled at 25c instead of 40c. Only the front rows down stairs are priced at 32c.

## Casey Troupe In Good St. Louis Stock Start

St. Louis, Dec. 31.

It looks like Arthur Casey is going to make a go of his new stock venture at Shubert, 1,800-seater, here by combining good plays, a good cast and low prices. Top is 75 cents plus tax.

Opening Christmas night with 'As Husbands Go', and with Catharine Doucet as guest star, Casey Players got away to good start and drew unanimous rave reviews.

Upon arrival New York picking his cast, Casey said the attitude toward stock producers had changed on Broadway. Whereas, he once had to beg the actors to act for him in the playrights to let him produce their plays, they now seek him out and do the begging, Casey said.

## 'COLORS' HALVES TOP, \$4 TO \$2

The most radical slash in legit theatre ticket prices was made for 'Flying Colors' at the Imperial Monday (2) when the top price for the revue was cut from \$4.40 to \$2.20.

This move on the part of Max Gordon and associates, including the Shuberts, said to have 25% of the show, caused no little speculation in ticket circles. One indication was that the reduction was a slap at cut rates, tickets being sold at the box office for what they would bring if put into the bargain agency.

Reaction on the reduction will be watched by showmen. Latter in part believe that the 'Colors' engagement is nearly through on Broadway. It was caustically pointed out the price reduction will backfire because of the fact that the last previous performance, New Year's eve (Saturday) had an admission top of \$6.00. Understood the show must sell out at the \$2.20 level to better an even break, all the time the depression started—and it has been a further cut in cast salaries.

Another viewpoint is that the slash will not materially aid the gross but may move playgoers to stay away from all shows, waiting for the others to chop prices.

## Fire Ousts Stock

Waterloo, Ia., Dec. 31.

The Neal Helvey Co., stock, were ousted from the Waterloo by a fire which caused a 25% loss. Gerry Grew, character, was rescued by other members of the cast from his dressing room. Company transferred to Paramount to aid prices.



## MITZY MAYFAIR

C. J. Bulliet, in the 'CHICAGO EVENING POST', said: 'Behold Miss Mitzy Mayfair alone worth the resurrection of Ziegfeld's 'Polles' for in the quarter of a century of 'Polles' Mr. Ziegfeld has played nobody with quite the fresh, breezy, vivacious and marvelously expert personality and wholly graceful little dancer. To match her vivacity, you will have to think back as far as Mr. Ziegfeld's Eva Tanguay.'

Now Stopping All Shows with 'TAKE A CHANCE' Apollo, New York

## Comics Can Hamlet If They'll Work Gratis On NBC's Coast Melange

San Francisco, Dec. 31.

NBC is quizzing its artists in an effort to ascertain if the latter want to contribute their talents to a once weekly variety hour on which each staff member could do as his ambitions dictate. This free-for-all broadcast with musicians singing, singers talking and comedians playing Hamlet may go into production if enough talent acquiesces.

Program department this week passed out a questionnaire asking for opinions and wondering if artists would work gratis in the hopes 'that something good might come from that'.

Lew Frost, network's Coast program chief, says that if the projected show materializes chain will attempt to build it into an ace variety period with a sizeable orchestra.

## Future Plays

'We The People,' written by Elmer Rice and to be produced by him, is due to open at the Empire Jan. 21. House went dark with the abrupt closing of 'Firebird' last week. 'People' has a cast of 60 people and will be played in 21 scenes.

'Modern Madness,' by Isabel Dawn, stage and screen play, and Boyce de Gaw, will be produced by Joseph Bernard late this month. Clyde North will stage.

# New Legit Leaders

By Jack Pulaski

A majority of Broadway's best known and formerly successful showmen began fading about the time the depression started—and it seemed that the market broke those managers, not show business. There are some who were able to take it downtown and still remain well in the war up town. The others appear to be on their way out.

That does not spell the end of Broadway. There is a new generation of showmen arising. They have an essentially right idea, that of producing shows rather than trying to control other managers by controlling theatres. This is an era in which the producer doesn't have to worry about getting bookings. And the keen, independent manager has a better chance to clean up with a hit than in the days of the 'syndicates' whose system of theatre acquisition boomeranged.

Just who the new leaders of the legit are is not clearly defined. Indications in this formative period suggest that the manager is the manager is no better than his last producer. It is an open field, more competitive than heretofore.

Although producers have the

breaks in their favor that does not mean the chances of the showman are any better now. The element of luck has always been part of show business as in other ventures, but in the long run it is showmanship that counts.

Whereas formerly the men owning strings of theatres were the big shots of legit, it would seem the new leaders would be those producers who connect with more successes than flops. Show production is a fine art only in individual instances. No manager can put on hits consecutively over an indefinite period. There are producers credited with a string of successes but the record of the same showmen also includes a succession of flops. Element of luck figures. It is generally true that a hit wipes out the red of the flops and earns a fortune besides.

Modern Intelligence

At best there are three failures to every Broadway success. Producing is even more hazardous than acting. Managerial skill must be many-sided. The producer after selecting a likely script must be able to detect the weak points for revision, visualize the playing

# \$90,000 Due Shubert Receivers Et Al. Pushes \$24,000,000 Co. Over Brink

## No Response to a Cut, Stock Tilts Its Scale

Lincoln, Neb., Dec. 31.

Liberty Players about to try an experiment. Opening two months ago with top at 60 cents, six weeks later the top was cut to 40c.

Noting the same attendance regardless led the company to believe that the people who are coming would come anyway, so they'll push the tariff up to original scale after Xmas and see what happens. House recently went co-op.

## BAD FOR LEGIT ON WEST COAST

Los Angeles, Dec. 28.

Incongruous though it may seem, during 1932, the coast's worst legit season, nine road shows visited the Pacific slope. Nine may seem a small number, but that's five more than came west during 1931.

Past season has been tough for the coast producers. Belasco & Curran have had three winning shows—'Grand Hotel', 'Cat and the Fiddle' and 'Whistling in the Dark'. Henry a road show.

Larry Duffy was forced to close the El Capitlan for a month during the fall, the first time the house has been shut since it went under Duffy operation.

First week in December saw Los Angeles without a single legit attraction.

Top Gross  
Top gross for any one legit week went to 'Wonderbar' (Jolson) with a take of \$28,000.

Impossibility of getting any profits with only two towns to play—Los Angeles and San Francisco—has killed off the desire of legit producers to come out here.

Admission scale for both towns is \$2.50 top, unless for road attractions, which have a hard time getting \$1.50 top, but had a hard time getting by with it this past year.

Outlook for 1933 no brighter. Little sign on the fire that looks like an actuality.

## EVELYN FREER MEMORIAL

Los Angeles, Dec. 31.

To perpetuate the memory of Evelyn Freer, coauthor legit star who died here a month ago, the Evelyn Freer Memorial association has been formed by Clarence Muse, Hugh McBeth and Dr. Charles Johnson.

Association has given one benefit and plans others, seeking money to build a cemetery memorial and a little theatre where Negro acting and art will be encouraged.

Wednesday (4) the receivers for the Shubert Theatre Corporation will appear before Federal Judge Francis C. Caffey to ask permission to sell the assets to the highest bidder. In a notice sent to creditors it was stated that about \$90,000 was owed for administration of the receivership and the only way to raise funds was on the auction block. That means the collapse of the \$24,000,000 Shubert corporation.

The money which the receivers intend to pay goes mostly to the lenders and their attorneys. Latter will receive \$40,000. Lee Shubert will get \$20,000 and the same sum goes to the Irving Trust company, co-receiver. The attorneys are Cravath, De Gersdorff, Swaine & Wood. In addition William H. Wood, the Shubert personal attorney, claims a \$5,000 fee which will probably be allowed.

The Shubert bonds were quoted at 50 cents per \$100 of face (45 per cent). (Continued on page 100)

## ROOM RENT ABSORBS BULK OF RELIEF COIN

The Stage Relief Fund has scheduled two Sunday night legit performances for the coming week-end (4). The benefits will be 'Made-moiselle' at the Playhouse and 'Of Thee I Sing', 46th Street.

It was stated that two-thirds of the money distributed had gone for room rent. The amount given each applicant was between \$6 and \$7, highest sum to any individual being \$10. Arrangements for rooms have been made with several small hotels, cost per day being from 50 to 75 cents.

The Relief Fund will work closely with the Actors' Dinner Club, but larger quarters have not yet been secured. Plan is to have working actors contribute 1% of their salaries to the fund, has been dropped because it was learned that most of those having engagements were giving at least a dollar a week to the Dinner Club. All have been asked to continue the donation.

The prevalence of private performances or pre-view of legit shows make it almost a source of some revenue. Persons who attend such showings will be asked to contribute to the fund. Since invited audiences are admitted free, the collectors may be able to make a private showing which will have an admission charge will be 'Big Night' at the Elliott, Jan. 15.

Christmas food baskets were distributed to 103 applicants at a cost of \$83.

Contributions received by the fund last week:

Previous donations.....	\$7,831
Eddie Cantor.....	\$120
Owen Davis.....	100
John Gidney.....	106
Edward Wastman.....	81
Mr. K. Minor.....	25
Barbara Robbins.....	20
Rita Gould.....	10
Mr. Weller.....	10
Elizabeth Huggins.....	10
Constance Collier.....	10
Other contributions.....	14
<b>Total.....</b>	<b>353</b>

Ruth Draper from benefit at Elitz theatre..... 353

From the following companies who have pledged a percentage of their weekly earnings during the month of Jan. 1933: 'When Ladies Meet', 'Of Thee I Sing', 'Dinner at Eight', 'Whistling in the Dark' or 'Language'..... 140

Total.....\$8,885  
The following have pledged a percentage of their weekly earnings: Frank Gilmore, Betty Starbuck, Florence Field, Paul Kelly, Sam H. Harris (office), Constance Collier, Jean Dixon, Eddie Cantor, Luise Silcock, Agnes McCarthy, John Gould, Sam H. Harris.

## Frisco Non-Union Grips

San Francisco, Dec. 31.

Dick Wilbur has non-unionized his stage crew at the Tiroll where he's in a fourth week of producing stock. He's the first downtown house to go non-union in a town that's notoriously in favor of the organized crafts. But he's cut down from seven scenery pushers to one or two helpers and a cast that's willing to roll up the sleeves and shove the boards around.

Wilbur's business hasn't been so hot since opening. His top is 55 cents.

(Continued on page 85)



## London Show World

London, Dec. 22.

Harry Foster took Mr. and Mrs. Val Parnell and Cissie Williams to see the "Big Broadcast" at the Plaza, with the idea of the General Theatre's bookers forming an impression of the Parnells as stars in the picture. Parnell is anxious to get Kate Smith, Bing Crosby, Cab Calloway and Band, Alvin Brown, Burns and Allen, and Boswell Sisters. Only difficulty is the money.

## Bill at Pavilion

Nothing outstanding at the London Pavilion, week of Dec. 19. Best of newcomers are the Cole Brothers, American colored boys, who put over some snappy talk. Boys have been around for a few weeks, coming over from Paris, and look like being in demand here. Low and Webster, a couple of local comics, have nothing new, and idea of having one of them announce some of the items on the program is not so good. Act cannot be described as West End.

Billy Cotton's Band, with Cotton still out due to illness, is better than the Harry Resno outfit, but does not rank so well as Harry's own band, who were better looking and less brawny.

Bill as a whole looks cheap, and while the quality one expects at a house like this.

## Rebuilding Problem

West End theatre owners who are often considered as the cause of rebuilding their theatres on more modern lines to compete with the deluxe picture houses, are now loggerheads with the London County Council. When a plan is submitted to the L. C. C. for rebuilding, they verbally assent to certain conditions, but when building operations start, they always think of something they forgot to mention to the owners, and if they cannot think of anything, the local Borough Surveyor comes along with new ideas. This has usually resulted in 50% more expenditure than originally estimated. Such a state of affairs has been the cause of many operations being held up in some instances, causing some of the theatre owners to lose heavily.

The situation has become so impossible that a number of West End theatre owners are appealing to the Lord Chamberlain to help them, claiming the position as they eventually make a number of them bankrupt. The entire situation will be aired out in the early part of New Year.

PEER AS HAMLET AIDS  
CANADA STAGE UPLIFT

Ottawa, Dec. 31.

The move to create a national drama in Canada, as urged by His Excellency, the Governor General, made its start in the Canadian capital during Christmas week, when a company of All-Canadian players, headed by the Earl of Bessborough, presented "Hamlet" before distinguished audiences in the Little Theatre, Ottawa. The son of the Canadian Viceroy played the title role, receiving praise.

Drama league stars of four cities in Eastern Canada were numbered in the cast for the occasion, one being Rupert Caplan of Ottawa, who left at the end of the week to join the National Broadcasting Co. in New York.

Following this vice-regal start, all that is needed now for the revival of the stage in Canada on a national basis is the building of a theatre in the capital by the federal government and the subsidizing of theatres in various other cities, according to the elaborate plans. Just how the government will be going to provide for the nationalized theatre in this time of stringency has not been explained yet.

## Snake Show a Menace?

Mexico City, Dec. 28.

Snake show, a carnal feature of the Mexico City Christmas fair now going merrily here, has aroused the ire of local newspapers. Prints are clamoring for a city government to taboo serpent circus on ground that it is a public menace.

Two rattlers escaped from the tent and caused a panic. Show is in the center of the city, near the main square, which has often been the scene of stirring events in Mexican history. Show management vigorously defends snake exhibit, of its ill effects on the fair's best patronized features.

## Mexico City Gets First

## U. S. Troup in 15 Years

Mexico City, Dec. 27. For the first time in nearly 15 years a revue company, chiefly of Americans, will take over a local legit theatre, announces Juan Palmer, manager of the Teatro Iris here.

He expects troupe to arrive during February. According to Palmer, arrangements for the proposition were made by himself and Jack Laughlin of Hollywood, who made a trip down here to ascertain prospects for such a venture. Palmer convinced him that as economic condition are on the mend in these parts venture would stand good chance.

Mexico's Theatre for  
Gentry, Broke, Turns  
To Rabble for Coin

Mexico City, Dec. 27.

National theatre here, which was left half finished for years after work started on it in 1905, and which was becoming Mexico's white elephant, is being renovated along democratic and business lines, thanks to the \$550,000 federal government provided recently. Original plan called for theatre to be silk stocking playhouse.

Democratic and silk plan figures theatre can be made to pay by catering to public instead of the few here who can support grand opera, etc. Orchestra seatage is being inclusive from 400 to 1,000 balconies and galleries will accommodate 4,000 instead of 1,000. Three more elevators will be put in. Originally house had but one elevator for exclusive use of cabinet ministers, national solons and diplomatic corps. Public had to use the stairs.

Presidential honour room, with drawing room solely for those who attained the purple, will become a public rest and wash room.

## Legit Leaders

(Continued from page 85)

vivors among the bunch of better known showmen flourished before the depression. For instance Sam H. Harris has rarely had a losing season. He has had his flops in fact started in this very season, but came through with "Dinner at Eight" and the still popular "Of Thee I Sing." Harris isn't calling it a season. He is due to make one more production.

One thing about legit leaders is that they continually take a chance with new tries. As for Harris' "Box," that is an exception to the most consistently profitable theatre on Broadway, with never a red season.

Gilbert Miller is also one of the most consistently successful producers. He has presented at least two hits per season lately. Most of these shows came along when he headed the Frohman office for Paramount. He is on his own now and started this season with "The Late Christopher Bean," a clock. Miller indicated he wished to lessen his theatre activity in New York and London interests he will probably devote as much time to the stage as ever.

William A. Brady, the veteran among producers, has a way of keeping his name before the public by presenting worthwhile plays. He is not as prolific as previously but he is in the theatre, and is watching conditions as much as eyeing "Mademoiselle," his most recent success in his own Playhouse.

John Winchell, when associated with Golden Smith's troupe, and since being on his own has proven one of the consistent leaders. Last season was not so good for him, but he is back. He recently came back with "When Ladies Meet" and there is nothing in-between about that success.

The passing of the late David Belasco was lamented because the theatre lost its outstanding dramatic producer. There was rarely a season that did not bring forth at least one new play. He was a traditional. Arthur Hopkins was regarded second only to Belasco. In the past two seasons Hopkins has curtailed his activity after a streak of ill luck. He is still one of the most skillful and alert managers

## NO BG-STOLL BOOKING

Parleys All Off—Economy Program  
in Payroll in Force

London, Dec. 31. All negotiations for the Stoll variety bookings to be handled by the Gaumont British booking office have been called off.

There is no more drastic economic in the Stoll executive's offices, including a 20% cut in salaries. Robert M. Dix, counsel for Stoll enterprises for the past quarter of a century, has received three months' notice, and Archibald Haddon, press agent for the Alhambra, is out.

Vaud and Radio  
In England Near  
Truce on Actors

London, Dec. 31.

Meeting was held Thursday (19) between executives of General Theatres and heads of the British Broadcasting Corp., which will likely result in a removal of the G. T. ban on etherizing.

New arrangement is being talked of whereby B. B. C. would pay General Theatres a set annual fee for the privilege of using actors on the air.

Considerable talk about actors getting together immediately to form a protective organization of some sort on that matter, but probably not eventuate.

Meantime no knowledge of what B. B. C. will do to appease other theatrical chains who may still go on considering radio as opposition.

and is liable to land a hit any time. The death of Plo Ziegfeld for another blow to the theatre, for his spectacular musical productions led the field. He may not have a peer in his type of presentation, but there are others to carry on, as, for instance, George White, one of the older stars of the London English revues. Earl Carroll is another possibility.

Of the older school is George M. Cohan as a standout. He tried Hollywood and declared himself through with pictures. Right now he is touring in a new play. So smart and knowing a showman can be expected to duplicate earlier successes. America's foremost actor-manager.

## Gone Hollywood

Edgar Selwyn has gone Hollywood, but Arch Selwyn is another producer to be counted on to stage successes. He is back from London with the rights to several English successes to be presented here in association with his British affiliate, Charles B. Cochran. Crosby Gaige, formerly a Selwyn associate, is another likely hit producer, and has scored on his own.

The newer managers have had their ups and downs, too, but their records of clicks rates them as leaders. Jed Harris went to the front faster than any producer in memory. Then his announced retirement, but with the b. r. badly shattered by the market, he returned to the front. The result of his efforts, but he is likely to crash into the front rank at any time.

Herman Shumlin may be well rated that with several shows which attracted attention, and then landed with a smash—"Grand Hotel." His knowledge of the theatre and judgment of scripts establishes him as a contender any time.

Laurence Schwab and Frank Mandel split after producing a succession of musicals ("Good News" the stand-out). Schwab has since carved out of it. Now Schwab is teamed with Buddy De Sylva, a team which promises to deliver regular. They started recently with the smash, "Take a Chance," musical.

Alex A. Arons and Vinton Freedley are another hit musical show managerial combination who recently landed a smash—"The Last season they rested up and looked over the depression, but are back again.

The Theatre Guild established a unique standing in New York and on the road. It generally holds to a

New Deal for Alhambra  
Is Report in Brussels

Brussels, Dec. 22.

Few theatres can boast such a hectic post-war life as that of the Alhambra here. Since the armistice it has been a success story. It has been more than once closed down and then reopened; prices of seats have seen-sawed; the stock company has released, and played over, and has been dismissed and re-engaged so many times that it never knows how it stands.

In spite of everything it still remains in Alhambra of pre-war days although it is now threatened with another revolutionary change. It is said that in February the Van Stalle brothers, who own the Vaudeville and Capucine theatres here, will take over the Alhambra from M. Leon Volterra and run operetta. In the meantime the whole of the permanent staff, from managers to call boys, will have once again been handed their notices.

## WINTERGARTEN IN FOLD

Berlin, Dec. 20.

The Berlin Wintergarten, which for a number of years was out of the International Variety & Circus Association, has again joined as a member.

The house is controlled by the Hotel-Betriebs A. G., German hotel chain.

A director of this concern, Dr. Adolf Schick, has been elected manager of the International Variety & Circus Managers' Association.

## COCHRAN'S BERLIN FIND

Berlin, Dec. 20.

Claire Waldorff, Berlin ballad singer, has been signed for a London revue. Charles B. Cochran will place her in London during May. She appeared in London in 1911 at the Empire.

She is now in a Berlin cabaret, and will tour in Germany after Jan. 1.

six show per season production schedule, which no single manager has ever tried more than one season or so. A fair percentage of its attractions, are hits. Although high among the legit leaders, perhaps too much is expected of the Guild.

The Katharine Cornell-Guthrie McClintic combination promises much. The star and the director have been on their own about two years ago, with "The Barretts of Wimpole Street," the first try and a smash. Miss Cornell has taken over the Belasco theatre and one or two successes. She is not to be expected. B. Jock Pemberton is an alert but leasely producer and also liable to click again.

## Gordon Waiting

Max Gordon has been active in the musical field, and three or four hits to his credit. He has declared himself off that type of production for the present, as being too hazardous. Gordon found out that his musicals were highly looked up, and when costs came down he will probably again figure in that field. At present he is turning to dramas, with his first seemingly a surefire with the talents and Noel Coward ("Resign For Living").

Roland Stebbins, who entered the legit from Wall Street under the corporate name of Laurence Rivers, received much encouragement with the large success of "The Green Pastures." He has had his flops, too, but is becoming more active. Stebbins will not stick to dramas and is soon bowing to the musical.

## The Authors

Among the new leaders are to be counted author-producers, that group being topped by George S. Kaufman. He figured prominently in the successes of Jed Harris, and for the past several seasons has climbed with Sam H. Harris, having a managerial interest in "Of Thee I Sing" and "Dinner at Eight."

Elmer Rice came forth as a successful author-manager last season with "Counselor-at-Law." Philip Dunning and George Abbott, who wrote the smash "Broadway," are the newest author-managers, and are due to click.

It is from the younger, more energetic showmen that the new leaders will develop. Little is expected from the Shuberts or Erlangers. Neither firm has produced in present-day legit production

## Plays Abroad

## HARMONIE

("Harmony")

Berlin, Dec. 20.

Play in three acts by Franz Molnar. Based and presented by Max Reinhardt. Musical arrangement, Theo Mackeben. Cast: Rudolph Siegel, Karl Laferla, Hertha Thiele, Lore-Anne Mosheim, Hertha Thiele, Alvin Brown, Greta Fischer, Carl Ellinger, and Stried Breuer. At Deutsches theatre, Berlin.

Molnar's new comedy came in with the reputation of a flop. In Vienna the play had proved a failure. The Berlin performance was saved from a like fate by the art of the actor, Max Pallenberg. The theatre had to deal with onlookers who expressed their dissatisfaction by whistling, but this was merely incidental.

The same failure is due not to the old motives, but to the impossible unimaginative way in which Molnar has arranged the story. The whole idea, that a high official who lives as a man of high esteem with a seemingly happy family life in reality is a philanderer who has a liaison with his manicure, is at the best no more than the idea for one act.

And even the idea that everything is rearranged by the author is nothing new. Molnar's gift has been to elaborate an original idea by vivid background, his usual wit and to give new and unexpected turns to the action. Of all this not a trace is in his new play, except a few amusing twists of dialogue. Action moves slowly and even the third act is boring. Molnar's former wisdom, his usual wit and intelligent observation are entirely missing.

The smect that a Berlin manager stages this play because it was written by Molnar shows how Berlin managers lack discrimination and judgment. The play is a farce, it is organized the slight value of the play, and tried to change it into a musical comedy. He did succeed, however, in giving humor and lightness to this dry, heavy plot. It will not be a quiet moment in the popularity and skill if this play stays on for even a few weeks. Pallenberg gives a fine performance. His best moments are in the first and a few sharp, humorous lines which have an electric effect. Next to him comes the quiet, calm, and dignified Thiele. Good also are Lore-Anne Mosheim, Hermann Valentini, Karl Ellinger and Johanna Trepp.

Magnus.

## M'VOULA

("Tornado")

Brussels, Dec. 20.

"M'Voula" (Conquies for "Tornado"), a melodrama in 3 acts, was presented at the Parc theatre, Brussels. The author, Chaux (pen name of M. Roger de Chateleux), is a distinguished Belgian journalist who has made long sojourns in the Belgian Congo, where he has located his story.

The play of "M'Voula" is slight, but it is a splendid one for the interest lies in its presentation and the vivid portrayal of the life of empire builders in colonial outposts.

Robert L. Simon, who has been rejected by Simone, gets a job as territorial administrator in the Congo. The girl marries Henri de Rives but cannot forget Carlier. By her intrigue her husband is sent out as assistant territorial administrator. When she goes with him, she is rejected by Simone, who goes with him. One night a tornado strikes the post and Simone takes refuge in Carlier's room and in a whirlwind of passion offers herself to him. He refuses her, but the couple are caught in a compromising circumstances by de Rives.

A fight between the men is averted by the arrival of news that a native tribe has been killed. Carlier dashes off to arrest a witch doctor whom he suspects of causing the trouble and Simone, fearing for the safety of the man she loves, follows. She is struck down by a poisoned arrow and dies.

The story is set in striking surroundings and the whirlwind tableau where doors are wrenched off their hinges and the trees are torn from their frames and trees go crashing down in the forest is effective. All the Congo natives are played in Brussels and have been coached to perfection, though not without considerable difficulty. M. Jean de la Motte, who has lately been doing film work, was excellent as Carlier, and Mlle. Helene Tossy is first rate as Simone. The play is a real success. The premiere audience gave the play a rapturous reception. "M'Voula" is the greatest success the Parc theatre has had since the armistice and is certainly in for a long run.







*Best Wishes*

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*Happy and Prosperous*

NEW YEAR

*To All My*

*English and American Friends*

JACK BUCHANAN

When are the people concerned  
with the legitimate theatre of  
America going to wake up and  
organize all branches in a single  
association for the common good  
of all?

**"It Is Never Too  
Late To Mend"**

*William A. Brady*

JOHN  
GOLDEN

# ARCH SELWYN

Announces

## 'EVENSONG'

To Be Presented by

ARCH SELWYN and SIR BARRY JACKSON

with

EDITH EVANS

Written by EDWARD KNOBLOCK and BEVEREST NICHOLS

*Opening Selwyn, N. Y. Late in January*

~••••~

FREDERICK LONSDALE'S

Satire on The League of Nations

## 'FOREIGNERS'

To Be Presented in February

~••••~

*Opening Easter Week in New York*

## 'MOTHER OF PEARL'

A Play with Music

Score by OSCAR STRAUSS

Adapted from ALFRED GRUNWALD'S Original by A. D. HERDSHEW

~••••~

*In the Spring*

## 'THE LADY IS TIRED'

By FRANCES MARION

with

MARY BOLAND

And an All Star Cast



Theatre Guild House



Photo by Paul Tanqueray.

TO MY FRIENDS IN  
ENGLAND AND AMERICA

May This Year Bring You All The  
Happiness You Wish Yourselves

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Broadway's Outstanding  
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Now Playing at the  
ALVIN THEATRE  
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LEW BROWN And RAY HENDERSON

PRESENT

LUPE VELEZ JIMMY DURANTE

In

## "STRIKE ME PINK"

With

HOPE WILLIAMS  
HAL LEROY  
GEO. DEWEY WASHINGTON  
NAN BLACKSTONE  
JOHNNY DOWNS

Opening About February 15

### SHUFFLE ALONG

(Continued from page 88)

Blues' and registered again with some acrobatic stepping. Others are likewise satisfactory in what they do, but the flaccidness of the whole structure counts against them in the main. Too strict adherence to the book, and lethargy in getting it under way, makes for laborious playing.

Show is clean—perhaps a little too much so. That probably accounts for McClennon's rousing click with his hot reed-tooting. They were hungry for something snappy and a little snakehipology would have gone a long way.

The line uncorked some snappy hoofing in spots, but it was of the same formula stomping.

'Bandana Ways' hearkens back to 'Bandana Days' from the previous edition. It's a likely song number. Here 'Tis,' 'Sunny Sunflowers,' 'Falling in Love' and 'Sugar Babe' also rate in the song dept.

Show itself was put on with a very thin budget. It looks it all the way. And there isn't enough sockaroo in the talent ingredients to offset the general stimpiness—at least not for Broadway longevity at \$3.30. George Wintz will probably do better with it when touring the '33 'Shuffling Along.' Abel.

### LITTLE BLACK BOOK

Comedy drama in three acts presented at the Selwyn, Dec. 28, by American Plays and Players, Inc., written by Harold Sherman; staged by Karl Nielsen.  
Mrs. Gideon Tremper.....Clara Palmer  
Lulu May Porter.....Virginia Stevens  
E. D. Porter.....Jonathan Hole  
Rev. Orville Sweetman.....Howard Kyle  
Mrs. Eunice Sweetman.....De Wane  
Daniel Sweetman.....Bernie Neary  
Timothy Sweetman.....Robert Mayers  
Mort Pierce.....Donald Foster  
Claudia Pierce.....Audrey Davis  
Mr. Sternberg.....Harbert Haywood  
Colonel Shutes.....Arthur Griffin  
Mr. Russell.....Russell  
Tony Mazzetti.....Douglas MacPherson  
Officer O'Donnell.....John Cowan  
Senator Thompson.....Dedson Mitchell

Understood 'The Little Black Book' arranged for two weeks at the Selwyn. That is too long for a hopeless mediocrity. It is something that might be expected from amateurs and it is not for \$3.30 customers, even cut-rated.

Too bad a new group known as American Plays and Players should make such a poor start. Weakness of the play should have been detected in the script itself. Basis of the story, which involves congressmen and bootleggers, may not be entirely fantastic, but it is told very crudely.

Small-town characters visiting Washington, D. C., are no myth, nor is their sponging on government employees from 'Centerville,' but it is all very drab and unentertaining, with nary a laugh.  
The home of H. D. Porter, a youngster from the sticks, is the locale. With his even more hicky wife they are embarrassed by the sudden descent of the village parson, the latter's wife and two kids. Then the local political boss breezes in. 'H. D.' as Porter is referred to, is given a proposition by bootleggers, that of dealing in forged orders for the withdrawal of bonded liquor. Although broke, Porter indignantly refuses.

A little black book supposed to contain the names of well-known Washington officials is dropped by one of the 'leggers. Porter is arrested for theft, but is released in the morning, when the black book incident reaches the papers. A senator fearing exposure calls, and when assured the book was destroyed, promises the new state highway will go through Centerville.

The playing is even worse than the play, and in some instances it was painful. One of the known actors made himself ridiculous, and there were others no less unfortunate.

(Withdrawn Saturday (31). Printed for the record.)

Greetings from—

## LEON ERROL

—and Joe Forte says "hello"

Season's Greetings

## Al Goodman

Directing

George White's New Production  
Of Romberg's Operetta

Greetings

To All My Friends and Thanks to  
Those Who Co-operated in the  
Election of Our New President

## EDDIE DOWLING

Season's Greetings

## BOBBY CONNOLLY

## COURTNEY BURR

Presenting

BEATRICE CLARK and  
LILLIE McCULLOUGH

IN THE NEW

REVUE OUT OF THE TOWN

"WALK A LITTLE FASTER"

Playing at the

ST. JAMES THEATRE

246 West 44th Street  
NEW YORK CITY

Management

LODEWICK VROOM



GILBERT MILLER PRODUCTIONS

NEW YORK

**PAULINE LORD**

IN THE

**"LATE CHRISTOPHER BEAN"**

With WALTER CONNOLLY  
ERNEST LAWFORD BEULAH BONDI  
CLARENCE DERWENT

HENRY MILLER'S THEATRE

LONDON

**"BEHOLD WE LIVE"**

With GERTRUDE LAWRENCE and  
GERALD DU MAURIER

ST. JAMES'S THEATRE, London

**"FIREBIRD"**

With GLADYS COOPER

THE PLAYHOUSE, LONDON

**"ANOTHER LANGUAGE"**

With EDNA BEST and HERBERT MARSHALL  
LYRIC THEATRE, LONDON

**"SPRINGTIME FOR HENRY"**

With RONALD SQUIRE, ISABEL JEANS,  
NIGEL BRUCE, JOAN BARRY

APOLLO THEATRE, LONDON

GLAD TO BE HERE

**SAM H. HARRIS**

Presents

**"DINNER AT EIGHT"**

By

GEORGE S. KAUFMAN and EDNA FERBER

With

CONSTANCE COLLIER  
ANN ANDREWS

CONWAY TEARLE  
MARGUERITE CHURCHILL

AT THE MUSIC BOX, NEW YORK

PULITZER PRIZE WINNER 1931-32

**"OF THEE I SING"**

By

GEORGE S. KAUFMAN  
MORRIE RYSKIND

GEORGE GERSHWIN  
IRA GERSHWIN

With

WILLIAM  
GAXTON

LOIS  
MORAN

VICTOR  
MOORE

AT THE 46TH STREET, NEW YORK

*Special Company of*

**"OF THEE I SING"**

On Tour with

OSCAR  
MAW

HARRIETTE  
LAKE

DONALD  
MEEK

*In Preparation*

**"FOR SERVICES RENDERED"**

By W. SOMERSET MAUGHAN

**"MR. GRANT"**

By ARTHUR GOODRICH

**"AS THOUSANDS CHEER"**

A New Musical Play by

IRVING BERLIN and MOSS HART

—and mine too

**GEORGE M. COHAN**

SEASON'S GREETINGS—

WILLIE AND EUGENE  
**HOWARD**

WITH

GEORGE WHITE'S "MUSIC HALL VARIETIES"

CASINO THEATRE, NEW YORK

Direction, JACK CURTIS and SAM HOWARD

MAX GORDON

Presents

ALFRED LUNT

LYNN FONTANNE

NOEL COWARD

in

"DESIGN FOR LIVING"

by

NOEL COWARD

CLIFTON WEBB

CHARLES BUTTERWORTH

TAMARA GEVA

PATSY KELLY

in

"FLYING COLORS"

by

HOWARD DIETZ

and

ARTHUR SCHWARTZ

"THE CAT AND THE FIDDLE"

by

JEROME KERN

and

OTTO HARBACH

Season's Greetings

**GLENN ANDERS**

In "ANOTHER LANGUAGE"

SHUBERT THEATRE, NEW YORK

**Met Problem**

(Continued from page 85)

Bartered Bride, always with Smetana's old title. Don't you suppose that 'Purchased Wives' would bring in a flock of people who never were inside your place before?

Look what the Martin Johnsons and others have done to Africa with 'Congorilla,' 'Ingagi,' 'Passport to Hell' and 'Kongo,' and you keep right on offering 'L'Africaine' season after season, instead of 'Cannibal Love.' Get a snappy title, build up your marquee with a bunch of hi-yallers in grass skirts, and lift the mortgage.

'Ballo in Maschera' was good when that old timer was in its prime and the flapper was still to be invented, but 'Love's Masquerade' would click better at the b.o. and you might do even better with 'His Best Pal's Wife.'

**More Titles**

Most moderns don't know whether melstersingers are a new sausage but put up 'The Stolen Song Hit' or 'When the Minstrels Came to Town' and get a new clientele.

Don't you suppose 'Aida' would sell better as 'The Amber Venus' or 'Buried Alive'? And wouldn't 'Orpheus Eurydice' sell better as 'Love in Hell'? The hell cycle is passing in titles, but it would be new to your crowd.

There is no time to go into this matter in extenso. This should give you a general idea, and convince you that it is a mistake to offer reissues year after year without even first run titles. If you are interested there are at liberty at the moment scores of former advertising experts from the film home office. Just say the word and I'll send a couple of hundred down, from which you can take your pick.

The trouble with you opera people is that you've become rutted in the traditions of the past. Go modern and you won't have to shut down three days a week. Modern titles and modern exploitation methods could make your enterprise a success, but you can't do much when you have a whole block frontage on Broadway and not even a single pictorial three-sheet.

With best personal regards,  
Sarg.

**HAVE AN INCOME  
YOU CAN  
DEPEND UPON**

Why live in dread of an empty pocketbook when your working days are over? You can replace fear of a penniless old age with the joyful assurance of a

**GUARANTEED RETIREMENT  
INCOME**

to be paid to you as long as you live—even though you live to be over 100.

If interested, write

**JOHN J.****KEMP**

551 Fifth Ave., New York City  
Phones: Murray Hill 2-7838-9

Giving your  
Name .....  
Address ..... Age .....

*My congratulations on the 27th  
Anniversary of an interesting  
and sincere newspaper*

**OSCAR  
HAMMERSTEIN  
2d**

**Chester Erskin**

EN ROUTE "CARROLL VANITIES"

FRANK

JACK

**MITCHELL and DURANT**

THIS WEEK (JAN. 1)

AMERICAN, ST. LOUIS, MO.

Ind., W. MORRIS, Agency

Prod., LOUIS SHURR

**DR. EDMUND PAUKER**  
**INTERNATIONAL PLAY BROKER**  
CAPITOL THEATRE BUILDING  
NEW YORK CITY

*GREETINGS*

# HERMAN SHUMLIN

229 West 42nd St., N. Y. C.

CABLE ADDRESS: HERSHUMLIN

*Scene:* Office of Laurence Schwab and B. G. De Sylva.

*Characters:* Sid Silvers and Ethel the stenographer.

*Silvers:* 'Please take a letter':

Dear Larry and Buddy:

I want to take this opportunity to  
thank you for the chance you gave me in 'TAKE A CHANCE.'

Hope the confidence you place in me  
proves that you were right. Many thanks for the pleasant  
weeks spent while writing the show with you.

Your Collaborator,

SID SILVERS

P. S. The fire I promised before the premiere, is off.



# Plays Out of Town

## TATTLE TALES

(Continued from page 84)

musicals, can't be figured to support a revue lacking a N. Y. rep and few names that are vital for longer than two weeks. And it cannot be forgotten that Frank Fay, the star of the piece, together with his wife, Barbara Stanwyck, did a terrible week at the L. A. Paramount a year ago. Whether the predicted month of L. A. grosses will carry the \$3,000 weekly nut of this show, let alone bring back a large pre-opening cost, is something for the producer and his backers to think the better of. Fay is presumed to have put up the entire financing, with reports around just before the opening that E. F. Schubert contributed a few grand to give Felix Young a Merry Christmas.

In vocal and dance numbers, the show is solid. The single outstanding sketch is the 'Send for Lubitsch' scene from the last 'Follies,' by Harry Trivette. The reviewer is in a richy Craig's 'Majestic Hotel,' which is handicapped by the fact that it was done in the 'Follies' at the recent Warner show. 'I'll Take an Option on You,' 'Echo,' 'Breaking Up a Rhythm,' 'Walking in the Wind,' and 'Manana' are the cream of the musical crop as far as commercial possibilities. 'Chain of Fools' and 'Fusing Me By' were highspots productionally. Former cashes in on the current prison picture cycle of comedy as well by 'Foolish Wives' and the male octet. Later on there is a Bowery-dope Frankie and Barney torcher, 'The Prisoner,' in Roy Prinz's routines were at all times good, and the only fault to be found with his work is his continual hanging on snake life.

Opening was neat, containing the sole cracker or twist in the production worth a mention. The burlesque hadn't been put together opening night and was merely a finishing howl and courtesy.

Fay hadn't got himself when the show opened. To do so in the three days intervening before the premiere gives him time to make a matter of trimming mainly, Fay being on a bit too long, especially in the next-to-closing spot, with two stooges, Bobby and Chuck Callahan. Scores dramatically with his 'Extra Man' song. Don Cumming, a swell rope-twirler, has been on often enough to register strongly. Miller and Mack, working in the sketches as well by 'Foolish Wives' and 'Fusing Me By' were highspots productionally. Former cashes in on the current prison picture cycle of comedy as well by 'Foolish Wives' and the male octet. Later on there is a Bowery-dope Frankie and Barney torcher, 'The Prisoner,' in Roy Prinz's routines were at all times good, and the only fault to be found with his work is his continual hanging on snake life.

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## CAPTIVE

Baltimore, Dec. 27.  
Drama in three acts, two acts. Presented by the Mayfair Production, Inc., featuring Ann Davis and Lou Tellegen. Adapted from the French of Edouard de Philip, by Arthur Hornblow, Jr., and directed by Louis Clune. At the Ford's, Baltimore, Dec. 27.  
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surefire in this town that they represent the traditional Ford's theatre not for one more week but for two. It is doubtful if Baltimore has ever serious-minded followers of the theatre to make it worthy five weeks of the same play.

Mayfair Productions is a newly organized outfit with the real powers probably hidden behind nominal incorporators listed in the official document as Maurice R. Brown, Mary Leand and Edw. Young. The local agent for the company is Hyman Paul Rome, which gives credence to the report that Lou Rome, head of a string of name Baltimore picture houses has his finger in this production somewhere. Also Fred Gumbel, of the local theatrical family, is understood to be financially interested. Work on the surface, merely manager of the organization.

There are plans for tour southward and westward, which means first Washington, and finally, Chicago. Negotiations now on for either of two C-H houses, the outside Blackstone or the Adelphi.

Prices on the show are scaled down sharply, \$5 to \$1.50, with the lowest seats at 50c. It takes plenty patronage for profits at that tariff. And it's a question whether the people to whom the show is being sold are something will be interested in drama of this sort in the first place. Worth on the surface, merely manager of the organization.

Present production is modeled along the lines of the 'Follies' in many ways as possible. The settings for the last two acts are selected by the production. About the only real switch is the closing curtain, ending here with the femme protagonist merely banging the door shut on her lover. Robert is her friend, rather than, as in the first production, giving the audience the impression by stage-planning that she's coming right over. The present method, though probably more subtle and less open to censorship, is somewhat less effective. But it'll do, since it's just a minor point.

During the first week there was hesitancy on the part of nearly everyone but Ann Davis. Roland Brown, her husband, and William Kershaw as her father appeared to have the greatest difficulty in this respect. Probably some excuse for the first week, since he has by far the greatest number of side to memorize.

The needs forceful acting or it is likely to degenerate into a lengthy talkfest, and as the present production stands it needs a tight script. Ann Davis and Lou Tellegen are able to give the play the power of intensity to make it a first class production. It is on for one important scene only, but makes it a stand-out. Miss Davis is through every scene.

In towns where he's heard of the show, but never seen it, there should be a chance.

## UNIMPORTANT STATISTICS OF '32

In 1932—  
—horse opera stars fought 728 flat fights. Acrobatics in 728 of these.  
—only 39 pictures were announced as 'the greatest picture made since the films started to speak.'  
—853 picture theatres changed hands 927 times.  
—38 foreign actresses were imported to replace Greta Garbo.  
—37 attempts to get a different climax. Three were.  
—918 newspapers discontinued printing radio programs. 918 papers put 'em back again.  
—1,977,401 animals were shown in jungle pictures exclusive of deas.  
—7 flies walked over the main titles of 4 indie pictures without causing a rinde.  
—1,971,992 feet of film showing railroad train and steamships were used to indicate the players were traveling.  
—12,632 persons were given screen tests. Four were engaged.  
—7,463 automobiles were given away by sick theatres. Thirteen sick.  
—7 released pictures corresponded to their press book synopses.  
—963 film contests winners arrived in Hollywood. 952 winners returned home. One other got a job as waitress.  
—Ocell de Mille made a superpicture inside his time allowance and budget.

Sammy Watkins orchestra now at Addison hotel, Detroit.

## Best Sheet Sellers

Ten best sheet music sellers for the week ending Dec. 30, as reported by Jobbers and syndicate stores in the east, were:

- 'Little Street' (Morris).
- 'Play Fiddle Play' (Marka).
- 'Home for the Old Folks' (Donaldson).
- 'Sure of Everything But You' (Kelt).
- 'Please' (Famous).
- 'Fit as a Fiddle' (Feint).
- 'Rockabye Moon' (Robbins).
- 'Willow Weep for Me' (Berlin).
- 'Boy and Girl Were Dancing' (DeSylva).
- 'My River Home' (Berlin).

## VALLEE FRONTS FOR THE BOYS

Music publishers' concern over plug songs being limited to two performances nightly over the NBC was roundly razzed by John Royal of the network when Rudy Vallee, as special emissary for all concerned, broached the subject.

Royal stated that naturally the commercial programs must be given preference on any numbers selected by their program plotters, but if a crack hotel band has a good song, it's to the interests of the chain to accord the programs, as preferred, every consideration.

Vallee not only spoke for the music publishers and songwriters, but the orchestra leaders who had asked him to take it up at NBC, as they dreaded prejudicing themselves by any squawks. The hotels, etc., go mostly at 11-1 a. m. and, coming at the tag end of everything, the understanding was that the more popular tunes were out for them.

Royal told Vallee that no band leader need fear making such squawk and added that it stands to reason if a number is briefly played in a melody earlier in the evening, that chorus or two choruses can't be regarded as a full rendition, and that it wouldn't be restricted. The music publishers' rule against over-plugging is to avoid their own monotony.

Spoken for the radio interests, that the music publishers should have been delighted in such an idea of starving the country for the good tunes, as a means to perpetuate the life of a song. The pubs have squawked, they argue, that the radio kills off too much of their stuff, but as soon as the radio died in such a movement, the pubs sawed back the extent of their plugging.

Radio interests actually looked to an upward spurt in music sales at the time of the plugging of the performance of the big hits. But the publishers, each greedy for a consistent spot on the air channels, are out to land as many plugs as possible. The new ASCAP point system rating further necessitates multiple performance as a means to maintain standing.

## SETTLING WIRE SUITS

Reports Triple Action May be Washing Away Under-Cover

Probability looms that the present triple action suit against the A. T. & T. Western Electric and the Bell System, by the Duquesne Corp., an Grand General Talking Pictures (DeForest) may be settled out of court. It is known that the electrical interest have moved under cover to the finest publicity. The recent mysterious allusions in reports that ERPI may be about to make several new policy announcements soon looks to have been inspired by these under-cover moves between the parties.

## Brocton Barn Burns

Boston, Dec. 31.  
The cow exhibition building, which some of the finest milk-cream-and-butter stock in the world has been on display, burned by night on the Brocton Fair Grounds, making a spectacular fire. Flaming the flames were of incendiary origin.

# New 'AA' Publishers' \$8,000 Each For Final '32 Period Less Than Plain 'A's' Received Last Year

## WOODS' 2D TRIP

Abroad Again in April for 12 More for C. & C.

Harry Wood is going abroad next April to write another series of 12 songs with Jimmy Campbell and Reg Connolly for C-C publication in England. Woods recently returned from London, where he turned out 24 songs for the same firm.

This precipitated the peeve by American publishers that venting the world copyrights with foreign publishers, especially via American songwriters, wasn't to the liking of American music men.

There has been talk of embargoes on such songs, but nothing has yet to come of it.

## G.&W. Quits MDS

Green & White, Inc., has joined the list of withdrawals from the Music Dealers' Service. Severance of the connection with the publishers' central distributing channel became effective as of Jan. 1.

Break from the MDS followed Elmore White's selling out of his interest in the Green & White firm to become general professional manager for Remick. White's share in the publishing house was absorbed by Buddy Green and Max Stark.

## Disc Reviews

Victor Arden-Phil Ohman

'I'll See You in the Morning' and 'Lucky Little Accident' are Arden-Ohman and their orchestra's fox-trot shores Victor 24203. Scrappy Lambert assists vocally in both instances, but it's the two-man pianology of the co-maestro, which, per usual, distinguishes their dance arrangements.

Paul Whitman

Snappy fox-trotology by the jazz king on Victor 24201-Jack Fulton tenors with the Whitman orchestra on the first, an English pair, 'Till Tomorrow' and 'Just an Echo in the Valley,' both by Harry Woods and Campbell-Connolly, published originally in England by G-C. Latter was the subject of Kelt-Engel's unsuccessful injunction suit against Robbins over American publication rights to 'Echo.' Both are engaging fox-trots made brilliant under the Whitman treatment.

The second disc features Ramona at her best, singing along the fifty-fifties from 'Take a Chance' (musical), 'You're an Old Smoothie' (fox-trot) by 'Warner's the Duquesne Corp., an Grand General Talking Pictures (DeForest) may be settled out of court. It is known that the electrical interest have moved under cover to the finest publicity. The recent mysterious allusions in reports that ERPI may be about to make several new policy announcements soon looks to have been inspired by these under-cover moves between the parties.

## Greenbaum Defeated

San Francisco, Dec. 31.  
Al Greenbaum was defeated after 16 years as secretary Local 6, Musicians' Union, with Eddie Love getting the job.

Walter Weber was re-elected president.

## Weil's New Firm

Chicago, Dec. 31.  
Milton Weil who has been inactive as a music publisher for the past two years is out seeking plugs again. He has just 'Like Your Shadow,' by Benny Davis and Samm Sturge, as a starter.

Randolph Music Co. is the new Weil name.

## Berchman Bankrupt

Henri Berchman, orchestra leader, of 550 West 165th street, New York, is bankrupt.  
Scheduled filed with a voluntary petition in the Federal court of liabilities as \$2,251 and assets none.

The newly classified 'AA' music publishers received slightly over \$8,000 on this past royalty dividend of the ASCAP and the normal class 'A' pubs divided \$6,000. 'AA' writers received \$1,000 and 'A' writers \$750 for the last quarter of 1932. Both are considerably under the same period for 1931.

'A' pubs heretofore have realized at the rate of around \$9,000 per quarter, or \$36,000 per annum, which the three 'AA' pubs (Harms, Feist, Berlin) don't touch this year, even with their increased rating. Class 'AA' and 'A' writers collected \$1,400 and \$1,250 a year ago.

## Less Seats, Less Tax

The drops are ascribed to the cut in picture theatre seat taxes, due to closings, with the expected increase in revenue from the radio promised for the first quarter of '33. Decline in publishers' income only accentuates the bitter feeling in the industry over the creation of an increased classification, double-'A', at this time and under present economic conditions. It has the effect of setting back the other 'A' firms into 'BB' money and demoting the rest proportionately.

Some pubs aren't depositing their checks but will protest the dividends formally.

## WARNER MUSIC GROUP'S PERSONNEL SHUFFLED

Warner Bros.' music publishing group has shuffled the personnel in its professional departments and moved the Harms headquarters to another building. Under the new setup George Plantadosi becomes general professional manager of Witmark and Johnny McLaughlin returns to his former capacity as prof. manager of the standard catalogs with the same firm.

Plantadosi's former spot with Remick has been taken over by Elmore White, who previously had his own publishing house, Green & White, while the shift transfers Bob Miller's duties at Witmark's to management of the band department.

With removal of the Harms layout out to 1674 Broadway, Remick took over the office the vacant in the Hollywood theatre building.

## Newman Conducting Full Symphony Program

Hollywood, Dec. 31.  
Alfred Newman, musical director at United Artists studio, will conduct the entire symphony program of the L. A. Philharmonic orchestra Feb. 3 when 'Drudge' the Ralph Rainger tone poem gets its initial reading. It's a departure for that austere musical organization.  
Removal of Newman's bill is an ambitious and interesting undertaking, comprising 'Le Roi d'Ys,' 'Lalo,' 'Symphony in G Major,' Haydn, 'Grand Pique Russe,' Rimsky-Korsakov, 'Rhapsody Espagnole,' Havel; a new piece by R. Russell Bennett and 'Victory Ball,' Schelling.

## Songs for Bebe Daniels

Hollywood, Dec. 31.  
Al Dubin and Harry Warren will do three songs for Bebe Daniels' 'Just a Pal' for Warners.  
One team was brought here for '42nd Street.'

## ROSIE'S QUICK OPENING

Harry Rosenthal did a quick opening at the Embassy Club, New York, Saturday night (31).  
Spot was returned to the owner for management following dispossession proceedings.

## EDWARDS' PIECE

Leo Edwards has joined Irving Caesar's music pub firm as general manager.  
Edwards has a piece of the firm.



### The Malevinsky Loss

One of the most distinct losses to the show business in 1932 was the passing of M. L. Malevinsky. Of the legal firm of O'Brien, Malevinsky & Driscoll in New York, with the firm recognized as amongst the foremost attorneys engaged in cases or legal in theatrical practice, Malevinsky for a long while was the trial member. He tried the more important cases and personally ranked very high with New York lawyers as a jury pleader.

The greatest loss to the show business through Malevinsky's death is the absence of a determined and able attorney, who followed his convictions and never hesitated to go through with them. Not many attorneys who treat with the show business are like that. Not many who go with the money. They prefer clients who are in the larger deals and cater to them.

Not so with Malevinsky. He liked his firm to have influential clients. He liked the firm to be noted as the show business' leading lights, on and off stage and screen, but nevertheless Malevinsky accepted the case came from it. He believed the case, his client was wholly certain of 100% legal protection.

Coming to New York years ago from Texas, Malevinsky had only his grit. He had left something of that grit but he had left the city as a go-getter lawyer but took nothing away with him but that grit. In New York Malevinsky held onto his grit. He never let go and it showed through the trial and the actions of his many clients in the O'Brien, Malevinsky & Driscoll offices.

Frequently meeting the question of the copyright, the firm became noted in the show line for its expert knowledge on that subject, as well as theatrical contracts. Malevinsky became a copyright specialist in that connection. Malevinsky once wrote a heavy and big volume entitled, "The Science of Playwriting." It nearly cost him his life. He died on the job at night, after his day at the office and he would remain up until daybreak, to go through it again the next night. Unable to avert the breakdown that led to his death, Malevinsky survived that breakdown some years ago, to die last fall of pneumonia.

The Malevinsky book is a formula on playwriting. Through it, according to Malevinsky, he could divide any similarity in play writing by placing his formula on the motivation of the disputed points. Malevinsky offered his book in Irish edition in the famous Abels. In the Rose' playgram advertisement, Nichols announced Universal films, but he lost that case in the lower court, after he had subjected himself to a two-day cross-examination, presenting himself as a play expert on behalf of his client, Miss Nichols. The lower court's finding was upheld on appeal.

Curiously enough and possibly capable of occurring in any playgram suit, Universal people before the Nichols case had been started, admitted a lift of the stage play for the pictures. In the Nichols case, Malevinsky never heard of this and it probably would have made no difference, as the admissions were not made by executives. Malevinsky was concerned in the Nichols case playing lifting suits and was attorney for the authors against Metro in a 'Lettie Lynton' accusation when he passed away.

A sterling character and lawyer, Malevinsky seemed a strange man in a strange city of lawyers, to one knowing him and also knowing city lawyers. He's the kind that can't easily be duplicated.

### Ads to Negroes

In a drive to increase national advertising in the Negro press, the W. Ziff Company, white agency in Chicago, has published and circulated a booklet, "The Negro Market," containing voluminous statistics, etc., to prove that age newspapers do not adequately serve the colored reading public and to bring group their advertising message. The Ziff Co. quotes figures obtained in surveys of Southern cities like Birmingham, Atlanta, Birmingham, Nashville, with large colored populations, showing that from 50 to 75 per cent of the Negroes queried had never heard of a national-advertised soap, probably read by 14% of 275 business and professional colored families. McCait's magazine was second with 9%, and 'Ladies Home Journal' third with 7%. Among 700 common-laboring and

semi-civilized families, 'True Stories' headed the fiction list with 4.8%.

Whereas only a few nationally-advertised products like hair kink straightener and cosmetics were plugged in the Negro press a dozen years ago, now Camel Cigarettes, Bond Bread, Gillette Razors, Blue Ribbon Malt, and Lifebuoy Soap are included in this group. The Sales Agency, which handled 12 years ago with the Chicago 'Defender', now has a large clientele among the Negro Press. At first found it difficult to convince colored editors of the necessity for submitting ad circulation figures.

Few Negro papers have a well-organized ad soliciting department with traveling representatives. Jim Crow laws make it virtually impossible for Negro solicitors to canvass office buildings in many Southern cities.

Since the Ziff treatise was published, Paul K. Edwards, professor of economics at Fisk U. in Nashville, has come out with the statement much of the material was taken directly from his book, 'The Southern Urban Negro As a Consumer', printed by Prentice-Hall, Inc., last spring.

### Too Many Pulps

Fiction House, Inc., which published 12 pulp paper mags, has announced the suspension of the entire list until the present flood of pulp mags abates more than verbally. Mags to come are 'Aces', 'Action Stories', 'Action Novels', 'Air Stories', 'Detective Book', 'Detective Classics', 'Flight Stories', 'Frontier Stories', 'Lariat', 'Love Romances', 'Northwest Stories' and 'Wings'.

Thurman T. Scott, sec'y and son-in-law of John W. Glennister, prez. of Fiction House, Inc., made the announcement explaining that the market was overcrowded with competitive mags, many at a five cent price, which reduced any possibility of profits to the vanishing point. Held that cutting down and cheapening payment to authors would only prolong the agony, so considered best to suspend and wait until the others die from natural causes.

Mags were buying plenty of new fiction, and their bulk withdrawal will bring grief to many former smooth paper authors who have turned to the market as the one consistent market these days.

### Two '10 Best' Books

Two books, both with the tentative title "The Ten Best Pictures of 1932," are being published. One, written by Nevill Bush, will be published by Doubleday-Doran. The other, by Frank Daugherty, will be issued by Harpers. In both cases, books will include the scenarios of the pictures chosen. How selection will be made has not been clarified. Both the Harpers and the Doubleday have been approached by the authors. In each case, the requirements of the official bodies have been considered so stringent. A committee of picture writers and executives has been asked to choose the 10 best for one writer, but some of the members have been reluctant to accept, fearing the possible reaction through excluding certain studio's product from the list.

Bush, formerly Hollywood correspondent for 'Time', was recently in the writing department at Warners. Daugherty was at one time associated with Welford Beaton in the publication of the 'Hollywood Spectator'.

### Claims on 'Magoo'

O'Brien, Malevinsky & Driscoll, for Ben Goetz, have written letters to film companies warning that 'The Great Magoo' picture, which is being shown at a week on the New York stage and was considered too dirty to survive. Al Lewis is said to have recommended the buy. Lewis is with the Par coast studio.

### Author Pubs

Two more instances of scribblers turning publishers to get their own works into print are Angela Morgan and George Brinkley. Brinkley, who is a Philadelphia, is publishing his new novel, 'Awful Rainbow', under her own imprint, and Brinkley will issue his new book 'Footprints' through her.

Curtalement of publishers' lists and exodus of the 'vanity' publishers has resulted in numerous scribblers turning publishers themselves and that anxious to see their stuff in print.

### 'Tech' Good for Writers

Subject of technocracy is driving editor all over the country now. It's Howard Scott's suddenly evolved new system for running the country to do away with all present systems of government and substitute a technocracy or engineer's government. It's become a pretty prevalent subject of discussion everywhere, and any number of papers and magazines have ordered special articles on the subject. New York magazine is trying to get up a 'Profile' on the inventor of the system, Howard Scott, although having considerable difficulty because of any number of conflicting stories about 'Columbian', Knights of Columbus monthly, has assigned Courtney Spaving to write a feature explaining the workings of technocracy. New York Herald Tribune had a series of articles in a knock-down vein which caused considerable discussion, the Los Angeles Times, and the other way. St. Louis 'Post-Dispatch' is understood to have sent a special writer especially to New York to figure it out. Meantime the subject has been quickly run to the publicity agency and started the thing running that way, although they didn't seem to be needing it, and the whole thing only a few months old.

### Broke on Style

Inside on 'Rus Arnold, Rian James' successor as columnist on the Brooklyn 'Eagle', leaving the sore is due to the stress of opinion with H. M. Criss, the 'Eagle' m.e., over style. Arnold, who was James' secretary and appointee, wanted to create a different style and to do it he wanted the names typography. Criss insisted on the existing style, resulting in Brooklyn readers' squawks about the copy.

Art Arthur (Arthur Bossin otherwise known as the 'John Doe' who has been writing on both sides of the Atlantic for all types of newspapers, succeeded Arnold, which, incidentally, is also a non-depression proof business.

It is said that Arthur, who started last week, may leave shortly. Rian James may return. Later resigned his newspaper post when going to Hollywood, where he had a writing contract which experienced one renewal option, but which has not been taken up again. James, therefore, is reported to be re-assuming his journalistic duties on the 'Eagle', where he enjoyed a lively following.

### Chi 'Times' and Technocracy

Technocracy, the new theory that has become dinner table conversation around the country in the past fortnight, has possibly its most aggressive exponent in Chicago's 'Times' tabloid. This is a trifle droll in itself for a tabloid to be sponsoring a complicated system of economics whose very terminology and arguments are so general in thought over the head of the tabloid mentality.

Purporting to be a solution of the existing difficulties, technocracy is a formal philosophy, and it claims upon what they announce to be an energy survey of the country whereby the machinery displacement of human labor is the key to everything.

A prime principle of technocracy is a 16-hour week for everybody. That does not appeal to the industrialists or the business world generally and the 'Times' is understood to have received several strong hints from advertising agencies. 'Times' did not have 'Gautman Fabry' supply them with photographic material on major industries to continue its series of leading articles, but the photographers' refusal to be taken to the 'Times' corporation sources made it impossible.

### Big Start

A new magazine, 'Outdoor Sports', slated to hit the market early in March, will have a press run of one million copies for the first edition, according to its sponsor, the company headed by 'Outdoor Life', at Mount Morris, Ill. Having obtained from manufacturers name lists of some \$20,000 sportsmen who answered ads, in sporting goods and general type publications, publishers of the new journal will mail to each of them a copy of edition No. 1. An additional 150,000 copies will be sent to sporting goods and news dealers, for resale at five cents per copy.

### Magoo in Covers

Release (D. 20), of Ben Hecht and Gene Fowler's 'The Great Magoo' follows close to the heels of the closing of that short-lived production. That's a break for the publishers, Coviel, Friede, for there

were plenty who intended to get in to see the show after it was run and smoothed down the joints.

A question whether 'Magoo' does not look better in print than on the stage. It's the intimate sort of stuff that's best in the quietude of the home and whatever the merits of the stage production, the thing is a vital study of the undercurrent of amusements.

With brisk interpretations of business and industry, the stuff that appears in italics in a printed play, the reader gets a clear idea of the action, which is helped by the offset lithographs of the scenery plates which head each of the eight scenes. As a book, it's a handsome production.

### Takes Five

Every time two or more of the town's younger serious thinkers express dissatisfaction with literary expressions or methods, plans are immediately formulated for a new mag to set things to rights. Generally the mags don't get much beyond the discussion and occasionally the mag does get into the print. Rarely does the publication last beyond a few issues.

Now it's a new quintet with the publishing bed. Describing themselves as articulate members of an exploited class, the five, who are Joseph Vogel, Nicholas Worth, Alexander Godin, S. Punaroff and Herman Spector, will become articulate to the extent of getting out a quarterly to be called 'Dynamite'.

Publication office is at the home of one of the quintet; in his bedroom apartment, to be exact.

### State Goes Commercial

Slashing of the overhead, made necessary by depression business, has brought about the discontinuance of hundreds of house organs and company publications, and a radical reduction in the size of many papers. Now publications of government, state, federal, state and municipal, are beginning to feel the effects of the same pruning knife. An outstanding example is in the shifting of 'The Industrial Bulletin', the State Labor Dept. publication, long circulated nationally and internationally, from a free to a subscription basis.

Beginning January 1, there will be no free issue for one year for monthly. It had gone gratis to employers of labor, safety engineers, trade union officers, sociologists, workers, government officials, and the like. The new editors, etc. Victor T. Holland is editor of 'The Bulletin'.

### Best Sellers

Simon & Schuster claim some sort of publishing record. They have sold seven books each of which averaged a sale of one copy a week, with Van Loon's 'Geography' averaging 6,000 copies weekly, with the pre-Christmas week. Frank Scully's 'Fun in Bed' is in the list, along with 'Money Contract', 'Mental Whoopie', 'What We Live By', 'God's Angry Man' and 'Art of Thinking'.

### A Happy New Year

Hearst's 'American Weekly' staff were advised that Jan. 1's 10% cut would be paid back in lump sum as per the understanding that this would occur if conditions warranted.

Other cuts throughout the Hearst organization stand, with an additional cut ranging up to 10% going through on the N. Y. 'Evening Journal'.

### Little Theatre Mag

Newest cost theatrical publication, 'The Little Theatre Mag', which made its appearance a holiday week. Subject matter is concerned with the little theatre movement. Cyr Forrest is publisher-editor; Pearl Rial, H. Bedford Jones and Muriel Noyes, business manager. Publication office is in Los Angeles.

### Jones Sells His Soul

H. Bedford Jones has sold an article on his experience with a plagiarist who lifted one of the old Jones' articles from the 'Herald'.

Article appears in current 'Writer's Digest'.

### Elizabeth Wilson East

Elizabeth Wilson, western editor of 'SilverScreen', en route from Hollywood to spend a month in New York at the mag's home office. Previous to leaving the coast, she handled sufficient copy to eliminate a substitute during her absence.

### Smith's Eighth in March

'The Captain Takes the Sea', eighth novel by Wallace Smith, will be out in March, published by Coviel Friede. Covarubias drew the illustrations.

Smith gave up writing for films for six months to do the book. He is returning to Hollywood shortly.

### Chatter

Walter Snow will cut 20,000 words from his new 170,000-word novel before turning it over to his agent.

Ben Ames Williams in town, with Mrs. Williams.

John Masfield will give his first lecture here at Carnegie Hall on Jan. 9.

Edwin Balmer and Philip Wyllie collabing again.

Danny Ahearn completing a new novel may be called 'How to Murder a Communist'.

Zane Grey won't be back for two years, at least.

Herbert Farrell in New Orleans.

William Butte Yates extending his stay here, but with the return of the busy Theatre Irish players.

Mrs. Marie Belloc Lowndes feted on her very first day here.

Houghton Mifflin publishing 'Public Faces' to coincide with the start of Harold Nicholson's lecture tour.

Janet Ayer Fairbank back to Chi.

Hasold Davis to Tahiti to do a book.

Louis Kronenberger will help Viola Hima get out 'Modern Youth', the new mag.

Thomas Beer has written a new novel, his first in five years.

Louis Fischer coming back from Russia.

Maurice Hindus will complete his new book while here.

Louis Henry Cohn, the bookseller, who deals in rare and choice books, has turned to book publishing as well. Cohn's plans to turn out a series of limited editions under the imprint of House of Books, which is also the name of his book-follicle company. First volume sponsored by the House of Books is 'A Defence of Ignorance', by Leonard A. G. Strong.

## WHEN A K'S MEET THEY START TO GO BACK

Frequently the old timers gather in 'Variety's' New York office. They love to swap yarns with the other A. K.'s on the paper's staff.

Mostly the visitors do the talking and as they do little under yelling, they are heard throughout the floor.

Recently a recent confab between a couple of A. K.'s ran along these lines:

"I don't suppose you remember when you gave Nelly that notice about crossing her legs at the Harlem Opera House. I was in that company. We were all anxious about your notice, didn't you, saying that crossing the legs wasn't nice. But Nelly said to never mind, you just didn't know. But that started women crossing their legs?"

"There was a woman in that company with something mysterious. I never could make her out. She has always working but had nothing to say. I saw at Fisher's Museum on 14th street 30 years ago. No, the same one. I had something we didn't have, that's all. I think it must have been ambulatory."

"I finished a play the other day. I'll bring it in for you to read. If I had written that play 20 years ago my fortune would have been made. I saw it at Fisher's Museum on 14th street 30 years ago. No, the same one. I had something we didn't have, that's all. I think it must have been ambulatory."

"Did you get any money last summer? Too bad, because I thought maybe you saw the flea circus down there. I'm certain that one of the fleas was the same one I saw at Fisher's Museum on 14th street 30 years ago. No, the same one. I had something we didn't have, that's all. I think it must have been ambulatory."

"I've read 'Alice in Wonderland' and I saw it at Fisher's Museum on 14th street 30 years ago. No, the same one. I had something we didn't have, that's all. I think it must have been ambulatory."

"Come in to see us. It's a good thing to see you. You know I married her. Yes, she's the woman with the wall-eyes."

# FOUR-FLUSHING CELEBS

By Cecelia Ager

Interviewing is a series of ups, a revelation and a disillusionment. Serious actors become cut-ups, romantic actors turn into heavy thinkers; great lovers are henpecked. Only the comics call their souls their own.

Picture producers are wild for publicity and lady picture stars the most indifferent. In between, in order, come stage actors, stage actresses, waning picture players making personal appearances in film houses and vaude, picture "types," film directors, male picture stars and film writers.

Stage actors have the best manners and foreign stage actors lead the field in suggesting to any woman interviewer she is charming and uniquely sympathetic. All stage actors are disappointments in their dressing-room dressing-gowns.

Sometimes They Think With patience, actors can be lured away from talk of themselves and into business, or life. Sometimes their comments indicate that they think, or have listened to thinkers.

Actresses find it an insurmountable effort to wrench themselves free from bemused contemplation of their own fascination. Should they pause for a moment during their wide-eyed descriptions of themselves, it is to relate an incident that has had a direct bearing on their careers.

Western (riding) stars are strong and silent because they can't help

it. Practicing to be quick on the draw and first to leap on a galloping steed have left them little time for the study of world affairs. The only weapon they have with which to confront lady interviewer is their habit, learned from their picture dialog, of saying 'ma'am.' The painstaking breaking of an idea over their manly faces is like the slow dawn on the mesa.

How They Change New York has a strange effect on the Hollywood girls. The sophisticated become simple, direct, sincere; the sweet home-girl portrayers go smart; the hard-belled dames turn naive at heart; the hoydens grow quietly introspective.

They all lunch at the class speaks, wear their best at theatrical openings, submit to publicity 'toss,' yet the same process produces different results, according to their types. It's a bit bewildering until the interviewer gets the hang of it. There's only one rule: what she is on the screen she's not to face. She demure here in direct proportion to the fuss she kicks up back home. Hollywood's hell-cats are New York's duck soup.

They're here for a rest, for a change, to get away from the studio grind, to be themselves—so they go right on acting. They're women and the world has called them actresses. Isn't it true; all women are actresses.

Acting is the very core of them, building outward in widening circles until even the reflex blink of their eyelids has been disciplined into playing its part in the role. The least bright act unconsciously, instinctively; the wise ones do it deliberately. They all act. Only the

perfection of their parts distinguishes them.

Living an Illusion The big city challenges the best that's in them. If they hail from the provinces, they're metropolitan. If New York is new to them, to the world, they're cosmopolitan. They put on their best show for publication. To them their best is what they are not.

Secretly disgusted with what they can remember really is themselves, encouraged by studio and fan adulation, picture pretties hope that maybe they will find peace of mind, maybe they can believe in themselves, if they can settle that snifty, smart sleeky New York press. They are pals to the boys; eager, trusting distributors of confidences to the chattering. Let them arrive in town with a cloud of scandal preceding them in the New York gossip columns, they are the first to bring the matter up, frankly, fearlessly, innocently.

It is so lovely the way Johnny and I would meet for cokes in the studio luncheon, says one glamorous gal. 'There was such a bond of understanding between us there at that little cove, fountain.' We didn't even have to talk. He could tell if a scene had gone sour for me that afternoon. It was so splendid and platonic, our friendship. Marie, his wife, is such a peach. But, of course, soon we heard whisperings should we walk to the luncheon together. Buzz, buzz, buzz, when it happened that we could both get off of an afternoon and drive down to the city to let the breeze rumple our hair.

'So I said to him, What the hell? I said What the hell? Good by, Johnny boy, it's been lovely. Sacrifices a career, you know?'

Alone in New York A good monolog, good gestures, an English accent delivered with the correct rising inflection, but nothing more, not even platonic. Only the richness of mascara on the speaker's eyelashes, the slightly slurred American words, the gallant close-up smile, to stir a whiff of doubt. She knows she's acting, pauses a moment out of habit to give the studio prop boys a chance to applaud, before she realizes she did it all by herself in New York without a director tell her where to stand.

The madcap arrives in town tremulous at the high buildings, timid of the surging crowds. Tip-toeing around her suite, she takes notice she's a little California maid, bewildered, helpless, appealing for protection. When she played bits on Broadway and subways home to the Bronx she could talk New York in the eye, and talk back, too. Now she shrinks; Janet Gaynor is so successful at shrinking!

The Baby Talk Hollywood play-girls talk dreamily of babies—babies, however, created and delivered artistically by the stock. They lose touch with the facts of life somewhere on route. Nature and her elemental impulses are something that the fans seem to find interesting on the screen, even try to read into their own lives, but the girls don't quite understand about it. They're so busy working, anyway.

'A speechmaker? What a funny word! Tell me, what is a speechmaker?' asks a Ziegfeld 'Follies' graduate, wonder shining from her beautiful blue eyes, but who knows all the joints in every key city. 'It's so hard to keep with things way out there in Hollywood. Work, a lonely supper, then right to bed. Some days, if I'm lucky, a set of tennis to help me sleep. What a speech to close with a cunard piece in her face as in the good Keystone days.

A new leading woman, celebrated for the limited range of her mental agility confesses that she doesn't count interviews. If they're amusing. Beyond that phrase, she knows 'yes,' 'no,' and how to nod her head.

Once a star said 'I'm not an actress; I don't know how to act,' and she would, breathlessly pretty, for the denial.

Wives as Interference Romantic heroes are deeply conscientious about maintaining their stage and screen personas during interviews. If they're wives, they won't let them. There is something

## I'm Telling You'

By Jack Osterman

1933 ARRIVES...SO WHAT?

Dear 1932:

It is with much pleasure and with great joy that I write to you tonight. The chance to bid you adieu, to bid you farewell and good-bye forever is indeed a rare treat. That you are going the way of your sisters, 1928, 29, 30, 31, is cause for celebration and I hope on your way out you will not brush against 1933 and cause her to catch any of your germs. The New Year comes in with advantage—it can't be any worse. Of course, it won't really meet its new daddy, Mr. Roosevelt, until March but until then she can be kept in an incubator. It's an awful tough thing, this being a New Year, like the sad plight of new acts today—it has no place to break in.

The New Year opens cold and everybody is hoping for it to make good. The same critics will stand by with poisoned pens waiting to pan or praise it as the case might be. The big objection to the last four years was the fact that they were too long. Much dialog and action could have been cut from them. No matter how big a hit you are, you can't be held over so long. The New Year is a sensation and leave the audience cheering as 1934 follows you on the bill of life.

Novelty

The opening of the Radio City Music Hall will linger in the minds of those present as a night of unsurpassed beauty. The show ran well past midnight and the most novel sight was seeing 6,200 people asleep at the same time.

What's in a Name?

'Fardon My English' is in the throes of revision and Jack Buchanan is very unhappy about his part in the show. We suggested they change the title to Fardon My Englishman.

Coincidence

Peggy Hopkins Joyce is headlining at the Paramount and the name of the current picture with Peg is titled, 'No Man of Her Own.'

High Hat Stuff

Ripley tells of a high silk hat 79 years old still being worn by a southern gentleman. That's not an old hat, how about the one Ted Lewis is still wearing?

Precaution

Reis and Dunn have a new duplex apartment in the Des Artistes which boasts 20 foot balconies where their sleeping quarters are situated. As matter of precaution, whenever they throw a big party they make sure to invite any adagio dancers.

It's Possible

An unlucky guy told Benny Davis he was going to leave Broadway, so his kids and plant them on a farm. Benny consoled him with,

about being married to a great lover that turns a wife into a duenna. The little lady who gossiped way outside the dressing rooms pounced on the door at two-minute intervals. The wives who think it wise to be in the room during interviews give all the answers.

Rugged, masterful men of the screen, stars whose elemental brutality sends girls swooning to the box office, accept marital chaperonage with only the meekest protest. But the rebellion is there, for their routine suddenly flowers once they escape.

Then out come the burning glances, the dramatic pauses, the vague hints for understanding, the pertinent points suggested but left unsaid. Talk of the industry, their roles, their careers they will while hemmed in by a wife; find them alone and see how insidiously love seeps in.

Fortunately they're seldom alone.

'Just your luck, after you plant them, more will grow.'

Environment

Roxy opened his 'smaller' motion picture palace with a bevy of dialectians headed by Apollon and Boreas. Accents were so thick that by the time Ann Harding came on the screen she greeted Leslie Howard with, 'Well, I'll tell ya.'

Troubles of '33

A playboy was bemoaning his fate to Herman Timberg. His chief worry was that he didn't know how he was going to get to Florida. He said Timberg and told him that his chief worry was how he was going to get to 110th street.

Ostermania

One of the boys christened a certain critic, a panhandler...next move will be to build the 12,000 seat house...with only three rows...four thousand seats in each row...Benny better get a piano than the average person who sings out loud...Lindy's announced no rise in prices New Year's Eve...what, champagne and herring?...The Fatigue is a bra, wool room...Urban did the room...Granny did the promoting...and we take this opportunity to wish you all a very happy and prosperous New Year and hope you can't on asking...ARE YOU READING?

## Indians' Family Silver Goes Into Circulation

Phoenix, Ariz., Dec. 31

Indians around Phoenix are ripping silver coins from their ornamental belts. Several of the coins recently popped up in circulation. The Indians have to do something, since there is a great lack of winter tourists to buy Indian pottery, beads, baskets and such knock-knacks from the old squaws who park themselves on downtown streets.

## Test of Reno Divorce Fails, Couple Make Up

Boston, Dec. 31

A couple of stage folk here spoiled a test of the legality of Nevada decrees in Massachusetts. Albert P. White, vaude, got a divorce at Reno. Valeriga White, the wife, brought a Bay State suit against him for non-support. Trial started this week with much publicity due to larger aspect of case. But the case was dismissed on announcement by counsel there was prospect of an 'amicable settlement' of the actress' suit. White testified he paid his counsel fees for the divorce by painting the lawyer's house! The wife is expected to get \$500 in the settlement.

## MARRIAGES

Mary Louise Swinnerton Scott, daughter of Artist James Swinnerton, to Raymond L. von Savoy, Dec. 21, at Redwood City, Calif. Natalie Adestein to Martin Kashuk, Yuma, Ariz., Dec. 24. Kashuk is a grip at Columbia studio, Hollywood.

Mrs. Josephine Larkin, stage actress, to Richard B. Baumgardner, bridge, Frederick, Md., Dec. 26. Bridgroom is known as Dick 'Hot Chick' Gardner on the 'Car.' Frances I. Jones to Wheeler V. Oakland, Las Vegas, Nev., Dec. 26. Bridgroom is the former husband of Priscilla Dean.

Elmer Fair, pictures, to Thos. W. Daniel, former naval aviator, Yuma, Ariz., Dec. 27.

## BIRTHS

Mr. and Mrs. Andy Krappman, Ron, Dec. 20 in Hollywood hospital, Hollywood. Father is secretary to Columbia at Fox West Coast office. Mother was former stage revue producer.

## NEW YORK THEATRES

There's ALWAYS A BETTER SHOW at RKO!  
**RKO MAYFAIR** 12th St. at 47th  
Lee Tracy, Lupe Velez  
in "THE HALF NAKED TRUTH"  
An RKO Radio Picture  
Daily to 2 P. M., 5:30  
11 P. M. to Close, 8:45

**RKO PALACE** 12th St. at 47th  
**Eddie Cantor**  
in "The Kid from Spain"  
3 SHOWS Daily, 2:45, 5:45, 8:45  
SUN. 2:15, 5:45, 8:45  
ALL SEATS RESERVED

**RKO 86th St.** 12th St. at 47th  
Wed. to Fri., Jan. 4 to 6  
"The Sport Parade"  
with JOE MCREEA  
and SPENCER TRACY  
JOAN BONVET  
in "Me and My Gal"

**RKO 81st St.** 12th St. at 47th  
Wed. to Fri., Jan. 4 to 6  
Joel McCrea  
in "The Sport Parade"  
with MARTIN MARSH

**BROADWAY** 43rd St. at 6th  
HOME OF BIG THREE VARIETTES  
HELD OVER BY PUBLIC DEMAND  
**TED HEALY—JOE FRISCO**  
**MOSCONI BROS.** and  
**JACK MCGILLAN**  
**ANN CODEE**  
**VAL & ERNIE STANTON**  
TWELVE ARTISTS  
MAY WHITE and Family  
DEE WOLF, METCALF & FORD  
Mat. 2:00 & 5:00—Nights 8:00, 7:00, 11  
All Seats Reserved  
Smoking in Balcony and Loge

**RADIO CITY THEATRES**  
**RKO ROXY**  
**MUSIC HALL** 12th St. at 47th  
Spectacular stage  
**ANN HARDING**  
**LESLIE HOWARD**  
shows 2:15-8:15  
Galaxy of stars  
Cost of 1000  
75c to \$2.50  
Personal Direction of "Boxy"

**LOEW'S 52nd St.** 12th St. at 47th  
**DAVE**  
On the Screen  
**FUGITIVE**  
from a Chase Gang with Paul Muni  
and John Barrymore  
with Don Alpaiz, Vic Oliver, Janet  
Hay and Bob Sables.

**LOEW'S 52nd St.** 12th St. at 47th  
**DAVE**  
On the Screen  
**HELEN HAYES** and  
**RAMON NOVARRO** in  
"SON-DAUGHTER"  
On the Stage:  
**BOBBY HENRI, BOB BAKER,**  
**WILLIAM PHILIP, and**  
**JOHN BAKER**  
Cost's Showers & Gable in "Strange Intervals"

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**JOHN GOLDEN Presents**  
**WHEN LADIES MEET**  
By  
Royale, Inc. W. 45th St. CH-2-0144  
Eves. 8:40. Mats. Wed., Thurs. & Sat.

**GRACE GEORGE** **ALICE BRADY**  
**MADAMEISSELLE**  
By  
Royale, Inc. W. 45th St. CH-2-0144  
Eves. 8:40. Mats. Wed., Thurs. & Sat.

**PEGGY FEARS Presents**  
**Music In The Air**  
By Jerome Kern & Oscar Hammerstein 2d  
with Richard Wagners, Tullio Carmin,  
Natalie Adestein, Valeriga White,  
Alban, Katherine Carrington, Curran,  
and others  
Eves. 8:40. Mats. Thurs. & Sat., 2:40

# News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

## East

Otis Skinner announcing that if he does not find a suitable play by Feb. he'll go to Africa.

'Strike Me Pink,' the former 'Forward March,' with Jimmy Durante, Brown-Henderson musical.

Tallulah Bankhead's 'Forsaking All Others,' formerly 'There Was I.' Jimmy Walker and Frank Seely ('Variety') working on that blog in Nice.

Max Hoffman, son of Gertrude Hoffman, gets divorce from Thelma White, Chicago decree handed down Dec. 24.

Jeanette MacDonald, denying in Paris she is to marry Maurice Chevalier, offers her fiancé, Robert Richie, as the reason why.

Jules Bledsoe has written a play and is shortly to appear in the lead. Michael Meyerberg will manage.

Lina Basquette, who married Teddy Hayes in Newark last year, married him again in Washington last week.

Tune Paget told that \$100,000 alienation suit brought against her by Mrs. Jeanette D. Kay has been dropped. The Kays are reconciled.

Peggy Lawton Rich in court again. Suing the Mad. Sc. Garden corp. Banned by a hockey stick which flew from the hands of Ben Cook of the Rangers. She claims there should have been a net. Peeve is that hair around the scar on her head came in lighter than the rest of the thatch. Asking \$50,000.

Elie Bartlett, suing Joseph Schildkraut for \$4,750 alimony, had him in court for examination before trial. Agreed to wait a little longer when the actor explained he was practically flat but that he expected to sign a picture contract shortly.

Gloria Winchell, the columnist's nine-year-old daughter, died of septic pneumonia Dec. 25.

Story about that Freddy Rich is to marry a member of the Armour meat packing family when his divorce becomes operative.

Martin Drayton, unemployed magician, was arrested Sunday (25) in lobby of N. Y. Paramount theatre when he telephoned the police he was implicated in the Lindbergh case. Police took no stock in that, but they pinched him for carrying a gun.

Gordon Godowsky, son of the pianist, committed suicide by gas in his room in New York City (27). In 1923 he married Yvonne Hookey show girl, and his father cut off his income. His act was due to worry over finances.

Kent Douglass, screen player, under a plastic surgery operation in Baltimore.

Ethel Barrymore Colt lost an auto to Frank Chiramonte, who was found in it Tuesday. She got the car back and the man, ex-convict, was held without bail.

Frank Greaves, of Albany, who calls himself 'King Jazz,' sued Paul Whiteman, who is called 'King of Jazz.' Supreme court gave injunction to restrain Whiteman from using the title.

New theatre traffic rules on account of opening of Radio City. No left turns on Sixth avenue at 50th and 51st streets during the usual hours.

Supreme court judge in Queens handed down order granting a couple custody of their daughter on alternate weeks. Transfer of guardianship is to be accomplished weekly in front of the north line on the Public Library steps, and the order so reads.

'Emperor Jones' as an opera gets its first hearing at the Met. Sat. (7). Lawrence Tibbett will be Jones.

Projectionists' local 305 in receivership. John W. Davis, former presidential candidate; Hugh Rayne, labor leader; and J. J. Doelling, atty., named to co-operate. Joyce Coles back in 'The DuBarry' after two weeks' illness.

Herbert P. Field, who recently sued Walter B. Reade for alienation, has entered suit against his wife for divorce naming Reade and a James E. Smith. Mrs. Field recently obtained a default. This suit seeks to reopen the matter. Fields contends that any indiscretion on his part were with her connivance.

Abe White, in bankruptcy, lists \$250,000 breach claim of Gertrude Huhl, show girl, as among his liabilities, though the case has not yet come to trial.

Lee Posner, p. a., in a crash with a mail truck Wed. (28). Taken to the French hospital. Expected to recover. His companion, Alice Lopez, nurse, was killed.

New Yorker theatre, formerly the Gallo, sold in foreclosure Tues. (27). Bought in by J. J. Zornow & Co., which foreclosed the mortgage, for \$650,000. Property includes 16-story office building.

Late Florenz Ziegfeld's summer home in Canada brings \$2,500 at a sheriff's sale. Cost \$60,000. Near Quebec.

Helen Kane gets a Mexican divorce from Jos. Kane, dept. store buyer, it is announced by her sister.

Following picture players have been allowed rebates claimed on 1931 incomes: Douglas Fairbanks, \$72,186; Ramon Novarro, \$7,694; Conrad Nagel, \$4,393; Louis B. Mayer, \$1,827; Chas. Rogers, Irene Ryan, \$1,827; Adolphe Menjou and Mrs. Ernst Lubitch get smaller amounts, and \$6,471 is turned back to the estate of Milton Sills.

That 1% on the salaries of working players paid the stage relief fund will be turned over to the Actors' Dinner Club as being the most practical and immediate charity.

William H. Taylor, pedal juggler, injured in Reading, Pa., Dec. 26, when the barrel he was handling slipped and struck him in the face. Fractured skull, broken nose and possible loss of sight. He is known on the stage as Van Celio.

Buddy Rhode, two-year-old who plays the child in 'Madama Butterfly' at the Met, broke up the show Friday (30). Scared by the make-up of the Bonze, he bolted from the stage.

It was A. C. Blumenthal who paid the bill against Mayor Walker and ended him from receivership, but Bumey says no encores.

Isidore Kalms, from the Yiddish Music Pub. Co. to get out of music. Began as song peddler in Yiddish theatres.

Stage Relief Fund opens a clothing exchange at 39 W. 46th. Clothes to be given needy players.

Only 15 current plays White List issued by 'Catholic News' for guidance of the devout.

Paddock suit against Central Park Casino for set up dismissed.

'Mademoiselle' shuts while Alice Brady sneezes her way through the flu. Lighted Sat. (31).

Mrs. Marion Hoxley, actress, arraigned for homicide in auto crash near Hollis, L. I. recently. Had been questioned and discharged, but now charged. Stage name is Marian Warring Manley.

Lenore Ulric suing A. C. Blumenthal for \$1,500 for her last week's salary in 'Nona.' Producer says that the contract was abrogated by mutual consent and that he owes nothing.

Eva LeGallienne out of Civic republic through flu. May Sartor replaced.

Metro buys the 'New Yorker' stories about 'Prince' Mike to make into film. Meanwhile Mike is on Ellis island until the Immigration Dept. decides where to send him— which won't be Hollywood.

Estate of the late Adelaide Herrmann, widow of Herman the Great, given as \$3,682 gross and \$1,128 net. Would have been larger had it not been for a fire which destroyed it. Her stage effects shortly before her death.

Anna Arnaut and her husband John, of the Arnaut brothers, bird impersonators, in Jamaica (L. I.) court over alimony. They separated in 1927 and he paid her \$100 a week. Lately that's dwindled to around \$40. Arnaut explained that vaudeville is in a slump so the judge set a new low. Work week. Mrs. Arnaut peevish because there's a new woman in the act who gets \$80, when it works.

Representatives of the Actors' Equity, American Federation of Musicians, International Alliance of Theatrical Stage Employees and United Scenic Artists' Local met to discuss a proposed plan for co-operating companies with all workers dependent on a fixed percentage of the take. They voted the thing down with the explanation that their stage had been tried before and unsuccessfully. Plan was advanced by William Blair, Harold Hevia and James Coetz.

'Firebird' withdrawn because of the illness of Judith Anderson.

Courtney Burr and Et Ray Goetz will work together on the production of a new work titled 'Tend Bien,' with music by Cole Porter.

Telegram from the Minneapolis Chief of Police stopped the trial in New York of Mary Nolan on the charge of passing bad checks. Check passing occurred in Minneapolis, with that and now wishing to drop charge.

## Coast

Edward J. Ryan's heart balm suit in L. I. Superior court against Ed. Slink, Hollywood theatre operator, for \$100,000, has been settled out of court. Slink was sued for the estrangement between Ryan and his wife.

Suit of \$28,439 against Silas Summerville for damages resulting from an auto accident in which two people were killed was decided in favor of the actor here.

Janet Gaynor and her husband, Lyndell Peck, have separated because of a clash of temperaments, according to the actress' attorney, Lloyd Wright.

Mother of Mary Miles Minter (Mrs. Charlotte Minter) was among victims of alleged mismanagement of an employee of Blyth & Co. according to the State Corporation commission. Blyth firm is investment bankers.

Ruby Franz Chatterton has been granted a Reno divorce from Thos. Chatterton, actor.

Lillian Albertson will have to wait for alimony until her divorce action against Louis Maclean, legit producer, goes to trial, Superior Court commission, L. A., ruled.

Eleanor Boardman is seeking \$4,113 a month from King Vidor in alimony proceedings preliminary to trial of her suit for separate maintenance.

Albert F. Holland, arrested after he is alleged to have written annoying letters to Bebe Daniels, was found insane by a jury here before Probate Judge Thomas C. Gould, L. A. Committed to the Patton State hospital.

Nils Astier is seeking in Superior Court, L. A., to have the divorce decreed by the Visitation Board changed to stipulate that their daughter, Evelyn, can never be taken from the country without his written order.

Police reported that Ruth Robbins, actress, and respondent over unemployment suit, attempted suicide by swallowing poison.

Engagement of John Wayne, actor, and Josephine Saenz, daughter of Jose Saenz, Panama Consul, L. A., announced.

Refusal of stagehands' local, L. A., to pull up the curtain unless five additional dollars are added, resulted in the calling off of a circus benefit at the Philharmonic auditorium for the Unemployed Voters' association.

Mary Miles Minter's home in Los Angeles, once assessed at \$210,000, was sold at auction for the sum of \$100,000 to the Trust Co. for \$40,000 to satisfy claims of \$30,000, including a \$75,000 mortgage and interest. It was purchased by the Security First National bank.

## Buay Ticket Brokers

(Continued from page 84)  
going public cannot pay the stiff excesses that were so easy to get before the depression. There is no doubt that gyping exists and it always will, but it's now to a lesser extent. Only the choice locations command the \$7.70 and \$8.80 per ticket tariff. But one of the old timers in the racket who used to get fancy prices, and was none too gentle about it, now often sells pretty good locations for 75c and 75c premium and the tax) and, at times, won't turn down a 50c premium.

Biggest attempted development in the ticket field was the Theatre League, which sought to rule over the sale of tickets. The managers were all steamed up about it, as some of them thought they found a way to cure the ticket evil.

As a matter of fact it cured itself. When the stock market crashed the demand for tickets dropped sharply and has never recovered, nor could the agencies get those high prices from the downtown playboys. The steadily decreasing number of buyers and visitors to New York further lessened the ticket demand. As for the League, the ticket men knew it couldn't make the grade and, ironically enough, they are still paying off the League debt.

The League brought Postal Telegraph into the picture, the communications company taking over the league's ticket business as a promotional device. Now Postal is virtually out, except the name which is coupled with that of the late Joe Leblang.

The net result of the League was to put Leblang into the premium ticket business. Whereas much of his former business was cut rates, which too has considerably fallen in volume, that agency is two-sided now. It has a lot of it. But a combined agency is known as Postal Telegraph-Joe Leblang's Central Ticket Agency.

McBride's is still plenty in the picture, but that agency no longer advertises 75c advance, not a penny more. Tickets are sold for whatever they will bring, dependent on the customer. It was known that the Bascom agencies, which were absorbed by McBride's, sold tickets at excessive prices, just the same after merged with McBride's as before. However, last spring the new admissions law as framed by Congress, which provided that 60% of all ticket premiums over 75c must be paid to the government, was removed from the new code. The McBride brothers appear to have realized it could not stay in business on the old basis and their representation, if not themselves, in Washington is credited with having the exact premium clause knocked out. In other words, that agency, along with the others, can charge high, wide and handsome without fear of the government agents poking their noses into the business.

## Shuberts

(Continued from page 85)  
\$100,000 bond last week and show people accused it of being worth that much. The stock when last out was quoted at 1/4, or 12 1/2 cents. It was stricken from the Stock Exchange list, eliminating the expense of maintaining and transfer agent. Same thing happened to Fox Theatre stock on the curb not long ago.

Chances of Action  
The session before Judge Caffery is not expected to be a cut and dried event. There is a possibility of action on the part of the Independent Bondholders' committee which may bring to light the plans of that body. The committee is called for a investigation of the Shubert corporation. A recommendation on that application may have been given to the court by Charles E. Hughes, Jr., by the time the hearing is held tomorrow. The committee has been working quietly without financial aid from the bondholders it acts for. The committee represents several curty houses which sold the bonds and who have promised to give their customers a run for their money.

There may be some contest as to who is the real owner of the corporation are to be sold. The re-

## CO-OP YIELDS \$2.50 WEEK

Puzzle is How Minneapolis Union Men Exit on Shares

Minneapolis, Dec. 31.  
Musicians and stage hands, operating stock burlesque on a co-operative basis at the Gayety, have kept the enterprise going for four months despite the fact that their recompense or share of the weekly take has been in the neighborhood of \$2.50 a week.

How the boys—many of them with families—have been able to exist on this pittance is the puzzle of the local latio. The theatre was a member of the United Burlesque wheel until the circuit blew up.

Delvers are expected to propose that the assets—theatre, picture rights and all other rights—be sold in one block. There may be opposition to that proposal, the argument being that certain theatres may bring a better price if sold individually.

If sold en-block it is estimated that the total bid will be about \$400,000. Of that about \$100,000 is expected to go to the stockholders mentioned, while \$300,000 is due to the receivers' certificates, said to be owned by the Shuberts themselves. One alert showman stated that it was questionable if the Shuberts would get a bargain if they got what remains of the circuit for \$300,000. They might be buying a liability it was pointed out because theatres with attractions less than that and there are too few shows for the existing theatres.

## Tired of Hoocy

(Continued from page 38)

Lightman is 'an ally of the producer.' He says Allied States will not even consider the adoption of a uniform contract or a working agreement on trade practices until the majority of independent theatre owners vote for this after hearing the Allied side of the manipulations of Lightman and his two or three buddies, all on the producers' payroll.

Steffes further alleges that Lightman is 'deliberately planting bear stories in the press and whispering them along to independent exhibitors.' The purpose, according to Steffes, is to discourage any attempt on exhibitors' part to back federal regulation. Steffes says this regulation is essential for theatre owners' protection unless the distributors accept some form of regulation of business practices acceptable to the independents.

## LETTERS

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# OBITUARY

## FRED GEIGER

Fred Geiger, 85, veteran of the show world, died in his home town, Towanda, Pa., Dec. 19, just as he was about to assume his duties as doorman at the evening show of the Keystone theatre, where he had been employed for 39 years. Fascinated by theatre and circus life, the deceased early built up a wide acquaintance in the show world by signing up with numerous minstrel troupes and old-time stock companies, sometimes as billboard man, other times as stage hand. Some years ago he toured the country with the Barnum & Bailey circus. His funeral was conducted at the theatre for which he had worked.

## E. O. JENKINS

Ed. O. Jenkins, 62, veteran circus boss and Port Worth musician for 37 years, died at his home there Dec. 24. Jenkins was tent stock boss for Barnum & Bailey's circus for nearly half a century. He began his professional career as an acrobat with Thayer & Noyes circus at the age of 12. Retiring from circus life about 12 years ago, he continued as a professional musician. He was long secretary of the musicians' union at Port Worth. Survived by his widow.

## CAESAR GREENBERG

Caesar Greenberg, 79, sometimes known as the father of the Jewish stage in the U. S., died Dec. 27 at the Home for Incurables, Brooklyn. He is said to have been the first

Jewish character actor to play here and was connected with most important movements leading to the establishment of the Jewish theatre in America. He was also the author of 'The Immortals of the Jewish Stage.'

Survived by his daughter, Mrs. Gertrude Litchenstein.

## MAX ROGERS

Max Rogers, 59, one of the Rogers brothers, German dialect comedians, died at his home in Far Rockaway Dec. 26.

Starting in the Bowery vaudeville

## William Morris

houses more than 40 years ago, the brothers worked their way to the top of their profession in vaudeville and were second only to Weber and Fields for many years. For a number of years they played in musicals including 'The Rogers Brothers in Spain,' with others in Wall Street, Harvard, and similar locations. They retired about 15 years ago.

He is survived by his widow, a son, three sisters and a brother.

## JAMES J. BRADY

James J. Brady, 72, died Dec. 27 in Yonkers, N. Y., of the flu. He

was best known as a circus press agent, having been long connected with Ringling Bros. and the Buffalo Bill shows.

He was press agent for the K. & E. production of 'Ben Hur,' both during its New York run and on the road. Later he became general press representative for Klaw & Erlanger in Chicago.

He came back to New York to do the press work for the George M. Cohan theatre, but retired some years ago to do magazine work.

Survived by his widow, Frances Parker Brady.

## GEORGE LITSCHULTZ

George Litschultz, 38, Fox studio musical director, died at the Cedars of Lebanon hospital, Hollywood, Dec. 24, after an illness of five days.

A pneumonia attack was complicated by a ruptured appendix. He is survived by his wife, Joan Schirmer Litschultz.

For 10 years he was musical director at a number of Pacific coast theatres, including the Warfield, San Francisco; Loew's State, Los Angeles; Fox, Oakland; Fox Broadway, Portland; and the Fifth Avenue, Seattle. Before joining the Fox studio staff, he was musical director at the Sir Francis Drake hotel, San Francisco.

## B. T. CONNOLLY

Bernard T. (Ben) Connolly, best known backstage figure in Rochester, N. Y., and president of the local stage hands' union, dropped dead as he was moving a piece of scenery for the production of 'Babes in Toyland' in the Eastman theatre Dec. 29. He had toured with road shows as a carpenter and shifted scenery at the Academy of Music, Cook's Opera House, and the Lyceum before going to the Eastman in 1922 at the personal request of George Eastman. He leaves his wife and a stepdaughter. He was 55 years old.

## TONY RYDER

Tony Ryder, 76, circus acrobat and trainer of monkeys, died Dec. 20 in Hollywood following a long illness. He started his circus career in New York in 1872 with the Robinson show as a water boy for elephants. It was then that he learned to tumble, one of his popular stunts later being a leap over the backs of three elephants.

In 1872, Ryder toured Europe and on his return to America, appeared in vaude. He is survived by his widow, Mrs. Frankie Ryder, known professionally as Frankie Baker.

## ROBERT VALLIS

Robert Vallis, former stage and film actor, died in Brighton, Eng. Dec. 19, in poverty, after having eked out an existence as an unpaid car park attendant for the past five years. He used to act with Irving and also held managerial posts for some time. He appeared in several films, playing characters and often dangerous roles in Edgar Wallace and Sherlock Holmes stories; and is said to have given Roland Colman his first film part.

## JOHN THOMAS

John Thomas of Gloucester, Mass., an actor for many years, died Dec. 26. He played a leading role in Henry W. Savage's 'Merry Widow' company and also toured the country with the John Thomas Concert Company. After giving up the stage he became a member of the Massachusetts legislature and was instrumental in passage of legislation to curb theatre ticket scalpers. Mr. Thomas was 73 years old.

## N. M. VALERIO

Nicholas M. Valerio, 50, flutist with the Rochester Clive Orchestra, died of pneumonia at his home in Rochester last week. He had played with the 54th Regiment Band for many years before joining the clive group. He leaves his widow and one son.

## MARJORIE BLOOMFIELD

Marjorie Bloomfield, 78, died at Palms, Calif., Dec. 27, of heart disease. Well known to the stage of an

earlier day and had supported John Drew, E. H. Sothern and many others. One of the first to play Alaska in the gold rush.

## JOSEPH FERRELL

Joseph Ferrell, 46, died in Wilmington, Del., Dec. 31, of hemorrhage of the brain. He had spent the first half of the year with the touring edition of 'Vanities,' as back stage man. He was a member of Theatrical Union 64, of Wilmington and a member of the Moose. Interment in Wilmington.

Survived by his widow, a son, Joseph, and a sister, Ella May Ferrell.

## CLIFFORD O'GRAIN

Clifford O'Grain, 21, for three years a property man at the Paramount studios, died Dec. 24 in Los Angeles as the result of an automobile accident. Born in Salt Lake City. Survived by a mother, brother and sister.

## JULIUS STROBL

Julius Strobl, 64, German stage star, died in Vienna Dec. 29. He made his American debut at the Irving Place theatre in 1892 and was well known to German playgoers of that era.

## E. A. LAVIOLETTE

Eugene A. Laviolette, 48, died Dec. 22 at his home in Milford, Mass. He had been a pianist and organist in theatres at Framingham, Milford and Marlboro, Mass., Putnam, Conn., and Ellsworth, Me.

## HERBERT A. GILMAN

Herbert A. Gilman, former Dorchester, Mass., theatre owner, died Dec. 15 at a Fitchburg (Mass.) hos-

pital. He was a native of Portsmouth, N. H.

## EARL TAYLOR

Earl Taylor, 49, musician, and at one time teamed in vaudeville with his wife as Taylor and Arnold, died Dec. 24 at the Santa Monica hospital, Santa Monica, Calif. His wife survives him.

## DE WITT MOTT

De Witt Mott, 50, of the vaude act, Mott and Maxfield, died Dec. 28 at his home in Glen Falls, New York, after an illness of three months.

He is survived by his wife and five children.

## AGNES A. HARTMAN

Agnes A. Hartman, 72, former Swedish actress and mother of Mr. Alan Hale, died Dec. 22, at her daughter's home in Los Angeles. Three daughters survive.

## L. W. GREEN

L. Worthington Green, 74, author, died Dec. 19 in Hollywood hospital, Hollywood. Survived by his widow, daughter and two sons.

Mrs. Ellen Elizabeth (Kenney) Crane, mother of Timothy J. Crane, of Warren and Crane, vaudeville, died at her home in Woonsocket, R. I., Dec. 25.

Mother, 90, of Robert McGowan, Hal Roach director, died Dec. 27, in Hollywood of a heart attack. She is survived by the son and a daughter.

Mother, 82, of Malcolm 'Buz' Eagle, vaudeville manager and agent, died Dec. 24 in New Harmony, Ind. Complications due to advanced age.

TO THE MEMORY OF

## Julian Saenger

His heart was in sympathy  
With all mankind  
And the world produced no  
Better friend of mine—

E. V. R. JR.

IN MEMORY OF  
OUR BELOVED ASSOCIATE

## MOSES L. MALEVINSKY

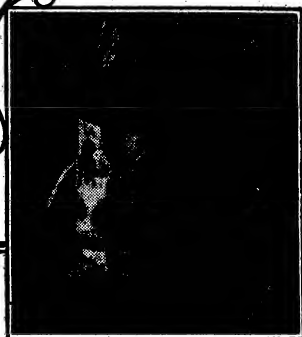
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Leo Morrison  
POINTS WITH PRIDE  
TO  
**CHIC SALE'S**  
Screen Characterizations



"Men of America"  
(Radio Pictures)



"The Silent Witness"  
(Warner Brothers)



"Stranger in Town"  
(Warner Brothers)

**CHIC SALE**  
as Himself  
in his most recent  
picture **"PALS."**  
A strong dramatic  
story of a man  
and his dog.  
Soon to be  
released by  
Universal  
Pictures.



"Old Man Minick"  
(Warner Brothers)



"When a Feller Needs a Friend"  
(Metro-Goldwyn-Mayer)

# VARIETY

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## NEW KIND OF CENSORING

### Low Cost Films with Radio Names To Replace Westerns in the Sticks

Hollywood, Jan. 9. In an endeavor to build up business in the hinterland, major studios are working on plans to make moderate cost productions with radio stars as the draw to replace the failing westerns. Slump in cow operas has small towners worried. Studios figure the ether stars may successfully supplant the hit and run riders of the wide open.

Studios say radio and the personalities it has developed are far too important to be ignored. It will seek to do the next best thing and capitalize this competition by turning the name value into picture productions. Figure that the air line names will replace the wearers of the 10-gallon hats with fresher appeal and at the same time permit a departure from the now rigid formula of the western production.

Recent compilations of the box office figures show that while the radio names may not have been very profitable on the deluxe first runs, the appeal in second and third run spots has been remarkably consistent, since it is in these centers that the radio figures most prominently as entertainment.

After its 'Big Broadcast' Paramount is making a drive to round up the radio names. In addition to using names in Kate Smith's 'Hello Everybody,' it has 'International House' with Rudy Vallee, and Jack Palance and Bing Crosby in 'College Humor.' In addition Par will try a national air serialization of 'Curse of Sunken Gold,' an original by Charles Furthman. It will be sold onto the ether along the lines of 'Phantom.' Radio is also figuring on using the idea for a repeat.

Warners is looking for similar material for like exploitation.

### 'MOONSHINE,' AIR ACT READY AS STAGE PLAY

Cleveland, Jan. 9.

First case of a radio sketch being made into a legit play, reversing the usual process, will be tried out here when Lulu Vollmer premieres the stage version of her 'Moonshine and Honeysuckle' Jan. 20 and 21.

Experiment is drawing more attention because Miss Vollmer, apparently wanting to get audience reactions from a selected crowd, is holding try-out performance in a church auditorium instead of one of the downtown houses.

Play will be tried out by same radio cast last's broadcast. It over NBC for two years, including Louis Mason, Sarah Haden, Therese Wittner, Annie Elmsner, Robert Straus, Eugene Druminski. Troupe is to make its weekly Sunday broadcast over WTAM Jan. 15 while in Cleveland. Feature has been on the chain since July, 1930.

### Dollars and Sense

A young girl lead who has been in five pictures at a coast studio getting \$60 a week wants to go back to her old secretarial job on the lot at \$42 a week.

Figures there is only glory in the acting job, as she gets the \$60 for only 40 weeks and is not paid for overtime. Secretarial job is 52 weeks, with two weeks' vacation and overtime at night.

### COMING STARS FROM WHERE AND WHEN?

Whence will come the new star talent, is the concern now of the radio interests as well as the rest of show business.

Where the stars for stage, screen or air will come from tomorrow has all showmen plenty worried.

The extreme of paying exorbitantly for the famed names, while permitting nascent talent to starve through lack of development, is too well known in the industry. There is no field or channels of gradation by which talent can develop as there was in the past.

Accordingly, all bemoan the lack of the small-time, intermediary, and big-time vaudeville, or the mini-ization of burlesque which gave forth some of our best comics. Legit, too, is stifled almost at the source, for as soon as a new face pops up, the Hollywood scouts grab it.

### HINT TO EXECS

Producers Invited to Attend USC's Classes in Screen Dramaturgy

Hollywood, Jan. 9.

University of Southern California has invited all studio execs to join its class lectures in the 'Art and Structure of Screen Drama' under the direction of Dr. Boris Morkovin. Invitation reads: 'With the public's reaction to current motion pictures unkindly, it would be well for all executives to attend the lectures and increase their knowledge of the technical side of motion picture production.'

Course in screen dramaturgy has had few professional people in attendance. However, it has become one of the popular studies at USC.

### 12 WOMEN ASS'NS CHOOSING FILMS

Monthly Selections on Both Coasts—Looks Favorable to Theatres—Means Death Stab for Usual Censors—Six Classes of Features with Shorts

### THEATRES IN ACCORD

What is regarded as the most powerful influence ever brought to bear on the national box office is being launched this month when 12 of the largest women's organizations in the country, representing an aggregate membership of 30,000,000 women and 3,000 cities and towns, commence their first concerted period of industry protest.

What they like they will recommend their membership to patronize. Their offices will be in intimate contact with the theatre, getting all of its bookings a month in advance and checking these with the product which the exhibition's reviewing bodies have approved.

This cementing of such organizations, which during the past two years have been sporadic and non-uniform in their picture opinions into one firm mind, with 500 women in reserve qualified to be called upon as reviewers, has potentialities sufficiently vast. It is admitted by those in the industry familiar with the movement, to change filmdom's mould within the next year.

If the pictures which they have reviewed and approved in their first merged activity is any criterion for the future, then the industry can expect its greatest break. Of the features and shorts contained in their initial official compendium, to be released within the next few weeks, approximately 82% have been authorized for membership patronage.

### Against Censoring

Politically, the movement is regarded as the strongest enemy of state and city censorship. Picture overseers are certain that before long sufficient pressure will be brought to bear by the organizations to deal paid censors a final blow. The reviewing policy is strictly a matter of picture positioning in the theatre. The women are avowedly against straight censorship believing that by ignoring the pictures they disapprove the industry will automatically regulate its production course accordingly.

Spokesmen for the industry declare that it welcomes the feminine front for many reasons. Featuring these is not only the guarantee of box office support but provision of a barometer for Hollywood.

In other respects overseers feel the industry for the first time is (Continued on page 34)

### Swank Name Plates and Dress at R. C. Theatres, Front and Back Stage

### Doubling' Stooze

Meet the first doubling stooze—and on Broadway. Al Ricker doubled between the Broadway and Palace theatres over the weekend for Tod Hooley and Ken Murray, respectively, and would be doubling yet if the Broadway hadn't folded Sunday night.

### ENTERTAINMENT ORDERED OUT IN ITALY

Rome, Jan. 9.

Mussolini has ordered all film matters to be treated from a strictly educational standpoint from now on, with film legislative measures turned over to the Ministry of Education.

All picture companies must handle their product as desired for educational purposes, and must follow orders of the educators, with no mention of entertainment values from now on.

It's practically the same system as current in Russia.

### CANTOR B'CAST ON BILL IN MILWAUKEE THEATRE

Milwaukee, Jan. 9.

Athens theatre has made provision to bring to its audiences the Eddie Cantor Sunday night radio programs as part of the regular theatre presentation.

It is the contention of Manager Al Kwool that many localities linger by the fireside on Sunday evenings to hear Cantor on the ether and that by the time he is through entertaining them it is too late to journey downtown for a show.

Special amplifiers have been installed and connected with the talker equipment.

Theatres all over the country tried something similar with Amos 'n' Andy's broadcasts a few years ago until stopped by NBC.

### Malone's Air News

Dudley Field Malone, international lawyer, is going NBC as a current events commentator.

NBC will groom him along Floyd Gibbons lines, with a commercial sponsor practically set.

The ultimate in backstage and front-of-the-house swank is on view at both the Radio City theatres, the Music Hall and the RKO 28th, where name plates on the aisles and on the door, etc., advise the patrons the name of your usher, the ticket-chopper, et al. All surnames are prefixed by a 'Mr.' Similarly backstage, a name plate advises that 'Mr. Bamberger' is your elevator chauffeur.

Bill Stern, the stage manager, wears a formal cutaway afternoons and is in tails at night. Max Manno, who used to be the 'effects' man for Dr. Hugo Riesenfeld at the Rialto and Rivoli theatres on Broadway, now wears a musical comedy gold-braided uniform of a general to facilitate his giving out the same effects.

The stagehands likewise have a distinctive uniform it is that of New York policemen, only in brown, instead of blue.

The music hall has a 'parade of the ushers' number regularly on the stage during performances which leaves the theatre sparsely manned for guidance of the patronage or other possible things while the ushers drill on the stage.

### CUTTING B'WAY LEGIT SCALE THE ANSWER?

Reduction of ticket prices for Broadway's legit shows is a pressing problem with managers. Three attractions have slashed, but the results have hardly been satisfactory.

'Flying Colors' at the Imperial, which started price cutting, looked to be virtually through. Top of \$4.40 was reduced to \$2.20. First matinee (New Year's Monday) at \$1.50 top was capacity and so was Saturday afternoon; but nights were not as good as hoped for. Gross first week at the reduction was around \$15,000, and business must improve to keep the 'true' in 'true'.

'Girls in Uniform' was in doubt from the start. It cut from \$3.30 to \$2.20 after first two days, but could not make the grade. About \$5.00 on the week and out at the Booth. 'Honey Moon' also a doubtful show at the Little Chopped to \$2.20 Monday when it moved to the Vanderbilt.

Price cutting was accompanied by cutting cast salaries. That happened twice with 'Colors.' 'Music in the Air' salaries were also reduced. Although the ticket scale is the same (\$4.40) the drop in business was the cause. Same applies to 'Walk a Little Faeter.'

Looks like all the musicals are too highly geared. Matter of reducing salaries is comparatively simple, but how to reverse back stage labor wages further than agreed on early in the season, is a problem. That also goes for fixed charges. It would seem the independent theatres which have passed to the mortgagors are in a better position to give attractions a break.

## New Come-on Rail Rates Perk Up Actors, but Depress Ship Lines

Hollywood, Jan. 9.

New railroad rates for actors going into effect Feb. 1, whereby players can purchase the equivalent of \$108 in mileage script for \$84, is causing a lot of glee among show people here, but is giving the shipping companies a thumping headache. Latter have tried long and hard to popularize coast-to-coast water travel through the canal.

Ship lines have been having a tough battle for the past month with three companies, Panama Pacific, Dollar and Grace, all bidding for patronage. P.P., once the popular line, has been losing ground to both Dollar and Grace. Latter, a recent entry in the inter-coast travel, is at present getting most attention through its three new boats.

### Newest Boats Get 'Em

With rates governed by the Shipping Board, lines have nothing to offer except modern equipment, service and speed. They all make the trip in the same time, 14 to 15 days, so the line with the newest boats gets the heaviest play.

All lines have concentrated on picture people, who, in traveling, must buy the best grade of ticket, a picture names are always good for exploiting the boats and line. Accommodations on the three lines are \$135 minimum up to whatever the traveler will stand.

With each railroad putting in the same amount of effort at getting picture patronage for its trains, the new rates are worrying the ship lines, which now feel that only picture people who want to make a trip leisurely will be pushovers for the boats. Lessened rail rates plus the speed of choo-choo travel has the marine bores hoping that the Shipping Board will permit a reduction on boat fares.

Recently, several foreign lines have added boats with limited passenger space to their inter-coast runs. By stopping at Central American ports, they get around the U.S. marine law which prohibits the carrying of passengers on a foreign boat between two American ports. These boats are selling first class accommodations from L.A. to N.Y. for \$100.

## DOROTHY BURGESS' JAM OVER AUTO ACCIDENT

San Francisco, Jan. 9. Dorothy Burgess is the target for a \$25,000 damage suit and faces manslaughter charges. As the result of a late December auto accident in which her car collided with another and killed Louise Manfredi, 17.

## Dorothy Jordan Free

Hollywood, Jan. 9. Metro did not pick up its option on Dorothy Jordan. It's understood she may go to Radio Pictures.

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## Novarro's Work on Coast

Ramon Novarro can't go abroad for pictures for some time, despite reports about him. He still has at least one, and possibly two pictures to make for Metro.

Novarro starts next week on 'Man of the Nile,' with possibly another picture to follow. He has told Metro execs that at such time as he is free he would like to make a concert tour, but has no plans for picture work elsewhere for the time being.

## AFTER GERMAN LEGIT GIRL FOR FILMS HERE

Paramount has started negotiations with Elisabeth Bernger, German star, with a view to bringing her to Hollywood. Miss Bernger has been the leading femme legit stage name in Germany for a number of years and is a recent addition to German films.

She starred in a German version of 'Melo,' which has been doing good b. o. in Germany, with Paramount interested on the comments of that film.

## BI Trying American

London, Jan. 9. British International has taken Constance Cummings for one picture. Carries options for more films to come.

It's the beginning of a new policy on the part of BIP to use American names in films every once in a while, and wherever practicable, to make sale of the pictures in the United States easier.

## Contrasting

Syracuse, N. Y., Jan. 9. Mme. Ernestine Schumann-Heink, for whose last concert appearance Syracuse paid \$2 per, is at the Paramount this week with a talker thrown in, for 40 cents top.

But next week the house will ask for four bits to \$1.50 for the 'road show' engagement of 'Sign of the Cross.'

## Dickey Moore in 'Twist'

Hollywood, Jan. 9. Dickey Moore goes to I. E. Chadwick from Hal Roach for 'Oliver Twist.'

Last time the Dickens story was made, silent, Jackie Coogan was in the part. Herbert Brenon will direct.

## Mackenzie's Relapse

Maurice Mackenzie, secretary of the Hays organization, is suffering from a relapse from the flu. He left last week for Florida.

Last summer Mackenzie underwent a major operation.

## Inhoff for Pictures

Hollywood, Jan. 9. Roger Inhoff of the old vaude team of Inhoff, Conn and Corinne is here for comedy picture work. He will be tested at Metro this week.

## Brent Op Wife

Hollywood, Jan. 9. George Brent has been selected by Warners to play opposite Ruth Chatterton in 'Lily Turner.'

Made from the stage play.

## Vidor's Single Film

Hollywood, Jan. 9. Paramount has given King Vidor a single-picture contract as unit producer and director.

Vidor will rustle his own story.

## Helen Hayes Eastbound

Hollywood, Jan. 9. Following completion of 'Wild Sister,' Helen Hayes leaves for New York accompanied by Charles MacArthur, Jan. 23.



## WILL MAHONEY

This week, RKO Theatre, Toronto Archie Bell in the Cleveland 'Plain Dealer' said: 'After careful consideration I'd pick Will Mahoney as the new bill at Loew's State as the funniest chap in town; in fact, he's one of the funniest in the country.'

Direction  
RALPH G. FARNUM  
1550 Broadway

## Goldwyn After His New Cantor Beauts By Contest Route

Hollywood, Jan. 9.

Sam Goldwyn will stage a national beauty contest for chimes for and as a bally for the next Eddie Cantor picture. Girls under 20 without previous stage training will be asked to submit photographs and measurements to Goldwyn in Hollywood. Those who look good will get screen tests at their nearest United Artists exchange.

Winners, 70 in all, will be brought to Hollywood sometime in May on a 10 to 12 week contract. Contest will be staged during the latter part of March.

Girls brought here will be required to sign an agreement to leave Hollywood immediately following the completion of the picture. Idea is not to have any of the gals hanging around Hollywood and giving Goldwyn a bad name.

Outside of bringing fresh faces to the screen, Goldwyn figures the bally will more than repay him the estimated \$100,000 cost of the contest.

## Subduing Raft

Hollywood, Jan. 9.

Having had considerable trouble with George Raft, Paramount decided to switch the lead in 'Police Sergeant' to Ricardo Cortez, just under contract to studio.

## Ethel Shutta on Film

Hollywood, Jan. 9. Ethel Shutta is being taken by Paramount for 'International House.'

## Radio City Houses May Change Drear, Dirty and Dowdy 6th Avenue

Opening of the Radio City Music Hall and the RKO ROX: o 6th avenue has materially changed the contour of that street. The tremendously lighted signs and marquee of the two theatres brighten the avenue as the signs herald the front the length of the two theatre buildings can be seen clearly up and down the avenue from 42d to Central Park at 59th street.

Sixth avenue is one of those dowdy and dirty streets in the particular neighborhood before and after Radio City, or was until Radio City came into being. The 'L' lines through the thoroughfare and the street abounds with depression sights, such as manual labor agencies in the neighborhood by the scores. Communist splinters from soap boxes, at 46th street. Most of these are on the east side of the street.

Plenty of cheap speakeas and restaurants abound. After 54th street and up to Central Park it's a richer atmosphere with swank hotels and apartment houses.

## Dorothy Fields Made Pro at \$1,500 Wkly. at Music Hall—No Confusion

## Testing 11 Amateurs

Hollywood, Jan. 9. Seasoned by several months of working in extra and bit parts, the 11 inexperienced girls given stock contracts by Warner Brothers, will be handed screen tests to determine their possibilities for bigger parts. Busby Berkeley is making the tests.

Girls failing to pass the camera examination will be dropped.

## A LUBITSCH FILM IN PARIS and MacDonald

Arrangements are being made for Ernst Lubitsch to make one film for Paramount in Paris. Robert Kane, head of the Jolnville (France) studios discussed the matter with Lubitsch in New York last week. No date set due to insistence of New York on a complete story okay before the director is allowed to leave Hollywood.

Understanding is the idea would be to make the picture with Jeanette MacDonald starring in French and English versions. Miss MacDonald is now in Paris for personal theatre appearances and Lubitsch is due in New York this week from a European trip.

## Twelvetrees Op Chevalier

Hollywood, Jan. 9.

Helen Twelvetrees will play opposite Maurice Chevalier in 'Bedtime Story,' going into production at Paramount Jan. 12.

This is her first picture since she retired from the screen to bear a child.

## Donald Brian's Film Lead

Hollywood, Jan. 9.

Donald Brian, stage star, is 'up for the lead in Universal's 'Only Yesterday' film.

Negotiations between studio and player, now in the east, will probably wind up this week, with Brian coming west immediately.

## Blondell, Tracy for B&K

Chicago, Jan. 9.

Balaban & Katz has set Joan Blondell down at the RKO. Tracy as joint headliners for the week of Jan. 13. These are the only name bookings closed for the future.

With the Oriental closed, all names must play the Chicago theatre up and down 6th avenue.

Reversing all the legends, Dorothy Fields is making her very first stage appearance at the Radio City Music Hall minus experience, minus the usual quest for the job, minus stagefright and minus nerves.

Two days before the premiere Roxy thought it would be a good idea for Miss Fields to sing a couple of her own songs. The day before the premiere she bought her costume and rehearsed. Opening night she went on. That's all. No fear; she lost it at rehearsal.

Now she's installed in one of the de luxe new Music Hall dressing rooms, this carpet on the floor, glass inclosed shower, chromium plated fittings, shiny black dressing tables—amidst 'back stage luxury' unique to this house and never an out-of-town troupe. Not even an audition to discount the miracle. A glorious lucky break such as a girl dare not dream about. Well, here it is, says heretofore song-writing, Miss Fields, and she thinks it's swell. And Miss Fields was engaged at \$1,500 a week by Roxy himself.

They knew how to sing a song—demonstrating songs to publishers had taught her that; she ought to be able to remember the lyrics—since she wrote them herself; so all she had to do was to see to it that she was introduced as a writer and not as a performer—that way no body could expect anything. If they liked her, it was all up to the good. They did.

And There She Was  
Seasoned by a week on the stage, Miss Fields looks back on her opening night aplomb and marvels at her temerity. Six thousand notable, shrewd people in the audience, and out she steps—a novice. The premiere of a theatre the world's been hearing about for two years, and there she swam! That she was introduced as a writer, she explains it to herself so: 'You're not nervous when you know nothing. It's when you're wise you worry.'

She gets a salary for her songs from the theatre, but there's her stage salary, and the magnificent opportunity for plugging her songs more lucrative far than Roxy's. As her father, Lew Fields, puts it, a two-million dollar debt for his daughter and he doesn't have to pay a cent. Now she's a professional singer—and she's learned make-up and all of it.

## KAY STROZZI, NELL O'DAY LET OUT AT FOX

Hollywood, Jan. 9.

Kay Strozz brought by Fox from the New York stage for 'Queen of the Night' has been dropped by the studio. She returns to New York.

Nell O'Day, a contract player for almost a year at Fox, also out.

## CRAVEN GOOD ACTOR

Fox Discovers It So Will Keep His Writing Assignments at Minimum

Hollywood, Jan. 9.

Fox in the future will keep Frank Craven writing assignments at a minimum in view of the fact that it may give him more acting parts.

This was decided upon after viewing a rough print of 'State of Mind,' the picture in which Craven's bit was built into a part almost second in importance to the gum chewer.

## SAILINGS

Feb. 9 (Berlin to New York), Eric Pommer (Europa).

Jan. 28 (New York to London), Diana Wynyard (Bremen).

Jan. 7 (London to New York), George Kaufman, Irving Mills (Europa).

Jan. 6 (Berlin to New York), Joseph Somlo, Sigrid Onegin, Frida Leider, Laurits Melchior, Lillian Harvey, Joe Strasser, Walter Gleesing, A. E. Dupont (Europa).

Jan. 5 (New York to Paris), William Gerard, Laurence Hills (Lafayette).

Jan. 5 (New York to Berlin), Tay Garnett, Bob Fellows, Dr. Martin Freudenthal, Leo Singer (Bremen).

# MUSICAL FILMS AS TITLES

## Music Hall's \$250,000 Living Quarters

In the offices of the Radio City Music Hall are included the living quarters of its director. Roxy was the first occupant, but with his illness Harold B. Franklin succeeded to the luxurious quarters and seems to like it equally as well.

The offices and living quarters represent an expenditure of \$250,000, altogether in furnishings and equipment and away from any construction cost, the amount chargeable to RKO as part of the opening cost. The quarters have a dining room staff of a headwaiter, two waiters, one cook and one pastry chef. The crew is prepared to spread a meal for 30 people at no notice flat.

Among the furnishings are three solid silver table services, all marked with an R which might mean Roxy, Rockefeller or Radio City. Each service is for the different meal, starting with breakfast. The kitchen pots and pans reached a total of \$2,200.

In the living quarters other than the dining room which is exactly 19 feet high, are two bedrooms.

Roxy is said to have designed the quarters, inclusive of a private elevator running from the office to the stage.

In the old Roxy, Roxy also had a similar though not so spacious rooms for himself. There he allowed himself an appropriation of \$10,000 yearly to maintain the kitchen and which was charged as an expense to the theatre. When Fox Films secured control of the old Roxy and with Roxy continuing as the director, the Fox company clipped off the table expenses.

It's not stated how the cost is allocated at the Music Hall, but everyone who has eaten there so far, with either Roxy or Franklin, agrees the food is great.

## Shanghai Stuff' at Chi R.R. Station Well-Primed but Unlooked-for Flop

Chicago, Jan. 9.

Picture people will steer clear of any depot ostentation in Chicago following a musical attempt which almost cost two boys from Hollywood \$15,000. The two picture men's past friendships with a rival music man alone got them away. Amidst great to-do at the station, the film company's still cameramen and reporters greeted the two showmen from Hollywood. Stopping off at the Chi R.R. station, they were taken to the New York destination, they signalled a cab driver to 'show us a hot spot for a couple of drinks'.

That was the cue for the cabbie evidently to tell the pair that they had a car waiting for 'em. The Hollywoodians, still under the camera-and-press influence, figured this was some more of the royal welcome mapped out by the executive branch office in Chicago. The private car took the pair to their hotel to permit them to wash up, etc., which later developed was the cue to spot their Chi stoppage, and then the car took 'em to a couple of joints for some refreshments. At no time did they tip anything until after the Hollywoodians had been properly refreshed, when en route to a supposedly third spot, their guides told the picture men 'not to talk fast or act foolish'—money thing was the new brochure and both were taken to a hideout to think it over.

Only by finally prevailing on this mob that they knew some important contemporaneous racketeer did they put in a phone call for the latter, who facilitated the picture men's getting off very lightly, comparatively.

The camera stuff at the depot was the tipoff to the spotters on the celebs. The two men being dry and big h-d-o type of guys, were a cinch for the new fellowship approach, all the time thinking that their guides in the big limousine were from the h. o.

## Testing High School Boy

Hollywood, Jan. 9. Paramount is testing John McCann, graduate from Santa High School here, as a possible lead for the studio's westerns.

Lad appeared in several school plays, where studio scouts caught him.

## Joan Bennett Leaving Fox Under Agreement

Hollywood, Jan. 9. Joan Bennett goes off the Fox contract list in connection with her contract expires at that time, but under an agreement reached between player and the studio, latter will exercise the option.

Miss Bennett wants to freelance.

## FIVE ACTS NOW PLANNING THEM

Melodies Incidental to Story  
—Not Dragged in—Par,  
Metro, Fox, Warners  
Each at Least Two in  
Sight

## WARNERS GETS JUMP

Hollywood, Jan. 9.

Screen musicals, in the discard for the past three years, are receiving major studio attention as a possible stimulant for the under-nourished box office. Paramount, Metro, Fox, Warners and United Artists are each planning at least two musical talker pictures during the coming season in which music will be an important accessory.

None of the pictures planned will depend on tunes for the major portion of the entertainment. Melody will not be dragged in by the heels as before, but will be added to advance the plot. In each case, the music will be incidental to the Fiddler's and without a chorus appearing from nowhere or with a symphony orchestra accompanying a singer who is taking a shower.

## Warners Out First

First of the musicals to be released will be Warners' '42nd Street.' Yarn is based on the Times Square sector with the cabarets and theatres used as a logical atmosphere to bring in music. Picture has four special numbers written by Al Dubin and Harry Warren. Dances were staged by Busby Berkeley. Same team is writing five numbers for 'Just Pal' the Bebe Daniels' picture which will be released in March.

Fox is currently negotiating with Ray Henderson and Lew Brown as a team and their former partner, Buddy De Sylva, as an individual, to turn out four musicals within the next two years. Studio insiders would seem to think that the music will be incidental to the stories. 'His Majesty's Car,' first feature set for Lilian Harvey (German), will have four numbers and several dances. Latter will be staged by Sammy Lee. John Boles is set to carry the male end of the singing. William Kernell is writing the numbers.

'Cavalcade' has 42 musical numbers in the running of English-tale picture. Most of them are traditional British airs. There are four numbers written especially for the picture by Noel Coward and Louis Francesco.

## 'Widow' Modernized

At Metro, plans are for the remake of 'The Merry Widow' with the original Franz Lehár score modernized and set to dancing with Rodgers and Hart to produce two out-and-out musicals. Deal is being held up due to difficulties attending the publication of any original musical score. The picture, 'Existing contracts for publication of their stuff is held by Rodehar' Music Co., whereas, Metro wants their places available for its subsidiary, Robbins Music Co. Deal is supposed to be ironed out during the next two weeks.

Paramount will have musical numbers in 'International House' and 'College Humor,' with Rudy Vallee in the former, and Bing Crosby in the latter. Both Marx Brothers pictures scheduled during 1933 will have songs and possible chorus routines, as will the two Chevalier pictures. Just how much music the pictures will have has not been determined, with the Par studio also availing of other companies' product, which will be released in advance of the Par features.

United Artists has the current Al Jolson picture, 'Hallelujah, I'm a Bum,' and his future, 'Wonderbar.' Former, though minus a chorus, can be classed as a musical with a great deal of the plot being interpolated through song and lyrics.

## E. H. Griffith Agrees Unit Style Of Film Making Only Protection For Director and Low Cost Pic

## A Believer!

Top story for actor stuff concerns a Broadway juvenile who was to have gone west for RKO over the weekend on his initial picture try.

'They're all telling me how great I am, so I guess I want more money and a new contract before I even start,' was his unique ultimatum to the RKO home office.

He's not going to Hollywood; at least not for RKO.

## By Cecelia Ager

Studio carrying charges, that old man of the sea around the neck of picture profits, must lose its stranglehold as soon as film companies adopt decentralization of production, says E. H. Griffith.

Decentralization is inevitable. It's the logical way out of picture's financial morass, the only system by which pictures make money in the past, their only chance to make money in the future.

Break up production into units, allocate responsibility—and, that means financial responsibility—to the individual producer. Pay him for his production on a percentage basis, let him in turn pay his director, writer, star, a percentage of the returns. Let him buy what he needs when he needs it. Spare him the multiplicity of huge studio organization charges that relentlessly mount against him even before he begins, pleads this experienced filmmaker and director.

Unit production cuts costs by direct action. It eliminates the unnecessary steps in production. A director-writer combination should be able to make a picture without the middleman costs assessed against them, argues Griffith. If they can't they don't belong in pictures. When their own net returns are governed by the cost of their picture, they'll keep the cost down and still make a good picture. Those salaries rolling in 62 weeks a year play havoc with a man's ability to economize, he believes.

## On Percentage

The percentage basis appeals to Griffith because it permits a director to choose, to work on just the picture he believes in, to sidestep the assignments he'd have to accept on salary. A director should be willing to make a picture or he shouldn't. The sooner he finds out, or is found out, the better for him and the industry. If he's attached to a unit production, he's stuck with it. What he's to do, but more important, he has the time for preparation. He can work on the story properly, without the nagging worry of salaries charged against his production. He can turn out a better job more economically, because a part of what he spends comes out of his own pocket.

## Stops Dependence

Decentralization allows a production to get exactly what it wants, instead of having to use what the studio has on hand. No more having to make a story chiefly because somebody in a burst of enthusiasm bought a story and paid a lot for it and now it's hanging around. No more heavy chains against writing the story, because there happen to be a lot of expensive writers languishing on the payroll. When it comes to production, says Griffith, first the right story, then buy exactly the writer for that story.

Utilize the brains in Hollywood that have been kept under cover because just a few men out there are supposed to have a corner on the brain market. Develop more men by sharing responsibility. Decentralization of production, says Griffith. Individual producers are the ones who have always made money in the business, and for the business too.

## 12 Writers Flop

Hollywood, Jan. 9.

Though about a dozen of the screen's best writers for the benefit of the Writers' club wrote 'Don't Call Me Madam' for Paramount, the studio finds that all it can use of the story is the basic idea.

It has assigned William Slavens McNutt and Ray Harris to write a story and treatment around it. Bayard Veiller will produce.

## A GEO. M. COHAN FILM ECHO SOON DUE

Repercussions from George M. Cohan's picture debut are being felt in executive picture circles. Although 'Phantom President' is comparatively old now, it looks likely that producers, in whole or in part, will take the Cohan matter under consideration collectively before long.

Criticisms from the legit field are responsible. They are just beginning to seep back to filmdom's important places with the chief characterization that big people in the legitimate cannot afford to deal with the picture industry in the future, unless through force of necessity.

It would seem, according to the picture men who are now admittedly concerned about the story, that Paramount made an error—one that may reflect against the entire production end of the business—in giving Cohan a lesser billing in the picture after he had gone to Hollywood with the understanding he was to be starred.

## CIG. CO. OPPOSED TO RUTH ETTING ON FILM

Emanuel Cohen wired Lew Diamond in the Paramount home office last week to secure Ruth Etting opposite Maurice Chevalier for the next Cheppie picture. Chesterfield, the songstress' radio advertiser, refused to co-operate on the coast wire pick-up. Par was willing to pay the line charges, as outlined in Cohen's telegram, but the elegant account's new radio program series doesn't permit for remote control pick-up.

Miss Etting who has made quite a few shorts for Par and latterly for Warners, took the position that perhaps it was just as well to follow anybody like Jeanette MacDonald. Chesterfield added it would try to work out something but didn't fancy the idea.

## Harold Lloyds Returning

Hollywood, Jan. 9. Harold Lloyd is due to return Feb. 15 from his vacation abroad. Comedian and his family will sail from Rome.

Preparation on his next picture will start immediately upon his arrival.

Two pictures contemplated for Eddie Cantor during this year will be of the same construction as 'The Kid from Spain,' with the songs and chorus work minimized, but nevertheless within the musical class.

## Bankers Reported Ready to Advance Paramount With Zukor as Its Head \$30,000,000 for Financing of Company

The John Hertz resignation as chairman of the finance committee of Paramount signals the return of the company to the hands of the showmen. The bankers are reported desiring that.

The bankers thought that Hertz had gone beyond his province as chairman of the finance committee and virtually assumed the entire operation of the company. When this was brought to Hertz's attention during the conferences it was suggested that he remain as chairman of the finance committee only. Hertz didn't take to the idea.

It is understood that the bankers agreed that no one should replace Hertz as chairman of the finance committee or in any other position without Zukor's consent.

At the board meeting yesterday the resignations of Warren Wright and Albert D. Lasker were expected.

On Sunday and Monday Zukor spoke constantly to his department heads outlining his plans, telling each that he was in full charge of his department and to start again from scratch.

With Hertz's sudden resignation line, it is reported that the reluctance on financing for Paramount, it is said some outstanding showman, with a record in his favor, may be brought in. Name of S. A. Lynch, founder of Southern Enterprises which prior to the organization of Public, was an integral part of Paramount, is mentioned. A decision on that point may be reached today (10) from New York.

With Elsie Walker lately a partner in Kuhn, Loeb & Co., the name of Jos. P. Kennedy has been also mentioned. Walter and Kennedy were closely associated in deals. Kennedy was the Keith-RKO-Pathe promoter. He is not a showman.

Paramount officials, with characteristic fear of going on the record in any way so far as the bankers are concerned, deny that Wall Street interests in Par objected in any way to Hertz because of his moves or because he was not a showman, hinting instead that it was solely a question of who was to be boss, Hertz or Adolph Zukor.

One report is that the Hertz resignation followed discussion on the question of financing of around \$30,000,000 from the Kuhn, Loeb & Co. group, with one of the banks to carry the company along, with the banking crowd believing it was time ranking showmen were needed to direct activities. What bank represented in Par's finances are Chase, Chemical and Transamerica. Banks are now holding \$38,000,000 of Par's obligations.

Deal with the Hertz resignation, other major moves in Par are expected to arrive. What they may be no one ventures to say officially.

### No Hertz Settlement

Hertz joined Par in November, 1931, as chairman of the finance committee and member of the board. He holds a three-year contract at \$2,750 weekly, which isn't up until November, 1934. It won't entail a settlement, it is hinted.

When Hertz came in, along with Albert D. Lasker and the late William Wrigley, Jr., he brought a few men with him, notably C. H. Hammer, former radiator exec from Detroit, who became head of combined real estate, maintenance, construction and other departments. Recently Hertz took on Glenn Griswold, also a non-showman, who had left Fox as that company's director of public relations. Griswold became a specialist publicist for Hertz on financial matters.

### Bankers for Experience

Otto Kahn and Sir William Wiseman are said to have been the leaders in the new Paramount move to keep Zukor alone at the top, the pedestal of authority. Both are of the Kuhn, Loeb firm. Kahn sailed Saturday (7) for Europe.

Kahn is reported to have expressed himself quite forcibly last week for a banker, that every business called for an experienced operator, and with theatricals that meant a showman; that no outsider appears capable of taking the line carrying through in the show business.

This line of rumormongering is said to

(Continued on page 11)

## 'How to Break 90'

Hollywood, Jan. 9. Bobby Jones gets Feb. 1 to start series, 'How to Break 90' for Warners. George Marshall directing.

## Unreleased Films Tie-up \$4,000,000 For Warner Bros.

Hollywood, Jan. 9. With 19 features completed but not released, Warner-First National has around \$4,000,000 tied up in negatives on which they are getting no returns.

Pictures total about one-third of this year's program, and have been piled up by the studio's intensive production rush during the past few months.

Large investment in the unreleased pictures is understood to be one of the reasons for the studio's present money shortage. Company, however, figures to save cash in the long run because the rush schedule will allow a shutdown later, and a reduction in operating cost at the Burbank plant.

Films not released are 'King's Vacation,' 'The Sucker,' 'Grand Slam,' 'Employees' Entrance,' '42nd Street,' 'Parachute Jumper,' 'The Moon Murder Case,' 'The Mind Reader,' 'Blonde Johnson,' 'The Wax Museum,' 'Hard to Handle,' 'Ladies They Talk About,' 'She Had to Say Yes,' 'Ex-Lady,' 'The Keyhole,' '2000 Years in Sing Sing' and two westerns.

'Grand Central Airport' finishes this week.

## 2 OUT OF 4, MEMPHIS, PLAY DUAL FEATURES

Memphis, Jan. 9. Memphis now has four picture houses downtown. Two of them, Warner and Loew's State, play double features.

## RKO on 52-Wk. Rentals, Cohen Cuts \$90,000 Wkly

Real estate department of RKO is currently undergoing a reorganization. The entire system looks to be revamped. Certain of this division's personnel may be dropped in the melee. Among these are reported Myron Robinson and Fay White.

At the same time, RKO goes to a 52-week rent paying basis instead of the hitherto 40-week system.

Robinson has been with RKO (Keith's) for many years and in various capacities. He, one time was treasurer of the company. Later he was in charge of the real estate department.

Currently the head of the division is Louis Cohen, who was brought in from Fox. During the four or five weeks which Cohen has been in charge, the company has cut something like \$975,000 off its aggregate annual rents, according to unofficial accounts. Exact figure isn't known but Cohen's efforts have been averaging around \$90,000 weekly so far.

### PRO-WAR EPIC

Metro Wants It If 'Cavaleade' Universally Hits

Hollywood, Jan. 9. Metro has Ralph Graves and Tiffany Thayer writing an epic story dealing with the period from the World War to 1942.

Picture may be rushed should 'Cavaleade' hit all around.

## Par's Parallel

A parallel on the retirement of John Hertz from Paramount may be found in the condition which arose in Paramount in 1921, when banking interests financed Paramount set in E. H. Connick to represent the bank at a salary of \$50,000 a year. Connick was the first efficiency man to invade the picture as a player.

To quote from the 1921 story 'Connick is regarded by the Famous Players crowd as a very able financial expert but not schooled in show business.' His blunders were frequent and glaring and when the situation at last became intolerable Zukor called upon the bankers and told them that the company belonged to them. He and his more important associates declined to continue if the show business was to be thwarted because the moves did not conform to the Wall Street idea of doing business. Connick never entered the Famous Players office. When Wall Street brought Hertz and his associates into the Paramount Public it created a similar condition.

## FELD AND CHATKIN SET TO OPERATE OLD ROXY

It is reported as virtually certain Milton Feld and David J. Chatkin will take over the old Roxy with Sam Katz financing them. Date on which they would take control is set at Jan. 19. Any deal would require court consent.

Everett Carroll was his brother has been named in connection with a try at the old Roxy, New York, among them Sam Katz, Charlie Friedman, E. H. Knicker, Cooper & Carroll of the New York Hippodrome, Harry G. Kosch, recently resigned as receiver, and exhibitor interests in the middle west.

Cooper & Carroll are said to have considered the house in view of their 25c-scale possibilities at the Hipp and have mulled matter of policy, but are said to be very unlikely to go any further. They they have enough to worry about at the Hipp seems to be the lowdown.

Kosch's name added to others during the past week, with the house's former receiver said to have put out a feeler. Katz's name has been mentioned for more than two weeks now with no one placing much credence in the ultimate deal there. John Zant, with Katz in his Fifth avenue suite, meantime, was said to have interested himself to the extent of figuring out booking possibilities. He could be acting for Katz until latter receives his settlement with Par, but Katz denies any interest whatever.

Freedman was interviewed though he having a special operating proposal.

Old Roxy's overhead has been cut by Richard Cullman to \$25,000 from \$32,000, depending on film. Profit as a result is shown for the past two weeks.

Since, together with orchestra, is running around \$18,000 a week.

### Gropper on Par Lot

Hollywood, Jan. 9. Milton H. Gropper is at Paramount working on an original, 'The Trumpet Blows.'

Philip Wylie on the same lot on his original 'Fifty Years From Now.'

## Shakespeare Foresaw Loan of Stars

## Hays' Members Not Hot for It—New Ground Rules in '33

Recalling the Shakespearean line, 'Neither a borrower nor a lender be, for borrowing dills the edge of husbandry and loan off loses both itself and friend,' Haysties are setting themselves to cut lending each other stars and featured players to a new low during this year.

The vague for constellation interchangeability is largely credited to Sam Katz's brief career as a Paramount producer. But, unless it is revised, the long time Haysties has anything except partial tabling of the idea in mind right now, stars are certain to

## Mayer Tells MG Execs to Work Only; Cut Costs and No Prima Donnaing

### Fox Dropping Westerns

Hollywood, Jan. 9. Indications that Fox will abandon horse operas are seen in the fact that George O'Brien, leaving for Europe this week, will make no further pictures under his current contract which does not terminate until March. O'Brien goes to Rome to join his parents.

## Joy Becomes Fox A. P.; First Job Is 'Giant Swing'

Hollywood, Jan. 9. Jason Joy, who two months ago left the local Hays' office to handle a multiplicity of jobs at Fox is now an associate producer on that lot.

He is handling the preparation of 'Giant Swing,' and will supervise its production. This was the picture that was to be first for Rufus Le Maire when he was made an associate producer at Fox. Later, the yarn went to Julian Johnson. Garrett Parris is working under Joy rewriting the two previous treatments.

When Joy went to Fox it was not anticipated he would be involved in direction production, but was to be aide to Winfield R. Sheehan, as his contact with outside organizations, and would also look over all scripts during preparation with an eye to censorship problems.

## 2 FILMS; 2 HEADLINERS AND 3 ACTS FOR 55c

Minneapolis, Jan. 9.

The RKO Orpheum next week becomes the first local loop or neighborhood house to utilize double features when it offers 'Goonie Goons' and 'The Fairy of the Forest' in addition to the two feature pictures and Pathe News on the screen, there's a double headline vaudeville bill of five acts, headed by Esther Ralston and Georges Carpentier.

All for 55c top, including tax.

### Colony's Sick List

Hollywood, Jan. 9.

Hollywood's sick list last week included Shirley Mason, who is at the Cedars of Lebanon hospital with flu. Russell Mack is at the same hospital recovering from pneumonia, while at home are Eph Asher with the flu and Mack Sennett with a cold. Mrs. Ruth Egan, secretary to Phil Goldstone, is getting over a severe case of pneumonia.

Pat Hartigan is getting mastoid treatments at the Hollywood hospital.

Culver City, Jan. 9.

When Louis B. Mayer took charge of active production at Metro, due to the illness of Irving Thibberg last week, it did not take long for every one on the lot to know that the big boss meant business. He called in associate producers, supervisors and executives for the second time in a week, and in no uncertain terms again told them that the thought they possessed that they were all prima donnas must be discarded.

This time they were informed that they were working for Metro-Goldwyn-Mayer and not for themselves, and they must cut out petty jealousies of each other and buckle down to work.

To work they must not arrive on the lot at eleven or noon but early.

Mayer said he got on the job by nine, and that the others had to do so too. Also, that when they got on the lot they would have to try and accomplish things instead of talking about bridge and parties of the night before. They must realize, they were told, that Metro was paying for their time, and because of the hectic conditions in the industry he would expect them to give value received for it.

### Telling Writers

Writers must be planned down to story material, they were informed. Writers must not be allowed to play around with hazy and fantastic ideas, but were to be kept close to their chores until they were completed.

Then Mayer again told the bunch that costs must be held down, and production schedules adhered to as expeditiously as possible. He mentioned that 'Whispering in the Dark' was brought in within 20 days shooting time, that 'Beer' was also coming in on short schedule, and that as long as the executives had the time to spare, they must make the most of it. He said that the most important task was to make good and remember that they were working for M-G-M; that personal vanity must be discarded in its entirety if they were to successfully continue with the organization.

## INTEREST CUTS GOTTEN BY PAR

Besides getting adjustments in the rent of leased theatres, Paramount is in campaigning among the holders of mortgages on its directly owned properties. Within a week the company has been able to get marked reductions on mortgage interest, in several cases as much as 50%.

Par is counting on saving a total of over \$200,000 in interest for the coming year by means of this saving, on theatres where the interest already has been cut.

The saving in mortgage interest already for 1933 runs into \$65,000.

### Dietrich Still Objects

Hollywood, Jan. 9.

Although Paramount withdrew its \$185,000 suit against Marlene Dietrich and she had agreed to begin work next Monday (16) on 'Song of Songs,' the German actress appeared on the lot Friday (6) and in no uncertain terms told the studio executives the story was even less to her liking in its present form than it had heretofore been.

She declared she could not give her part a justifiable characterization and rather than do injustice to herself and the company, she would prefer release without compensation for the remaining part of her contract, which expires Feb. 19.

Studio will endeavor over the week end and Monday to reform the story more in accordance with her ideas.

### Ends Two Month's Rest

Hollywood, Jan. 9.

John Wexley, novelist, brought here by Metro to work on the Beery-Gable Soviet picture two months ago, leaves the company now, without putting in any time on the yarn.

On his arrival, studio switched him to patching on other stories.



# GRAND OPERA IN MUSIC HALL

## Film Making on Percentage May Work Out in Time, Pix Men Feel

There is a strong but guarded report in New York that Hollywood is finally awakening to the need for economy, and that the first broad gesture on its part may be made soon through the Academy of Motion Picture Arts and Sciences. This is expected by certain eastern executives in close contact with the coast situation to be in the nature of an offer from the academy membership, including all branches of production, to work on a contingent basis.

The movement is not regarded as not strictly a saving in salary, because it is said that today salaries compromise only 22% of the cost of the average major feature. Rather, it is described as designed to get the most out of production at the least cost in that a contingent, or virtually royalty, basis would inspire all connected with a picture to work for its success. The royalty or percentage idea for Hollywood has been discussed off and on for years.

Now the movement seems to be better under way. Several heads of production admit that policies the industry refused to consider in previous times are being revised.

### May Eventually

Formal denial that such a gesture is imminent is made by academy officials with the qualification that it may materialize eventually. These point out that a contingent plan, whereby studio folk would work on a weekly guarantee and a percentage of profits on pictures in which they are directly concerned, would be premature now. They hold that the current situation is too complex and that the whole matter is further involved by many existing contracts.

Again, Academicians declare, that feeling on the coast that the theatre is to blame when a picture flops is still too strong. They doubt that at present contract people would be willing to relinquish a guarantee of employment and consent to speculate along with the producer.

## Schnitzer's Hearst Tie-up

Hollywood, Jan. 9. Joe Schnitzer has tied up with the Hearst newspapers and will produce for Radio Pictures releases 'Buy American.'

Bernard Schubert is writing an original.

## SPINGOLD WITH COLUMBIA

Retired Publicity Expert Returns to Observe Business Operations

Around Feb. 1, Nate Spingold will become associated for six months with Columbia Pictures, as an observer in its publicity organization in New York. Spingold will be directly under the tutelage of Jack Cohn, who is in charge of the business end. If at the expiration of the period a mutually satisfactory situation exists, Spingold will remain with Columbia as an important executive, and probably as a prospective stockholder.

Some while ago Spingold retired from business. At that time he was rated a publicity expert. As husband of Mme. Frances, the very fashionable and exclusive costumer of her day in New York, he carried the business to a high sale mark. After Mme. Frances retired from dressmaking under the terms of the purchase agreement, Spingold brought his wife and himself into the millionaire class, where they remain, as a result of his direction of their joint investments. Personally friendly with Harry and Jack Cohn, the addition of Spingold to Columbia is contemplated as an eventual boom to the business portion and a lessening of the period of inactivity in the division. Spingold will give no attention to the studio.

## Grosses Hold Up

Post-holiday grosses in all the keys across the country seem to be holding up to uniform local surprise where managements expected drops.

In several instances the post-holiday weeks' biz exceeds the Xmas-New Year's seasons where the anticipated spurts didn't materialize, but instead is increasing, with the back-to-normalcy attitude of the public.

## Without Money Aid Orpheum Houses Blumberg's Grief

Chicago, Jan. 9. Under the decision of RKO to make no further cash advances for the support of its subsidiary Orpheum circuit houses, these theatres, including the Palace and State-Lake here, must stand on their own.

Under this policy the burden of keeping the houses going rests wholly on RKO division director Nate Blumberg and his organization.

## HAMMONS EMPHATIC ON WRONG REPORT OF HIM

'It's a vicious lie,' is the way E. W. Hammons answers reports that he's leaving Educational; and he adds, 'I wish people hearing these things would at least ask one of my office boys about it.'

'I'm still in control of this company, having a majority of the stock, and I have no intention of getting out,' he says. Hammons also states that he knows nothing about any mergers and that up to this time he has never indicated there might be any.

## F-WC EXECS HIT BY 25-30% WAGE CUT

Los Angeles, Jan. 9. Although the latest pay cuts at Fox West Coast at first affected only wages up to \$500 a week, the slash last week was widened to include all high-salaried execs. Those drawing between \$500 and \$800 per get clipped 25% and all receiving over the latter figure get a cut of 30%.

Salary reduction now affects the entire personnel.

## Another Forgotten Option

Hollywood, Jan. 9. Reason why Metro and not Radio will make 'The Fountain' is that the latter studio, which brought G. B. Stern from London to make adaptations, forgot to exercise its 90-day option.

Metro was after it and snapped up rights as soon as the option lapsed.

## H'lywood Closed Again; Winter Garden Monthly

Closing the Hollywood, New York, after a two weeks' futility try with 'Lawyer Man,' Sunday (8) Warners will retain the Winter Garden on a month-to-month basis.

'Parachute Jumper' will be WB's next for the Winter Garden if a booking outside isn't consummated for it.

## ULTIMATELY MAY BE THE POLICY

Few Changes Required for Conversion—Pictures and Presentation Now Under 85c Scale

### PRICE MAY DROP

There is the possibility that the Music Hall in Radio City might be converted into that opera spot which the Rockefeller interests have been wanting, and possibly replace the present Met. House could be utilized for that purpose with little reconstruction or alterations. To get a 'horseshoe' balcony out of the Music Hall's first mezzanine might be sufficient to transposé the Met's atmosphere.

This is claimed as the most practical use of the Music Hall, since RKO isn't going to use it for the policy which was originally intended by RKO.

To the more practical it is felt that Roxy in conjuring the Music Hall had the right idea on stage shows but ditched what's the big variety, spectacle stuff. With this idea eliminated, and the house going presentation and films, that opera thing looks better ultimately.

Just as all of show watched anxiously for the opening of the Radio City theatres, just that way apprehensively are shown looking towards the second show in the Music Hall. That show is now in the making and when seen Wednesday (11) will have been the result of six days, as compared to several months' preparation for the first one. Ray Bolger, dancing comic who stopped the first show at the Music Hall, is hold over for the second.

### 5 Show Turn Over

First film to spot the house will be 'Bitter Tea of General Yen' (Col). Newsreel and comedy short will round out, same as the routine lay-out of any presentation house or combination program. The show will be planned to permit a five-show turnover daily.

B. O. will run to 85c top week-days, probably a 10-cent level on Sunday-tuesday nights and holidays. The Paramount on Broadway reduced its weekday scale to 55c last week.

The Music Hall thus falls into the category of the usual presentation house and goes into direct competition with the Capitol, Paramount and the Roxy on Broadway. Besides the other film houses all with variable b.o. scales and most of which are the same or lower than the Music Hall. Besides which the Music Hall is on 6th avenue. The aim of the operating committee is to reduce the operating cost on the Music Hall to \$50,000 weekly. Opening week the cost ran above \$150,000.

The advertising budget on the Music Hall is to be cut relatively with other RKO policies on first-run spots, probably running to \$4,000 weekly. Altogether this places the Music Hall practically in the same position with the old Roxy, because of their correlative seating capacities of around 5,000.

The Roxy type of presentation as basically intended by Roxy (Rothafel) himself will be in vogue in both spots. At the old Roxy by Frank Cambria, and at the Music Hall by Roxy (Rothafel) himself and his disciple, Leon Leondoff.

There is the angle that the play-house itself will attract indefinitely at the lower scale as has the RKO Roxy. It has been stated that this may be for from six weeks to six months, according to individual showman figuring.

## Zukor Is 60

Adolph Zukor celebrated his 60th birthday Saturday (7). A small party was thrown at the Zukor home for the occasion.

## Paramount on B'way with 85c Top May Start General Slicing Over Chain—Big Stage Shows Drawing

### Downtown

The downtown end states it believes that everything in pictures will work out okay. No names of the downtowners.

## Thalberg Sick, Mayer in Charge Of Metro Prod.

Hollywood, Jan. 9. With Irving Thalberg held home by illness, Louis B. Mayer, the executive head of the Metro studios, becomes also its production chief, taking on the Thalberg duties at that position. At the studio it is stated that Thalberg is expected back Jan. 23.

Thalberg has been threatened by a breakdown for some time. It is claimed that his present illness is a flu relapse rather than any nervous disorder. Reports outside the studio say Thalberg, now 33, will probably take a prolonged vacation, perhaps going to Europe for a complete rest before returning to the local Metro lot.

Loew and Metro execs from New York are expected here this week, to confer with Mayer on production. Thalberg was repeatedly urged by the Loew heads to chop off production costs on the expensive Metro film features.

About a year ago Harry Rapf, an associate producer at Metro, went to a nervous breakdown during his work and spent sometime in Europe. He speedily recovered and returned to the studio.

New York 'Times' yesterday (8) carried a story from Hollywood that Irving Thalberg was at home closely attended by his wife, Norma Shearer, suffering from a heart attack.

## COHEN EAST ON PAR'S PRODUCTION PLANS

Emanuel Cohen, Par's production head, reached New York yesterday (Monday) on his first visit east since Oct. 1. He was called in by John Hertz, it is said, prior to Hertz's sudden resignation, for production conferences, including discussion of next season (1933-34) plans.

With Paramount having brought the negative cost of pictures down in the past few months, it is understood further ways and means of curtailing studio expense will be gone into while Cohen is here, although Cohen does not believe costs can be brought down much farther.

Cohen denied reports Par would close its coast studio for a four-week period in February.

Par production head goes back west in a week or 10 days.

### KATZ HELD UP

Still Waiting For Paramount Settlement of Contract

Further progress on a settlement of Sam Katz's Paramount contract is being held up due to Austin Keough's illness and, in turn, is holding up Katz in final decision on his future. Katz says he hasn't anything in mind so far and won't take any definite steps until his contract is settled.

Keough, Paramount legal head, has the flu. Also a bum ankle.

Reduction of admission scale at the Paramount, New York, for the first time, coincident with the playing of costlier stage shows, may be the forerunner of a general slicing for Public around the country where seeming to merit. As well, the Paramount cut is likely to have its effect on Broadway. The street is anxious to learn results of the experiment determined on by Public and its New York operator, Boris Morros.

The drop in prices for the New York de Luxer went into effect Friday (6) on current week's show. Morros' reasons are that improved theatre business warrants a drop in prices which should be offset by increased attendance.

High for house is brought down from \$11.00 to 95c, and the low (early bird mat) scale is reduced from 40c to 35c. The 95c high applies only on Saturdays and Sundays with the weekday top 85c. As a result, house's management expects that a majority of the other Broadway film sites, including such straight filmmers as the Rivoli, Strand and Rialto.

Mayfair is under the line with an 85c top, while the old Roxy, under its recent cut, is scaled the same except for its lge seats which sell for 95c weekdays, \$1.25 Sats and Sundays.

Paramount led the street Xmas week and last week (New Year's) shared the gross top with the new RKO Roxy. Business has been largely attributable to Par's stage shows.

Over in Brooklyn the Paramount is now operating at a low of 25c and high of 75c weekdays, and a low of 35c and high of 85c Saturdays, Sundays and holidays.

Under the lowered scales, New York can do around \$75,000, while Brooklyn can hit \$60,000.

On top of the Paramount scale, the Rialto laid out a new series of prices for 'Island of Lost Souls' opening there tomorrow (Wednesday), with top now 65c week days and 75c Saturdays and Sundays.

Roxy reduced its balcony scale to 35c after recently having brought loges down to a low of 30c.

## Stage Shows Out of Par, L. A., at 40c Top; Scale Fight Maybe

Los Angeles, Jan. 9. Stage shows come out of the Paramount Jan. 4. This will bring a reduction in operating overhead of around \$5,000 a week with elimination of acts and orchestra.

House now has 25c matinee scale and 40-50c at night. Intention is to make it 40c top in the evening with straight play policy.

Indications of general scale cut in downtown theatres.

## WANGER AT M-G AS A PRODUCER-EXECUTIVE

Culver City, Jan. 9. Walter Wanger joined Metro today (9) with the title of executive and associate producer.

He resigned as vice-president of Columbia two weeks ago effective as of Jan. 16.

Deal was closed with Louis B. Mayer Friday (6). It is understood Wanger is counted upon to take over with straight play policy, a burden which was carried by Irving Thalberg, prior to the latter's illness.

Wanger's first is an untitled feature with Jean Harlow starred.

# Extras Doubling in Two Pix in Warner Plan to Save \$250,000

Hollywood, Jan. 9. Besides bringing down its filming schedules to 14 to 18 days, Warner is cutting corners in several other directions in an effort to slice \$250,000 off the budget set for the last 40 pictures on its 1932-33 schedules.

One of the principal economy moves is in the engaging of extras. Under the newly instituted efficiency scheme no mobs are engaged unless schedules allow for the extra players to be used on at least two sets. The old plan of allowing directors to use atmosphere players whenever needed is out. Production slates are now arranged so that scenes calling for mobs on two pictures are taken the same day, allowing for doubling up of the one pay check.

**Saving on Mob Scenes**

Warners has also been saving on extras by utilizing practices heretofore confined only to the independents. Recently needing a big dance hall scene Bill Koenig, studio manager, vetoed the director's call for 500 extras. Scenes were taken at one of the Santa Monica ballrooms with the cash customers producing the atmosphere and without getting pay checks. Utilization of the real thing also saved set construction costs.

A similar gag was also used for a picnic scene in a picture. To get this background Warners sent his camera crew to one of the State picnics, which are an institution heretofore.

These economies went in following a check up at the studio at the completion of the first 30 pictures on the current slate, when it was found the cost sheet was running \$50,000 over the budget, which had been slashed from the previous year when studio brought in its 70 pictures around \$300,000 less than the expected gross cost.

## SCHAEFFER, DEMBOW, COKELL ON PAR BOARD

George J. Schaeffer, Sam Dembow, Jr., and Walter B. Cokell were elected to the executive board at a meeting held Monday (9).

The resignation of John Hertz was accepted. No successor was chosen.

Indications are that the three men were nominated by Zukor. The resignations of Albert D. Lasker and Warren Wright, Hertz associates, are expected.

Cokell and Dembow also were appointed to the executive committee of the board. This executive committee includes Adolph Zukor, Ralph Kohn, Emanuel Cohen, George J. Schaeffer, besides the two new appointees mentioned. Cokell was also elected assistant treasurer.

Austin Kough, Par attorney, and E. E. Shauer, head of Par's foreign end, are alternates on the committee.

## Bucher and Rioch at RCA-Victor's in Camden

Two former heads of RCA Photophone, Elmer Bucher and Alexander Rioch, have been transferred from New York offices to the RCA-Victor headquarters in Camden, N. J. Bucher is now in charge of the company's engineering research department, while Rioch has been named vice president of the Photophone equipment production.

The Camden plant, which will be the center of television production, is conducting extensive experiments along the lines of tele-recording. No mass production in this direction has been started and as yet no time has been set for such activity.

## More Fox Turnover

Hollywood, Jan. 9. In further shifts in the Fox publicity staff, Frances Diener, Ken Whitmore and Sidney Brecker, who had been Arch Reeve's secretary prior to her joining Fox, are out.

New are Thornton W. Sergeant, Jr., coming from the Ambassador theatre, St. Louis, to handle theatre contacts, and Helene Merrick, who will have charge of the fan magazine material.

## RKO on 8 Floors

Removal of the present RKO offices from the Bond building, on Broadway, to the new RKO building in Radio City will start Jan. 13 and is expected to be completed by Jan. 15.

Company will occupy around eight floors in the new 34-story structure which adjoins the RKO Music Hall.

## Pat Casey on Coast Hearing Differences Of Labor and Studios

Hollywood, Jan. 9. Confabs between producers and unions over labor differences are expected to start this week with Pat Casey sitting in on the meetings. Casey, labor contact for the producers, has been looking into the studio's side of the arguments during the past week.

One matter already settled is the restoring to union scale of laboratory material to avoid Casey's visit, will also be ironed out this week in meetings between Casey and Richard J. Green of the IATSE.

Heads of the 15 unions of the Federation of Motion Picture Crafts will also meet the producer contact on their demands of several months ago for a minimum wage scale and eight-hour day.

## PALMER WITH MASTER ARTS 15 Years With Par in Several Dep'ts. Exec With M. A.

Sam Palmer, 15 years with Paramount in various capacities, last week joined Master Arts & Products, an offshoot of the National Screen Service which recently changed hands. Palmer will figure in an exec capacity, as yet to be worked out, on shorts production.

Master Arts makes the Organig series, musical subjects with radio names, and has just begun 'Melody Makers' shorts built around W. K. songwriters and their works. Company is also planning a cartoon of some kind.

While with Par in distribution, advertising and theatre departments, Palmer last represented the Screen Service which recently closed its buying department on contact for shorts with the theatre end.

## Plenty of Inside in GTE Suit to Cancel Notes Given Wm. Fox

Wilmington, Jan. 9. U. S. Senator Daniel O. Hastings (Del.), receiver for General Trusts and Equipment, filed in Chancery court Friday against William Fox to force cancellation of \$2,300,000 in GTE notes held by All Continental Corp., Fox subsidiary.

Hastings received the court's permission to bring the action. When the suit was filed, Chancellor Josiah O. Wolcott issued an order restraining All Continental from disposing of the notes or from enforcing them. February 28 is set as the date for hearing on motion for temporary injunction.

Complaint gives the basis of the action thus: In April, 1930, when GTE acquired control of Fox Films and Fox Theatres, it agreed to give Fox a 10% interest in any subsequent underwriting by GTE of Fox Film stock and to use its best interest to increase this up to 10% more.

Shortly afterward GTE acquired 1,600,000 shares of Fox Film Class A, common stock, paying \$48,000,000. Fox demanded 20% at the same price, but GTE denied he was entitled to over 10%. Stock meanwhile had risen on the market.

**Greenfield In**

June 1, 1930, Albert M. Greenfield conferred with Harley L. Clarke, GTE president, and offered to intercede for a settlement with William Fox. GTE agreed to pay Greenfield \$250,000 to settle with Fox. Fox refused to accept the offer. But Mr. Fox had previously agreed to give Greenfield 10% of his own participation in the underwriting, Greenfield thus standing to gain by any increase in the amount finally paid Wm. Fox and cashing in on both ends.

Greenfield's 'negotiations' with Fox lasted until Aug. 12, 1930, during which time Fox, the complaint further charges, knew all about Greenfield's agreement with GTE for payment, with GTE not knowing of Fox's agreement with Greenfield until September, 1932.

Fox's dispute with GTE was finally settled with William Fox getting \$2,800,000 in notes of GTE, one of which, for \$300,000, went to Greenfield as his 10% cut-in from Fox. Greenfield also got his \$250,000 commission from GTE. Complaint says Fox turned his notes into All Continental, his holding company, to which \$200,000 has since been paid by GTE, according to the complaint, in retirement of the 10%.

Complaint asks injunction to cancel the notes and recover the \$200,000.

**L. A. to N. Y.**

William K. Howard, Lester Cowan, Art Janant, Hector Turnbull, George O'Brien, Al Herman, Sue Carol, Nick Stuart.

**N. Y. to L. A.**

Charles J. Freeman, Eddie Burnell, Jean Dixon.

# \$60,000 New Wkly. Overhead for Music Hall—\$1,000,000 Cost to Open

## ROGERS' FINAL 3 Dates Set for Starts—Par Will Decide Over Option

Hollywood, Jan. 9. Charles Rogers begins production of his final three for Paramount release on Jan. 23, when he starts 'Legal Crime'.

Jan. 30, 'Bed Fellows' with Ricardo Cortez and Nancy Carroll will start, and on Feb. 20 'I Can't Go Home'.

After that Rogers leaves for a two-month vacation in Europe. Meantime Paramount will decide whether to pick up option for Rogers' productions for next year.

## KOENIG AND WALLIS WITH W. B. CONTRACTS

Hollywood, Jan. 9. Warners have given contracts for one year to William Koenig, general executive production manager, and Hal Wallis, producer.

Koenig has been with the company 12 years, and Wallis, 10.

**'The Lady' New Title**

Hollywood, Jan. 9. Metro has again switched the title of 'The Lady' from 'The Secret of Madame Blanche'.

## Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and placed as a wrapper upon the regular weekly 'Variety'.

The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

On completing script of 'A Bad Time' Helen Twelvetrees and one of the leads in 'Only Yesterday,' John M. Stahl picture for Universal.

After testing Billie Dove for the part, Helen Twelvetrees and one of the leads in 'Only Yesterday,' John M. Stahl picture for Universal.

Glenn Tryon and Dorothy Yost have gone off Par's pay roll after completing their assignment.

George White, N. Y. revue producer, has been offered to Metro and Fox for the direction of a musical feature.

Al Jolson's 'Hallelujah I'm a Bum' is back for a few days' retakes under Lewis Milestone's direction.

Harry Niemeyer, Jr., son of the dramatic editor of the St. Louis Post-Dispatch, has joined the Fox P. A. department.

Columbia has taken Mae Clarke for the lead in 'Patrol Girl,' and has also optioned her on a term contract.

Eleanor O'Reilly and Gene Mann have started an agency.

Richard Currier has switched to Paramount from Roach, where he was head cutter.

Mary Boland, instead of Allison Skipworth, teamed with Mae West in 'Don't Call Me Madame.'

Hal Roach has given a week's leave to Lou Lubin and Olga Theokarna, 10-year-old song and dance team, to appear in an 'Our Gang' comedy. 'Team won the L. A. Express' better babies contest.

William H. Terhune has been promoted to supervising film editor at Roach.

Richard Bennett's illness has spotted Lewis Stone in Metro's 'White Slave.'

Owing to the late start of previous premieres at the Chinese, stars have been requested to be in the theatre at 9 p. m. for the opening of 'Cavalcade' Thursday (12).

Following Paul Snell's resignation from Paramount to join Fox, Teet Carie was appointed assistant to Tom Balby, head of the Par publicity department.

Paramount burned when Fox West Coast, looking to pull 'Cynara' at the United Artists, gave

'Farewell to Arms' only a two-day advance campaign.

Too much holiday festivity sent Charles Sullivan, Radio exec, back to bed for a few days. He got up Christmas day after a two months' attack of heart trouble.

Wyler Wants 'Kept Woman'

Robert Wyler wants 'Kept Woman' as his first directorial job at Universal. Story is an original by Gene Towne and Graham Baker, and studio is negotiating for it.

Talker rights to 'His Majesty Bunker Bean' have been bought by J. G. Bachman. Picture will be made in February with Junior Durkin.

Harrigan Leaving Broadway

William Harrigan, currently in 'Crucial at Large' on Broadway, remains engaged to Fox by Paramount. He arrives here in two weeks to go into B. P. Schulberg's 'Pick Up.'

Florence Eichler, secretary to Gabe York at the home office, is transferred to Fox publicity department here.

Buck Jones is starting his 1932-33 series of eight westerns in two weeks. Columbia took up an option on actor's contract.

Columbia has made Louis Sarecky supervisor of the Action series. He replaces Ben Pivar, resigned.

**Par Burns at Raft**

Paramount has told George Raft he must accept his part in 'Story of Temple Drake' (formerly 'Sanctuary') or else. Studio is burned at his refusal to do the villain part as written, and also for staying away from the lot last Tuesday (3) and arriving in bed when Harry Brundage of the St. Louis 'Times-Star' came to interview him.

'Declasse,' produced by First National in 1925, will be remade by Radio. Story is from Ann Harding.

Mel J. Murphy, who jumped from the Pantages, Hollywood, to Tucson, Ariz., to become city manager for P-W-C, resigned and has returned to Los Angeles.

'Cavalcade' Prolog

Sid Grauman will have about 200 people in the 'Cavalcade' prolog at the Chinese on the 12th (March of Time), and Sammy Lee is directing a chorus of 48 Tudor Williams, baritone, in the cast, and Aloys Reiser, Fox musical director, will wield the baton.

Arriving here by plane, Thomas Newton, Jr., formerly under contract (Continued on page 27)

Having given notice to all at the RKO Roxy, or around 400 people, official, the new operating committee is now at work allocating the operating costs of the Music Hall. By Saturday this committee anticipated the personnel list down from 1,000 persons to around 700, and cut off something like \$15,000 from the weekly payroll.

The cuts are to continue until the operating budget is around \$60,000 weekly. So far nobody knows nor can tell what the operating budget is. The Music Hall grossed around \$12,000 its first 15 performances, but is reported to show a deficit that way the first week from \$35,000 to \$50,000. RKO Roxy grossed around \$71,000, but whether the house made money or lost is still to be determined.

Among those whose salaries have been eliminated by resignations include James Turner and S. J. Kaufman. Turner was 'chief of administration' at \$250 weekly. Kaufman was 'assistant to Roxy.'

Prior to these two resigning, Bob Griswold, the Music Hall, as its publicity representative. Hereafter Martha Wilchinski will boss all Radio City publicity, under direction of Bob Sisk, RKO a, and p. ch.

Outside of Miss Wilchinski only Charles Griswold, house manager, and D. P. Canavan, in charge of maintenance, remain. Retention of Griswold is reported to have been requested by Roxy personally.

**More Costs**

In the meantime opening costs of the two theatres in Radio City have risen to around \$1,000,000 where originally \$500,000 was figured to be around \$600,000. For the first time, the other day, the operating committee discovered a sudden batch of \$350,000 in unpaid bills. Allocated over a year's duration this \$2,000,000 or thereabouts means around \$40,000 weekly for the two houses, or \$20,000 each if evenly figured.

There are to be more cuts although some of the back stage talent like the Roxette group in the RKO Roxy may be recalled if a spot in the R.C. shows can be original for the theatre. There are two RKO Roxy groups. The one in the RKO Roxy were given notice but the troupe in the Music Hall will be retained and under Russell Markert.

On the back stage help some 20 or more stage hands were cut off and a number of electricians. The Music Hall still has around 60 stage hands, which was about the number employed at the RKO Roxy. The pit band was voluntarily cut by Erno Rappee from 74 men to 70.

## Impostor Confesses He's Wanted by Frisco Police

Memphis, Jan. 9. After admitting that he is wanted in San Francisco on a charge of embezzlement, Edward Ralph Gordon, 30, posing as a son of one of the Warner Brothers, is held at City Jail pending advice from California authorities.

When Gordon was taken into custody, he insisted that his name was Leon J. Warner. He claimed he was in Memphis on a 'secret mission.'

After brief questioning, Gordon admitted his identity and confessed that he was wanted in San Francisco for embezzling funds from Warner Brothers, haberdashery firm, where he was formerly employed.

## Kent Splits with Maxim

Hollywood, Jan. 9. Disaffected with rental returns, Willis Kent has called off his distribution deal with Maxim and will release his future indie pictures direct for the state rights market.

Kent started a new unit production this week, using Mrs. Wallace Reid as an advisor to Melville Shaver, directing. This is first meg job for Shaver, former assistant director.

**Chevalier Title Change**

Hollywood, Jan. 9. Next Maurice Chevalier picture at Par following current 'Bedtime Story' has been tabbed 'She Laughs Last.'

Warner execs here said the copy had been prepared by the New York office and passed by the Hays' home office, which left the Producers' body here nothing to do but forward the complaints east.

# Holiday Boom in L. A. Drops Fast,

## 'Jenny Doing Turnaway \$22,000

### In 2 Spots, 'Arms' Light \$11,000

Los Angeles, Jan. 9. After a week of cheer between the Christmas and New Year holidays there's some crepe on the front doors of local initial retailers. Trade for the current week is off again and the operators are worrying once more.

His shot all around, Paramount is the top money-getter, two Warner houses tagging right behind.

Over to Arms' got off to a light start due to short notice that was coming in and the boosting of scale, but is building. 'Fast Life' at the State went remarkably well at these houses.

'Island of Lost Souls' at the Paramount building, but not big. 'Secrets of the French Police' at the RKO in bad shape.

**Estimates for This Week**  
Downtown (WB) (1,800; 25-70)—'Frisco Jenny' (WB), and vaudeville. Off to turnaway, but opening and looks like corking are for patrons of the house. Should hit very good \$10,500. Last week 'Silver Dollar' (WB) did remarkably well at around \$11,000.

Hollywood (WB) (2,750; 25-65)—'Frisco Jenny' (WB). Campaign for this for the week. Natural should bring in big \$12,000. Last week 'Silver Dollar' (WB) best house has had in long time \$12,000. Last week 'Silver Dollar' (WB) best house has had in long time \$12,000. Last week 'Silver Dollar' (WB) best house has had in long time \$12,000.

Pantages (Fox) (2,700; 25-40)—'Man Against Woman' (Col), and stage show. Very bad at \$6,000. Last week 'Halle's' (Col) did well with heavy kid trade at matinees helping, to good \$10,000.

Paramount (Fox) (3,395; 25-75)—'Island of Lost Souls' (WB) and stage show. Picked up over week and will get around \$14,000. Top for town, but not in line. Last week 'No Man of Her Own' (Par), with Gable as the draw, had healthy session of around \$11,000.

RKO (2,850; 25-50)—'Secrets of the French Police' (RKO). Folks not too keen for these secrets; will open around \$6,000. Last week 'Animal Kingdom' (Radio) not up to expectations, title hurting draw that only reached \$7,000.

State (Loew-UA) (2,500; 25-70)—'Fast Life' (MG), and stage show. Haines means little here so house will be very bad. Last week 'Son Daughter' (MG) just fair, only \$10,000.

United Artists (Fox) (2,100; 25-55)—'Farwell to Arms' (Par). May build to \$11,000, but bad. Last week 'Cynara' (UA), with boosted scale, managed to make a better showing, almost \$10,000; however, unfavorable draw for Colman.

## ST. L.'S EXPECTED DROP DOESN'T; BIZ STILL OK

St. Louis, Jan. 9. Although the cinema's expected a rounding thud from the drop after the holiday grosses, it hasn't been anything near as bad as feared. Still, they have some attractive programs to think. At least three of the houses are doing better than averages this week and the fourth may pull through not far behind.

W. H. Hayes and Edward G. Robinson are the names responsible. The pictures of all got rare reviews and with some good playing, as in the case of the Robinson film, all managers are still happy.

**Estimates for This Week**  
Ambassador (WB) (3,000; 25-50)—'Silver Dollar' (WB) and stage unit. Robinson name and good playing keeping gross up to \$13,000, ok. Last week 'Lawyer Man' (WB) \$10,000.

Fox (Fox) (6,000; 25-35-55)—'Secret Hand Wife' (Fox) and P-M unit. Doing fairly and \$9,000, fair. Last week 'Call Her Name' (Fox), good \$18,000.

Loew's State (Loew) (3,000; 25-75)—'Son-De-Lighter' (MG). Doing better than average, thanks to Hayes' draw, around \$10,000. One of the week 'Strange Interlude' (MG) big \$14,000.

Missouri (RKO) (2,500; 25-35-50)—'No Man of Her Own' (Par). Gable getting them as usual, here about \$10,000, big. Last week 'The Animal Kingdom' (RKO) \$8,600.

## BUFF DULL

Post-Holiday Reaction—'Cynara' Week at \$12,000

Buffalo, Jan. 9. Little after here, but two weeks of holidays. The Buffalo is sagging badly to \$12,000, plenty red. Lafayette, double billing, will do okay at \$6,500.

**Estimates for This Week**  
Buffalo (Punxit) (3,500; 20-40-65)—'Cynara' (UA), and stage show. Falling to close at around \$12,000. Last week 'No Man of Her Own' (Par), \$10,000, still not good.

Great Lakes (Public) (3,400; 25-40)—'Flesh' (MG). May get \$7,500 or better, mild. Last week 'Farwell to Arms' (Par) got good \$10,000.

Century (Public) (3,400; 25-40)—'Penguin Pool Murder' (RKO). Double bill week on only \$4,500. Last week 'Three on a Match' (WB) around \$8,500.

Hipp (Public) (2,400; 25)—'Half Naked Truth' (RKO). Mild \$7,500. Last week 'Me and My Gal' (Fox), \$7,000.

Lafayette (Ind.) (3,400; 25)—'All-American' (U), and 'Breach of Promise' (WB). Double bill looks headed for a nice \$6,500. Last week 'Her Mad Night' (WB), first, half, \$7,000.

Metropolitan (3,500; 25-35-50-65)—'Night Mayor' (Col) and vaudeville. Good \$12,000. Last week 'Son and Daughter' (MG) did \$24,000.

Strand (2,200; 25-35-50)—'Silver Dollar' (WB). Oke \$13,000 or so. Last week good at \$20,000.

## Wash. in Great Shape;

### World's Premiere of

### 'Sing Sing' OK \$7,500

Washington, Jan. 9. Second holiday week brought everybody through with flying colors. The picture eye, midnight shows brought 'em in droves with hotels and nite clubs biting nails.

Biggest surprise was move of Loew's year-around 'Strange Interlude' after first week. First time at pop prices ran Palace gross up to \$15,000 and were already carrying second week billing. Order came through just in time for one-day notices on 'Farwell to Arms', with opened Friday.

Stories vary as to why pic was hailed out. Warner Brothers neighborhood houses get on percentage basis and have been squawking against two-weeks runs at Loew spots. Other tale is that Loew is planning to take sure shot at third in hurry for one week stands going after immediate cash.

With the opening of 'Animal Kingdom' on New Year's day and smashed all time record on Monday, staying two weeks with \$14,000 for first and hopes for \$5,500 this.

WB houses doing well, but nothing exceptional against heavy opposition. 20,000 years in Sing Sing opening as world premiere, doing nicely, headed for \$7,500 at Met.

Net (Warner) (1,483; 25-35-50-70)—'20,000 Years in Sing Sing' (FN). Plenty of ballyhoo and should better.

Keith's (RKO) (1,530; 25-35-50)—'Animal Kingdom' (RKO). Second week headed for \$9,000. Last week 'Kingdom' was sole opener.

Loew's (Loew) (1,424; 20-40-60-70)—'Devil is Driving' (Par) and vaude. Alex Gray and Bernice Claire being to acceptable \$15,000. Last week 'Frisco Jenny' (FN) weakened after nice start. Not bad, though, with \$11,000.

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## Balto's in High; Mob of Winners, Farewell, 16G

Baltimore, Jan. 9. This town is about convinced that prosperity is not only here but sitting on the edge of the town. The picture grosses to mark close to the hey-day figures. Profits in nice shape. The picture will all the regular books of the houses in the established zone. About the only thing that's busy-gang out is known as the Marcus show at the Auditorium. It's cheap and dime-museum, and this town doesn't go for such stuff. It has been giving the house grosses of \$5,000 top, at which there's no profit for the house. Show quits town next week after a four-week try.

On the run list patronage is being ridden by 'Farwell to Arms' at the Stanley and 'Bitter Tea of General Yen' at the New, the seat-ers. The picture eye, midnight shows brought 'em in droves with hotels and nite clubs biting nails.

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# 'No Man of Own,' Chicago, \$38,000;

## 'Afraid Talk,' \$8,500, State-Lake

## LINCOLN'S TOP DUO

### \$5,000 BETWEEN 'EM

Lincoln, Jan. 9. With the post-holiday week by, and having done in-the-black biz, the rialto is more optimistic. The current openings look oke for some time. Collich basketball featured for a slice into the available dough about two nights a week is out, the closing streak hurting popular pull. Holiday vacation now officially over, the rah-rah gang is back.

The current top will probably come from the Lincoln with 'Fugitive.' The Stuart has 'Strange Interlude' for second, but won't click too well.

**Estimates for This Week**  
Colonial (LTC) (750; 10-15-20)—'Call It Sin' (WB) first half and 'Hallelujah' (LTC) half. Moderate at \$650. Last week 'Hot Saturday' (Par) and 'Devil's Driving' (Par) (WB) (2,500; 25-35-55)—'Silver Dollar' (WB). Opened Saturday. Was originally intended to follow 'Fugitive' but 'Fugitive' was over-sold scale \$10,000 will be okay. Last week 'Devil is Driving' (Par) with holiday pull, \$11,000.

Lincoln (LTC) (1,600; 10-25-40)—'I'm a Fugitive' (WB). Will top the town with probable \$2,800. Last week 'No Man' (Par) ran along nicely to \$2,200.

Orpheum (LTC) (1,200; 10-20-30)—'Deception' (WB). Not so good, but \$900. Last week 'Evenings for Sale' (Par) twiddled along to \$925.

State (Monroe) (600; 10-25-35)—'Hypnotized' (WB) gained backbone from 'Fugitive' and 'Hallelujah' and took moderate \$1,000. Last week 'Hypnotized' (WB) gained backbone from 'Fugitive' and 'Hallelujah' and took moderate \$1,000.

Stuart (LTC) (1,900; 10-25-35-60)—'Strange Interlude' (MG). May take a passable \$2,500. Last week 'Strange Interlude' (WB) was pushed to get a \$2,400 total.

## Columbus Enjoying

### Bull Market; 'Arms'

### Heading for \$14,000

Columbus, Jan. 9. Another big week in sight with most houses on way to third in row out of the red. No apparent reason for this, but it's here.

High spots for this week are 'Farwell to Arms' at the Broad, and 'Hallelujah' at the Shubert. The new vaudeville policy at 30c. top Sunday.

**Estimates for This Week**  
Palace (RKO) (3,074; 25-55-75)—'Under Cover Man' (Par). Unlikely to top mild \$8,500. Last week 'Animal Kingdom' (RKO) okay at \$10,000.

Ohio (Loew-UA) (2,500; 25-40)—'Cynara' (UA). Started strong and looks ripe for \$11,000. Last week 'Strange Interlude' (MG) sold prices hit heavy \$12,000.

Broad (Loew-UA) (3,000; 25-40)—'Fugitive' (WB). Picked up over week and will get around \$14,000. Top for town, but not in line. Last week 'No Man of Her Own' (Par), with Gable as the draw, had healthy session of around \$11,000.

RKO (2,850; 25-50)—'Secrets of the French Police' (RKO). Folks not too keen for these secrets; will open around \$6,000. Last week 'Animal Kingdom' (Radio) not up to expectations, title hurting draw that only reached \$7,000.

State (Loew-UA) (2,500; 25-70)—'Fast Life' (MG), and stage show. Haines means little here so house will be very bad. Last week 'Son Daughter' (MG) just fair, only \$10,000.

United Artists (Fox) (2,100; 25-55)—'Farwell to Arms' (Par). May build to \$11,000, but bad. Last week 'Cynara' (UA), with boosted scale, managed to make a better showing, almost \$10,000; however, unfavorable draw for Colman.

Paramount (Fox) (3,395; 25-75)—'Island of Lost Souls' (WB) and stage show. Picked up over week and will get around \$14,000. Top for town, but not in line. Last week 'No Man of Her Own' (Par), with Gable as the draw, had healthy session of around \$11,000.

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Chicago, Jan. 9. After that happy interlude of crowded lobbies and the unaccustomed sight of actors giving refunds, in some cases Chicago fell back into its regular car. Following \$44,200 the Chicago will take more than \$100,000. The United Artists Palace will be satisfied, but not gratified, with \$22,000.

McVickers continues open, but pegged at \$5c. top. Incidentally, that \$5c. will give McVickers a distasteful opinion of most cheerers over the United Artists still estimating 7c. under the same policy.

**Estimates for This Week**  
Chicago (B&K) (3,940; 35-55-75)—'No Man of Her Own' (Par) and stage show. Clark Gable being chased by 'Fugitive' and 'Hallelujah'. The house will get \$38,000 or so, very good by recent averages. Mary Eaton in 'Fugitive' is stage attraction and considered an ad. Last week Al Jolson plus 'Lawyer Man' (WB) did \$22,000.

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# Philly Feeling Chupper; Maedchen, 22G 'Spain,' 20G 'Cut Scales Help

Philadelphia, Jan. 9.

With highly-touted pictures continuing to fall by the wayside here in Philly every week, it was a relief and a pleasure to find that the strong enough to stand up for a second week at the Boyd and to find that the Stanley that indicates at least a fortnight.

Maedchen drop in scale of prices at these two houses, as well as the Stanton and Karlton, which also show immediate effect, may also have a beneficial effect. The Stanley and Boyd are dropping ticket prices from \$10 to \$5 and are emphasizing 40c. top all day up to 6 p. m. These are the two houses that have been source of most worry to Stanley-Warner people.

Fox, which hasn't intimated any scale reduction and probably won't do so because of its presentation policy, having that field all to itself west of City Hall, has been faring as well as any other house. The current bill 'Maedchen in Uniform' on the screen and Grace headed by the latter, which started off smartly with indications for a substantial \$22,000. 'Maedchen' roadshowed for two weeks and \$20,000 but didn't do very well, although getting its kinds of publicity and praise. All present advertising for the Fox is 'The Well of Loneliness' angle.

'Farewell to Arms,' which got a fine \$17,000 in its first week, and \$12,000 in the second week, although reduced scale will, of course, have to be taken into consideration.

In view of what Eddie Cantor did as stage show headliner at the Earle last week (the gross was \$15,000), the Earl's 'Farewell to Arms' (Par.) is expected to be a mopp-up at the Stanley. Gross should beat \$10,000 even with the lower scale.

'Sign of the Cross' is slipping badly and is to leave the Aldine Saturday night. This roadshow will sell but, although ably campaigned, last week's shaky \$9,000 indicates, with New Year's day helping, under \$7,000 ticket.

'Hot Saturday' started only mildly and won't get over \$8,000 at the Earle.

The Earle is sure to drop sharply after the fast pace set by Cantor-Jessel. Picture is 'The Sign of the Cross' (Par.) and the present Louis Debutantes on the stage. Lucky to hit \$15,000.

The Earle, who opened last week with a low-priced vaudeville policy, should do enough trade to get a little profit. Picture is 'The Sign of the Cross' (Par.) and the present Louis Debutantes on the stage. Lucky to hit \$15,000.

Outstanding in prospect are 'Cynara' (M-G), which is expected to be a mopp-up at the Stanley. S-W's main problem is to get some films to hold over for a fortnight at these two houses.

Estimates for This Week  
Aldine (1,300; 50-\$1.50)—'Sign of the Cross' (Par.). Third and last week. Ticket prices \$1.50, \$1.00, 50c. on strength of last week's bad ail. No more than \$7,000 indicated, as against poor \$4,000 last week. No roadshow film, but a picture house which will probably go dark again.

Radio (600; 30-40-55)—'Red Dust' (MG). Harlow-Gable ought to get a good \$10,000. Last week 'False Faces' (WW) about \$8,000.

Boyd (2,400; 40-55)—'Farewell to Arms' (Par.). Lowered scale in effect this week. This one with Helen Hayes, although not strong enough to hold over, unusual these days; \$12,000 indicated, as against last week's \$11,000.

Earle (2,000; 35-55-75)—'Half Naked Truth' (RKO), and vaude. Sharp drop from last week's record of \$22,000. Last week \$18,000. Cantor-Jessel combo got within a couple of hundred dollars of \$30,000 last week with 'Breach of Promise' (WW) as main attraction.

Fox (3,000; 30-40-75)—'Maedchen in Uniform' (Krimsky), and stage show. Started last week at \$15,000, but dropped to \$12,000. Picture recently roadshowed at Chestnut and got \$15,000. Last week 'Daring Daughters' (Mono) and Estelle Taylor on stage. \$22,000 over-all from Earle here last week.

Karlton (1,000; 30-45)—'Penguin Pool Murder' (RKO). Another house to drop scale. Last week \$15,000. Last week 'Silver Dollar' (WB) \$7,000 in seven days.

Stanton (2,000; 15-25-35)—'Savage Girl' (Indco) and vaude. Won't get much over \$10,000. Last week 'Self Defense' (Mono) and vaude. \$11,500. Over-all from Earle here last week.

Stanley (3,700; 40-50)—'Kid from Spain' (C.A.). Looks very strong indeed. Cantor's personal appearance in

## 'Maedchen' Drops L'ville House from 15G to \$3,800

Louisville, Jan. 9.

National, struggling to keep open, gave up the show temporarily on Sunday. Abe Bass, manager, not sure whether another show can be obtained for the week. The picture is 'Maedchen in Uniform' (M-G), which had final spot and grosses \$2,800.

Adrianne now heads Fred Hurley's new Gaiety burlesque. Nite club business has been off on early nights of week so Brown and Kentucky hotels agreed to open only on Thursday, Friday, Saturday and Sunday nights, one theatre to take the first three of this quartet of days and the other the latter three—probably on a rotating scale.

Loew's fared disastrously with its experiment with 'Maedchen in Uniform'. Foreign language films have hitherto been relegated to the neighborhood houses under sponsorship, and with the picture on Wednesday night gave theatre favorable reaction, draw was negligible. Dropped from \$15,000 last week to under \$4,000 currently.

Strand's plugging of 'A Farewell to Arms' plays up 'best director' and 'best actor' as well as 'one of the best pictures of year line'. Week otherwise looks pretty bad.

Estimates for This Week  
Loew's (3,400; 25-35-50)—'Maedchen in Uniform' (Krimsky). Took a brodie with German film to \$3,800 from last week's \$15,000. (M-G) which elicited a big \$15,000.

Rialto (Fourth Ave.) (2,700; 25-30-40)—'Second Hand Wife' (Fox) and vaudeville. Nice \$9,000. Last week 'They Call It Sin' (WB), with Weaver Bros., \$10,000.

Ohio (2,200; 25-35-50)—'Farewell to Arms' (Par.). Good \$6,300. Last week 'No Man of Her Own' (Par.) \$14,000.

Brown (2,000; 25-35-40)—'Half Naked Truth' (RKO). Fair \$2,500. Last week 'No More Orchids' (Col.) \$2,800.

Alamo (Fourth Ave.) (900; 15-25-40)—'Island of Lost Souls' (Par.). (M-G) and vaude. Robber's Roost' (Fox), \$2,300.

## BUTTERFLY' PLUS O.J. BIG \$24,000, INDPLS.

Indianapolis, Jan. 9.

Downtown spots in for good biz this week, with Olsen and Johnson stage unit, and 'Madame Butterfly' (Par.) and 'The Sign of the Cross' (Par.). This spot has had good biz for the last three weeks with stage and Olsen and Johnson, and is expected to set a new high for the Indiana.

Loew's Palace is advertising heavily with 'Son-Daughter' and may cash in along with the Lyric with vaude. Terminal, downtown second-run house, this week is pulling 'em in from the 'downtown' at two bits on its first showing.

Olsen and Johnson pulled Broadway business from the front of Indiana, and it helped close of 'Sally' on the stage. Last year this unit played the RKO Lyric and pulled them out into the 'downtown'.

Estimates for This Week  
Apollo (Fourth Ave.) (1,100; 25-30-40)—'Second Hand Wife' (Fox). Will get its quota, around \$3,800. Last week 'Half Naked Truth' (RKO) started spot pedal, but ended at \$3,200 for good week.

Circle (Skouras-Publix) (2,600; 25-35-50)—'Tale of Lost Souls' (Par.). Might get up to \$8,000. Roadshow depend on the buildup during week. Last week 'Silver Dollar' (FN) only fair at \$4,500, not reaching heights expected.

Indiana (Skouras-Publix) (3,200; 25-35-50)—'Madame Butterfly' (Par.) and 'The Sign of the Cross' (Par.). Expected to reach terrific \$24,000. Last week 'Sally' unit, and stage show. Last week \$19,000. Loew's Palace (2,200; 25-35-50)—'Son-Daughter' (MG). Should reach \$7,000, but will have to build up during week. This followed 'Strange Interlude' (MG) last week, which took \$10,000, good for Palace house.

Lyric (vaudeville) (Fourth Ave.) (2,000; 25-35-50)—'They Just Had to Get Married' (MG). Roadshow \$15,000. Last week 'Robber's Roost' (U) and Singer's 'Midgets' got around \$11,000.

Man and vaude. Here last week helped plenty; \$20,000 possible even with lower scale. Last week 'He Bought' (MG), so-so at \$13,500.

Stanton (1,700; 30-40-55)—'Hot Saturday' (Par.). Another house to drop scale. Last week \$18,000. Last week 'Lawyer Man' (FN), got \$20,500, pretty good.

## H. O.'S IN N. H.

Studios Back for Further Help—No Man Oke at \$5,000

New Haven, Jan. 9.

A week of holdovers, 'Kid From Spain' sticks at the Roger Sherman four extra days primarily to return house to former Thursday openings. 'Strange Interlude' (MG) roadshowed week as an Arthur exclusive, but shifts from Palace to lower priced College.

Picture of studies to Yale bolstered trade a bit. Last week town dug into the old socks for some startlingly good shows, that managers are still trying to figure out.

Par goes straight south after next week's 'Desert Song' F&M unit.

Estimates for This Week  
Paramount (Public) (2,340; 40-60)—'No Man of Her Own' (Par) and unit. Gable draw still oke and \$3,000 very nice. Last week 'Farewell to Arms' (Par) and unit, strong at \$3,500.

Palace (Arthur) (3,400; 35-50)—'Bitter Tears' (Col) and 'Penguin Pool Murder' (RKO). Showed oke at \$7,000. Last week 'Strange Interlude' (MG) topped recent months with swell \$11,000.

Roger Sherman (WB) (2,200; 35-50)—'Kid From Spain' (Par). A holdover for four days, and should at least break even around \$4,000. Last week, reserved seat New Year's eve show at advanced prices carried gross to a swell \$14,000.

Strand (Public) (2,300; 35-50)—'Strange Interlude' (MG). Holdover from Arthur's Palace at reduced fare should share a fair \$2,500. Last week 'A Fair to Remember' (U) and 'Red Headed Alibi' so-so at \$2,200.

## Prov. S. Cut Scale Also Having L'ville Reaction at B.O.

Providence, Jan. 9.

Town seems set for another good week despite all the puzzling confusion that has been in consideration. Two stands started the week with cut prices in effect, and results suggest.

Picture houses where old prices still stand seem to be weathering the opposish well, but at Loew's there is a situation which has thrown things out of gear, and very likely will affect the gross when the picture opens.

Loew's intended to put 25c. top price in effect last Friday (6) but refused of United Artists to permit the house to show two pictures at 25c. top brought complications. House had ballyhooed 'Son-Daughter' as picture to start new cut prices. Day before opening switch was made and 'Cynara' substituted, but picture that latter cut price could not be shown at low prices.

No question of the effect on box office. Strong pickup is needed if 'Cynara' is to break even.

Paramount is expected to be well in front this week because of new picture, 'The Sign of the Cross', admission scale. The two combo houses, Fox's and RKO Albee, are okay largely because of the 'Bitter Tears' picture.

RKO Albee (3,200; 15-55)—'Bitter Tears' (Col), and vaude. Plenty of ballyhoo on this one, and apparently having effect. While vaude is exceptionally strong on the picture seems okay. House seems set for at least \$10,000, oke. Last week 'Animal Kingdom' (RKO) and 'The Sign of the Cross' (Par.) were one week where the picture outdone stage fare, and built up to \$15,000.

Fox's (1,600; 15-55)—'Breach of Promise' (WW), and vaude. Nicely balanced bill, but stage show doing poorly. Last week \$15,000. Last week 'Handie with Care' (Fox) oke \$6,500.

Loew's State (2,700; 15-55)—'Cynara' (A). Off at the start, and if there's no pickup this feature will lose \$7,000. Nice notices may offset juggling of program last minute, and if such proves to be the case, picture may do well.

Last week 'Strange Interlude' (M-G) was proof that the town still has 50c. for pictures worth it. House set for \$10,000 to another all opposish at \$15,500.

Majestic (Ray) (2,200; 15-55)—'The Sign of the Cross' (Par.) and 'Tower' (Rem). Not throwing any bouquets at this bill, but lure of twin-features always good here. Chance here is \$10,000. Last week 'Lawyer Man' (WB) and 'Uptown New York' (WW) wowed them at \$9,500.

Paramount (2,200; 15-40)—'No Man of Her Own' (Par), and 'Ironmaster' (Par). Bill at \$11,000 in the world to start off new twin-feature policy, nevertheless the

# Childless of Post-Holiday Drop Encouraging 'Cavalcade' Smash; B way Par 60 G's, Huge at Scale

The full after the holidays has not brought business as far down from Christmas and New Year levels as was expected. The street is generally encouraged. Current auto show at Grand Central Palace may be aiding, though fewer people in for car thing this year.

Strongest note of hope on the dawning of a new stimulus at the RKO is the strong start of 'Cavalcade' at the Gaiety, where capacity and with a big advance sale obtained. Playing three shows Saturdays and Sundays, two during week, at a \$165 top, house on first three days took \$14,000. Capacity Gaiety can do \$13,000. Picture got rave notices all around and looks to be in for a healthy run on an advance price basis.

'Sign of the Cross' which last week, its sixth, at the Rialto, slipped to \$7,700, moves into the Criterion tomorrow (Wednesday), where it is believed it will have a better chance to show its best. Do not think picture, it is now agreed, should never have gone into the Rialto in the first place.

RKO RKO hitting a big \$71,000 first week and likely to come close to that on its week with 'Fair Maid of Arden' cut in anywhere. Rather, it appears, the Radio City thing has stimulated new fan interest which helped the picture.

Although the Music Hall add film tomorrow (Wednesday) with 'The Sign of the Cross' (Par.), the RKO RKO continues with 'Animal Kingdom'.

On the whole, this week, with 'Farewell to Arms' (Par.) at around \$3,000, but the Paramount and RKO are better off. The former with Eddie Cantor and George Jessel on the stage, will hit \$60,000, very big considering reduced prices. The latter with 'The Sign of the Cross' (Par.) looks to also get \$60,000. House has Molly Picon, Rita Brown, and Benny Meroff orchestra on its platform. Show will hold a second week, current picture is doing very \$2 picture up from the Astor.

Mayfair has come to life in an unusual way. Doing a very nice \$22,000 on its week with 'Fair Maid of Arden' (Par.), currently 'Mummy,' another chiller with Boris Karloff, is steamrolling around the same figure. Picture's pace is surprising the whole street.

Hollywood Dark Again  
Warner Bros. gave up the Hollywood last night (Sunday) after two weeks with 'Lawyer Man,' getting only \$7,500 second seven-day drop. The picture is the Warner's a grand second run.

'20,000 Years in Sing Sing' opened last night (Monday) at the Strand, an odd opening day for the Warners after a second week for 'Silver Dollar' of over \$15,000. Picture was \$15,000 on its first week.

Other WB house, Winter Garden, which is being retained on a month-to-month basis, along with 'Laughter in Hell.' On its holdover week, possibilities are for only \$7,000.

WB has sold its 'Parachute Jumper' to the Seventh Ave. RKO for early showing there.

'Cynara' (A) (34 week). Holding up nicely, with current take indicated \$25,000. Last week, second, \$22,000.

RKO RKO (5,225; 35-55-72-83-94-\$110-\$1.65), 'Animal Kingdom' (RKO) and 'The Sign of the Cross' (Par.) on its first week, with indications for nearly as good biz this week, doubtful that the house may be better off.

RKO (6,200; 35-55-83-94-\$1.25), 'Farewell to Arms' (Par.) and stage show. Last week \$15,000. Picture was in the profit by a slight margin with 'No More Orchids' (Col), which drew \$4,800.

WB (2,000; 25-35-40-\$1.10), '20,000 Years in Sing Sing' (WB). Opened last night (Monday), 'Silver Dollar' (WB) and 'The Sign of the Cross' (Par.) on its first week. Three or four were expected. On its final week 'Dollar' is doing \$25,000, nice business.

WB (2,000; 25-35-40-\$1.10), 'Laughter in Hell' (U) (2d week). But \$7,000 in night week. First seven days \$13,300.

and Ken Murray heading stage show, take should be around \$15,000, oke.

Estimates for This Week  
Astor (1,012; 33-\$1.10-\$1.65-\$2.20), 'Rasputin' (M-G) (3d week). Doing well with name draw of three Barrymores figuring.

Carmax (3,500; 35-72-83-\$1.10-\$1.65), 'Strange Interlude' (MG) and stage show. Rushed in here week ahead due to last-minute decision not to hold over 'Son-Daughter' (MG) which didn't make the grade strong enough at \$56,000. Interlude, after its \$2 run practically gone Molly Picon and others on stage show, should garner around \$40,000 with \$15,000.

Gaiety (811; 55-\$1.10-\$1.65), 'Cavalcade' (Fox). Opened Thursday night (6) and is doing capacity with heavy advance sale. First three days \$6,500.

Grand Central (1,553; 35-43-83-94), 'Lawyer Man' (WB). After a second week of only \$7,500, went out Monday night (8) with house closing.

Criterion (875; 35-40-83-\$1.10-\$1.65), 'Sign of Cross' (Par.). Opens here tomorrow (Wednesday), a better bet for a two-day picture. 'Farewell to Arms' (Par.) closed this week. Last week \$15,000. (Fourth) week's biz of \$12,500, good.

Mayfair (2,200; 35-72-83), 'The Man of Her Own' (Par.) and 'Red Headed Alibi' (U) (2d week). Catching on strong and will hold over. Galt first night around \$22,000. Second night \$22,000. 'Fair Maid of Arden' (Par.) (RKO) hit \$22,800.

Music Hall (1,700; 30-40-55-55-\$1.10), 'Rockabye' (RKO) and vaude. On the whole, this week, with \$10,000 policy, indications for initial week of this second run is around \$15,000, not a bad oke.

Paramount (3,684; 35-55-76-79-99), 'Billion-Dollar Scandal' (Par) and stage show. Opening day \$15,000. Picture was in the profit by a slight margin with 'No More Orchids' (Col), which drew \$4,800.

Rialto (2,000; 25-35-40-\$1.10), '20,000 Years in Sing Sing' (WB). Opened last night (Monday), 'Silver Dollar' (WB) and 'The Sign of the Cross' (Par.) on its first week. Three or four were expected. On its final week 'Dollar' is doing \$25,000, nice business.

WB (2,000; 25-35-40-\$1.10), 'Laughter in Hell' (U) (2d week). But \$7,000 in night week. First seven days \$13,300.

RKO RKO (5,225; 35-55-72-83-94-\$110-\$1.65), 'Animal Kingdom' (RKO) and 'The Sign of the Cross' (Par.) on its first week, with indications for nearly as good biz this week, doubtful that the house may be better off.

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## TOO MUCH CHOP SUEY FILM FARE IN BOSTON

Boston, Jan. 9.

Boston's silver lining, wide and shining for the future, is the fact that its dark side for others. Chief wall of lamentations surrounded the Majestic where a sudden crumble in business has been going on since last Saturday (14), making but short run of the roadshowing of 'The Sign of the Cross' of three weeks.

Public is shopping as never before. Out for most of the money and the picture is doing better. Long shows are the lure, and single film feature with no stage show is the rule of the past for time being unless film is unusual draw.

All houses got an extra two hours Sunday (8) due to change in regulation permitting opening at 1 instead of 3 p. m. Didn't help much, hour being too early and conflicting with the past for time being. New rule continues indefinitely, with showmen glad at getting even a minor feature currently is that there are two Chinese films on tap, 'Bitter Tea' of General Yen at the Grand and 'The Daughter at the Grand. Former is better bet with (Continued on page 19)





## Australia

By Eric Gorrick

Sydney, Dec. 11. Independent exhibitors are waiting to see whether the American distributors operating in Australia are getting set to fight the powerful G. T. group.

With one or two exceptions no contracts for the supply of pictures to the combine have so far been signed. In three weeks G. T. will begin operations all over Australia.

Executives of G. T. informed "Variety" some time ago that friendly relations existed between them and the distributors. "These relations would continue so long as the distributors paid G. T. fairly as to film hire," said an executive.

Very high exchange rates and heavy taxation have forced the American companies to increase rentals. Some exhibitors say that they have been bled white by the methods adopted by the American distributors, and it is time high charges were forced down. Undoubtedly there is room for improvement in some of the methods adopted by certain distributors, but unless the time comes when the exchange rights itself and the taxation charges are reduced film hire must remain high.

The real trouble in the G. T.-distributor tangle is the E. S. & A. Bank. Were Stuart Doyle and Charles Munroe to be allowed to handle the situation without the dictates of the bankers the whole matter might be straightforward. The bankers want film for all the theatres on the G. T. circuit at a very low figure—a figure which probably has distributors in a rage.

Because certain theatres closed in Sydney owing to the heat and poor weather, the G. T. group has decided to screen solely British productions, especially the Fuller group. However, there would not be an entire English picture to supply the entire G. T. circuit if a finish fight eventuates between G. T. and American distributors.

Probably by the time this report reaches New York matters will be settled between G. T. and the distributors.

**First Summer Shutdown**  
For the first time in Australian theatrical history two ace film houses have closed because of the heat and approach of Christmas. The shutdown is only for two weeks, and then all theatres will be operating for the Christmas trade.

In the new year, when General Theatres take over, it is likely that theatres unable to show a picture will be closed, instead of the heat or anything else. A strange situation just now is that while talkies and apparatus and many theatres are in full swing to good trade.

Sydney legit is pretty strong, with "Autumn Crocus," "Chocolate Soldier" and "Dr. Pygmalion." "End of the Rainbow" and "Smilin'" Thur's best of the talkie business.

**Another Slug**  
It is learned from Melbourne that the government is seeking a further measure to tax films. Those in the know say that educational shorts, high school newsreels and similar type of six cents or so per foot. Should this actually eventuate, exhibitors say they would be forced to eliminate such shorts from their programs.

**Double Bills**  
Williamson-Talt will play pantomime matinees and Gilbert and Sullivan revivals nights during Christmas. Try to catch both juvenile and adult trade.

A Melbourne house is screening "The Phantom President" and "Tigloo" on the one bill. Some exhibitors have already gone in for the triple feature.

Waiting to see if someone will go one higher!

Williamson-Talt set to produce "Waitress from Vienna" and "Christmas Island" in Melbourne and "Christmas." In the new year it is expected W-T will import some of the hits current in New York.

### ULTIMATE IN TAXES

Prague, Dec. 27. According to a report by the Czechoslovak Ministry of Commerce, Czechoslovakia imposes the highest tax on picture theatre tickets in Europe, except, of course, namely 20% on tickets under 5 crowns and a progressive impost of 50% on all tickets above the 5 crowns.

While France imposes 25%, it does so only on film theatres having an income over 100,000 francs.

### POMMER DUE OVER?

To Talk With Fox People on European Production

Berlin, Jan. 9. Those Eric Pommer-Ufa-Fox rumors begin to clarify with announcement that Pommer sails the first week of February for New York, to talk things over with Sidney Kent and Clayton Sheehan, of Fox.

Pommer is still with Ufa and will remain at least until the middle of October, but he has been granted a leave of absence by his company of four weeks during which to make the American trip.

Idea seems to be that in mid-October he may assume charge of Fox's European production program, which is being lined up in a pretty big way, and the present Atlantic trip is to "talk over future plans."

### FOX MAY MOVE INTO PAR'S FRENCH STUDIO

Deal is almost set for Fox to move into Paramount's Jolville studio in France, leasing two stages there for French production and dubbing purposes.

Paramount, with its new set-up, has been set up that it has offered it for lease to other American companies, with no one but Fox interested thus far. Nothing completed, because Fox hasn't yet fixed a schedule for France, but Fox also has a proposition from Pathe-Natan under consideration.

### 'The Rebel' a Hit

Berlin, Jan. 9. "The Rebel," first of the Universal films under the new Berlin production set-up, was given its premiere at the Universum, Stuttgart on Christmas day, and proved a hit. It has Luis Trenker and Luise Ullrich.

### South Africa

By H. Hanson

Capetown, Dec. 11. During the Christmas and New Year holidays the towns generally get a big crowd from outlying districts. The postal authorities have decided to make heavy cuts in the staffs throughout the country, handing a month's notice to a large number, increasing unemployment.

**Opera for Capetown**  
Wm. Paganelli, local musician, is organizing campaign to put up a fund for an opera season next July. His intended repertoire includes "Il Trovatore," "La Traviata," "Le Boheem," and "Don Pasquale." The cast and chorus will be made up by locals.

**Roth's Short**  
Paul Roth, film critic and producer, is due in Capetown soon by plane from Cairo, with three cameramen. He is under contract to British Instructional Films, Ltd., to direct a picture of the British Empire air routes, which will carry the title "Contract."

**English Silver Not Legal Tender**  
Aristocrats coming from the States and English must not carry English silver in the States, in tax of 5% or 6 shillings and sixpence in the pound, with a further sixpence deducted for a stamp. This bombshell is aimed at every passenger landing from ships at South African ports. Hitherto 25 in silver was allowed free, but this is now cancelled, and after January 15 English silver will carry no face value over here and will not be legal tender.

**American Boxers**  
Walter Miller, once world's wrestling champion and now manager of fighters in the States, called Transvaal National Sporting Club offering to train American boxers for 25% of the weight and lightweight over here. Reply to him says both would be useful out here, but sufficient material is available on the spot. Miller must bring both men out at his own risk.

**Tram Strike Kills Business**  
Capetown woke up a few days ago to the strike of tram and bus drivers and conductors was on, due to the men wanting higher pay. The strike hits amusements badly, as out-of-date films are being shown, reaching the shows by tram or bus.

### GERMAN STAR WEDS

Elizabeth Bernger Bride of Czinner, Her Director in London

London, Jan. 9. Elizabeth Bernger, German stage and screen star, married her director, Paul Czinner, who has presided over all her screen productions. Wedding took place today in London.

Bride and her director are here to make a picture at the Elstree studios.

### GERMAN GOVT. REP'S EXHAUSTIVE STUDY

Dr. Martin Freudenthal, special attaché of the German government, sailed for Berlin Thursday (5) after an eight-month study of picture conditions in the United States. He spent most of the time in Hollywood and New York contacting film execs.

While in Hollywood Freudenthal looked over some prospective product and made suggestions for story eliminations in several places which might have offended Germany. That may become a regular German government function on the coast, he indicated, as a gesture to American protection, idea being to help by giving official views on questionable film matters prior to making. Same stunt has been previously tried by other foreign governments, but with the Hollywood studios paying for the advice and always unsuccessful.

### Trinidad on Quota

Trinidad and British Guiana have adopted a new quota law on films which states that at least 20% of the films shown there must be of British origin. Law also orders that 50% of the newsreels and short subjects must be of either British origin or about British matters.

While the territories involved are small, with not much actual importance from an American trade standpoint, fear is expressed in foreign film circles that the thing may spread to all British territories throughout the world, thereby being a quite important blow.

### Mexican Exhibs Must Screen Native-Mades

Mexico City, Jan. 6. Local municipal government's nationalists have passed a law which demands that all cinemas exhibit at least two reels of made in Mexico pictures weekly, is spreading into the provinces. Latest commonwealth to adopt this action is Coahuila, an important north central state.

Coahuila legislature has passed a law that demands that all exhibitors must show at least one nationally made production each week. This action by the states results from a presidential request to all commonwealth governors that they get behind the national campaign to aid the infant native film production industry.

### Bankers and Par

(Continued from page 4)

have brought in the names of Lynch and Kennedy. Paramounts laughed off any Lynch report, saying his name has not come up. These conflicting reports were many. In none of the statements issued by the company was there any intimation of any new figure to be brought into the Par organization.

Stories are that Hertz left Par without owning a share of its stock. Another report is that Hertz's reason for leaving was that Lasker and the late Wm. Wrigley, Jr., of the trio around \$5,000,000. The Wrigley estate was reported to have sold its Par holdings shortly after Mr. Wrigley's death.

This is the second time Hertz has breasted New York. Some years ago he tried operating a Yellow Cab pool in New York. Before winding it up, Hertz called in assistance.

Hertz will probably return to Chicago to direct his outside activities, including Yellow Cab. Hertz drove his Self-Correction and Thompson chain of one-arm caterers.

## More German Film Firm Failures With Some Fairly Important Cos. Among Those Forced to Reorganize

### OSSO'S ITALIAN DEAL

Distribution Exchange With Pittaluga—On Percentage

Paris, Dec. 29. Adolpho Ossso has reached a distribution agreement with Pittaluga, of Italy, for handling of each other's films. It's a straight percentage proposition, Ossso taking the Pittaluga films for Italy and vice versa.

Move is the latest expansion by Ossso, who's been trying to gain a foothold in every part of Europe.

### TEA BIBBING BRITISH STUDIOS' BIG BURDEN

Ottawa, Jan. 9.

Francis X. Bushman, erstwhile idol of the screen, took a rap at British film studio practices on the occasion of a visit to appear for examination in his Supreme Court action for \$10,000 damages against Albert M. Hamilton for injuries allegedly received when struck by Hamilton's automobile last summer.

Bushman declared that British film studios and studio staffs spent too much time eating and drinking tea.

Gloria Swanson, Esther Ralston and I almost had hysterics over the tea business," declared Bushman, relating his experiences while working in a British picture last year.

"Everyone was at the studio by 8:30 in the morning but they lingered over breakfast until 10:30. One scene would be shot and then everybody knocked off for two hours for lunch. Another scene, and then came 4 o'clock tea, after which it was time for dinner. They went to work again around 9 o'clock and kept at it until midnight. Next day everyone was too tired to do their best."

Bushman said the British studios were well equipped and modern but highly trained technicians were conspicuous by their absence.

### In 4 Languages

Paris, Dec. 28. Alexander Granovsky has completed shooting of four direct shot language versions of "Rol Pausole." It's the first time in several years that any film has been given treatment to additional languages. Film has been done in French, English, Spanish and German.

### Many Tongue Foreigners For Cleve. Terminal

Cleveland, Jan. 10. A. W. Newman, former backer of an arty little theatre that folded two years ago, has returned to the business to back a new foreign film house at the Terminal. Opening this week (9) with "Theft of the Mona Lisa" (RKO-Tobis).

Newman to be director, with Edward C. Flanagan and Bob Steele managing and owning house, and Ben Truesdale as p.a. Price scale has a 40-cent top.

After "Theft," Terminal has penciled "Gitta Disanto," "Hiss, Hiss, German," "Men and Jobs," Soviet; "A Nous la Liberte," French.

### Trade Envoy Bringing Foreign Scenic Library

Prague, Dec. 29. Sam Woods, assistant attache of the Prague office of the American Department of Commerce, sails on the Europa for America, Jan. 6.

Mr. Woods brings with him photos and other material of interest to the American film industry. The Prague office of the Department was requested by the Hays organization to obtain material for its research department. Mr. Woods has collected photos of castles, public buildings, hotels, banks, railway stations, etc., and other locations to serve as a reference library.

### German film bankruptcies continue, latest blow coming through the failure of Heros and the Reichsfilmmag.

Companies were respectively, the official producing and distributing bodies for the Union of German exhibitors.

Amount of liabilities estimated at about \$400,000.

Bankruptcies of German film companies have come fast recently, with a considerable number of fairly important companies hit. Emelka, Tobis, Sudfilm and D. L. S. are among those who have gone bankrupt or have had to renege completely and reorganize, with a pretty large list of minor film companies making the condition that much worse.

### 'JULY 14' IS CLAIR'S FRENCH HOLIDAY FILM

Paris, Dec. 30.

With no local showing date set yet, the new Rene Clair picture "July 14" is set for Berlin and London. Eric Hakim has taken over the British distribution rights and Europa, regular Tobis distribution company in Germany, will handle the picture there. Tobis (French) will handle the film in France.

Picture is built around the French Independence day holiday, like July 14 in the U. S. In the usual way Clair has made the film in only one version but in some trick way understandable to any language speaking country. It is claimed. He did that in "Million" by having a couple of guides running through the picture explaining the action in English, German or Italian, depending on what country shown, although the rest of the film remained in French.

### New Yiddish Producer

Leaf Productions, new company for Yiddish talkies formed by Jos. Selden, has gone into production on "Forgotten Parents" and is preparing the script of a second picture "Child for Sale." George Roland is directing.

Company proposes to turn out 13 features during the year.

### WB Prepares Resumption Of Foreign Title Work

Burbank, Jan. 9. Warners will shortly reopen its foreign production department in this country for the superimposing of titles only. Company is now weighing costs and other factors to determine whether work is to be done here or New York.

No foreign prints have been made here since October, when studio discontinued its foreign department. Henry Blanke and DeLeon Anthony, members of the department, are still on the lot in other capacities. Previous foreigns made here were all direct shot versions.

There has been some dubbing of Warners pictures in Europe. Many, but company finds it can book more of its features in Europe and elsewhere than are now available.

### CZECH CENSOR CUTS

Prague, Dec. 28. The Czechoslovak film censor in November eliminated the following sentences from films: From the Paramount newsreel was stricken the sentence: "The Roman crown prince had to give up his visit to his mother in London, owing to the energetic command of his father, King Carol."

The German sound film PDC had to delete the words: "In our fight for equality in disarmament in Geneva, great help was given us through the help of the position of the Austrian president."

From the Soviet Potemkin sound film was eliminated references to the mutiny of Czech and Yugoslav sailors in the Bay of Cattaro in 1919, and also the sentence: "We shall not protect corruption."



Watch this industry turn over a...



**NEW LEAF**

1

WARNER SHOWMEN



"Yezzie, that's OUR baby!"

...In the

**NEW YEAR**

2



...With our

**NEW PRESIDENT**

3

*Resolved to continue our policy of producing Paying Pictures that Pay You!*

*-Warner Bros.*

.. And this

**NEW DEAL!**

4

"I Am A Fugitive"

"Silver Dollar"

"Life Begins"

"Three On a Match"

"Blessed Event"

"The Mouthpiece"

"The Crowd Roars"

"Doctor X"

"High Pressure"

"Union Depot"

tought the trade a lesson they'll never forget! This year more than ever exhibitors are going to look to WARNERS as the...

**NEW LEADERS**

5

Every schoolboy knows the ABC of picture business—

Artie  
Barthelmess  
Cagney  
Daniels (Babe)  
Edw. G. Robinson  
Fairbanks, Jr.  
George Brent  
Joe E. Brown  
Joan Blondell  
Kay Francis

Lyle Talbot  
Muni  
Powell (Wm.)  
Ruth Chatterton  
Stanwyck  
Terry (Shella)  
Vinson (Helen)  
Warren William  
Young (Loretta)

John Public is saving up now for their

**NEW HITS**

6



Paris sets the style in clothes...

Warners set **NEW STYLES** in shows!

**Remember!**

- "Blessed Event"
- "I Am a Fugitive"
- "The Mouthpiece"
- "Dark Horse"
- "Union Depot"

**Watch!**

- "42nd Street"
- "Hard to Handle"
- "Employees' Entrance"
- "Blondie Johnson"
- "Grand Slam"

7

And here's the year when you cash in on the rich supply of

**NEW STARS**

Warners have been building for you!..



ALINE McMAHON  
BETTE DAVIS  
ANN DVORAK  
DICK POWELL  
GLENDA FARRELL  
HAROLD HUBER  
PRESTON FOSTER

GUY KIBBEE  
FRANK McHUGH  
ELANOR HOLM  
RUBY KEELER  
ALLEN JENKINS  
CLAIRE DODD  
PATRICIA ELLIS

8

*Famous Sayings of 1932...*

"Warners have unearthed a new slant on American psychology."  
—N. Y. Telegraph, Feb., 1932

"Warners are bringing dynamically powerful atmosphere back in as the movie art threatens to become effete."  
—N. Y. Sun, May, 1932

"Your pictures have been a lifesaver to us—head and shoulders above all others."  
—Fred Leiberman, Mass. Exhibitor, June, 1932

"Your company in the past season turned out more hits than any other two companies in the business."  
—Wm. Cadoret, Rochester, N.Y., Exhibitor, June, 1932


"Forty percent of all 3-star and 4-star pictures for the past six months have been Warner Bros."  
—Liberty, Dec., 1932

"Everyone should give a rising vote of thanks to Warner Bros."  
—Movie Classic, Dec., 1932

Now go on with the story in **1933...**

9


Ring out,  
Wild Belles,  
for



nd  
**STREET**  
16 STARS  
200 GIRLS


10

And Jimmy  
**CAGNEY'S**  
next is going to be



"HARD TO HANDLE"

11




Ask Cincinnati,  
Scranton, Bingham-  
ton, New York,  
about Warden Lawes'

**"20,000 YEARS  
IN SING SING"**  
(A First National Picture)

They'll show you just how big it is,  
in pre-release engagements!

12



Sensational Washington  
Albany and Rocky open-  
ings prove that this is the  
kind of Chatterton picture  
further here bearing for!

**RUTH  
CHATTERTON**  
"Frisco Baby"

(A First National Picture)

13

"Give me a job  
—at any price!"



**EMPLOYEES'  
ENTRANCE**  
(A First National Picture)

probes the most pressing moral  
problem of our times! Coming to  
N.Y. Capitol, Jan. 20th—Starring  
Warren William — Loretta Young

14

See wax figures turn  
to human beings...  
See human beings turn to wax!

**"WAX MUSEUM"**  
matches "Doctor X" in  
cast, "creeps," and Color!



15

And 14 More of 1933's Ace Attractions

**READY NOW!**

WILLIAM POWELL in "LAWYER MAN"  
BARBARA STANWYCK in "LADIES THEY TALK  
ABOUT"  
GEORGE ARLISS in "THE KING'S VACATION"  
DOUGLAS FAIRBANKS, JR. in "PARACHUTE  
JUMPER"  
"BLONDE JOHNSON" with Joan Blondell —  
Chester Morris!  
"GRAND SLAM" with ALL-STAR CAST  
WARREN WILLIAM in "THE MIND READER"  
BARTHELMESS in "CENTRAL AIRPORT"  
KAY FRANCIS — GEORGE BRENT in "THE  
KEYHOLE"  
LORETTA YOUNG in "SHE HAD TO SAY YES"  
BETTE DAVIS in "EX-LADY"  
DOUGLAS FAIRBANKS, JR. in "BUCKLE"  
"BLUE MOON MURDER CASE" with ALL-  
STAR CAST  
JAMES CAGNEY in "PICTURE SWITCHER"

\*A Warner Bros. Picture  
†A First National Picture

16



Jack Dempsey — Pick and  
Pat, Famous WOR Min-  
strels — Bobby Jones, in a  
New Series — Larry Ar-  
buckle — Abe Lyman and  
Band — Jack Denny and  
Band — Waring's Pennsyl-  
vanians — and scores of  
other headline names for  
Warner's greatest year of

**VITAPHONE  
SHORTS**

17

**WARNER  
BROS.  
SMASHING  
THRU  
Again  
IN 1933!**

18





Page follows in two before a blue-and-white scrim of N. Y. waterline scene. Page uses two femme stooges, Peggy Earle and Topsy McMahon, who go through a routine of nut stuff before closing in a couple of minutes (Earle in a "bitch" role, McMahon acrobatic). Page tosses in some chatter, a tap and a vocal accompaniment, and makes the combo an oke next-to-closing turn. Finale has a musical number, "Broadway Compagnies' 'Hearts of Broadway' on a full stage in a modernistic setting with Vera Gordon center stage under an amber spot.

Henry Busse 'Musical Calendar' for 1936-37. The show is a new newsreel, "Farewell to Arms" (Far) completed bill, with big okay for holiday week. Bone.



# ANN HARDING... LESLIE HOWARD "THE ANIMAL KINGDOM"

**GOES INTO ITS  
THIRD WEEK**

AT THE NEW  
**RKO-ROXY**  
IN RADIO-CITY

Playing to the most sensational  
attendance New York has  
known in 3 years

★★★★  
**FOUR STARS**

"A superb picturization...  
Howard is even grander in  
the picture than he was  
in the play... Ann Har-  
ding puts it over like  
the lovely actress  
she is." *N. Y. Daily News*

## NATION-WIDE HIT

### CHICAGO

"Animal Kingdom is a jewel  
of a picture that you can't af-  
ford to miss." *E-Daily News*

### BOSTON

"A picture of great distinction  
... all the elements of sterling  
entertainment." *American*

### LOS ANGELES

"Makes a reviewer look back  
recreantly on some of the su-  
perlatives he has wasted in the  
past." *Examiner*

### CLEVELAND

"Do not miss 'The Animal  
Kingdom' one of the best pic-  
tures of the year." *News*

With  
**MYRNA LOY**  
**WILLIAM GARGAN**  
DIRECTED BY **W. L. GRIFFITH**

FROM THE PLAY  
BY  
**PHILIP BARRY**

**RKO**  
**Radio**  
**PICTURES**

DAVID O. SELZNICK  
EXECUTIVE PRODUCER







# THE WHOLE TRUTH.. *About*

"Half-Naked Truth a riot of Mirth... you will howl over the mad exploits... sparkling, merry and mad... fun from start to finish"

—N. Y. Daily Mirror

"Swift and hilarious, fast-moving, expertly acted... the entire cast is a credit to the amusing lines and ingenious situations... yesterday's audiences expressed their approval of it very definitely"

—N. Y. World-Telegram

"... the press agent's stunts had the Mayfair audience roaring. The one that got me rocking in my seat was Bates' exploitation of his group of nudities... The Half-Naked Truth turns out to be a whole-hearted laugh"

—N. Y. Daily News

"Mr. Lee Tracy rises to new, magnificent heights... one of the most uproarious motion pictures that ever visited Broadway... not a quiet minute in the whole show, not a minute of dullness... It is a fine movie. It compares favorably with 'The Front Page'—very favorably. It should be seen"

—N. Y. Sun

"Lee Tracy... sparkles, scintillates, rampages, rants, raves and wisecracks across the screen in a stampede of laughter... impossible to describe the gags, so fast and hilarious they are—but the show is great and Lee Tracy is the last word in superlatives"

—N. Y. Evening Journal

"Salvos of good fun furnished by The Half-Naked Truth"

—N. Y. Times

## THE HALF-NAKED TRUTH

LUPE VELEZ  
LEE TRACY  
EUGENE PALLETTE  
FRANK MORGAN

DIRECTION AND DIALOGUE BY  
GREGORY LA CAVA



RKO  
Radio  
PICTURES

DAVID O. SELZNICK Executive Producer

ANOTHER MONEY PICTURE FROM RKO-RADIO

## Heavy Losses Force 31 Fox-WC Northwest Houses Into Receivership

Los Angeles, Jan. 9.

With losses estimated in the millions, and with 31 houses included, Pacific Northwest Theatres, Inc., Fox West Coast subsidiary in the Northwest, went into bankruptcy last week. By order of the U. S. District Court at Seattle, Frank L. Newman, Sr., operating head for F-WC in the territory, and Donald G. Graham, Seattle attorney representing the bondholders, were named co-receivers.

Included in the heavy losses was close to \$1,500,000 thrown in by the bankers in an effort to halt the failure, which is looked upon as the largest bankruptcy proceedings ever entered into by a theatre circuit.

The bankruptcy action is considered by circuit execs as a definite step toward relief from the serious financial condition which the circuit has faced in recent months.

Houses included are: Five in Seattle, two in Spokane, two in Bellingham, three in Olympia (all Washington); two in Pendleton, Ore.; two in Tacoma, Wash.; Great Falls and five in Great Falls (both Mont.), three in Yakima, Wash., and two in Wenatchee, Wash.

Former J. Van H. Houses. Primarily, these were houses taken over in 1927 by Harry C. Arthur from Jensen & Von Herberg, and two years later turned over to F-WC for operation.

In Seattle, the houses now being operated by the receivers are the Fifth Avenue, Strand, Coliseum, Paramount and Fox. The Paramount is under sub-lease to Pacific Northwest Theatres from the Paramount Public Corp. Other houses included in the receivership operation are: Spokane, Fox and State, Bellingham, American and Mt. Baker; Olympia, Liberty, Avalon and Capitol; Pendleton, Alta and Rivoli; Tacoma, Broadway and Rialto; Butte, American and Fox; Great Falls, Rainbow, American, Alcazar, Grand, Liberty; Bremerton, Rex, Rialto, and Bluebird; Yakima, Capitol, Liberty and Majestic; Wenatchee, Liberty and Rialto.

Skouras Goes North. Charles Skouras, operating head of F-WC (West) and a vice-president of the circuit, was in Seattle all last week, and P. R. Kent, vice-president in charge of real estate, was summoned there from Butte, in an effort to salvage some of the week.

Graham, one of the receivers, represents the Metropolitan Building Co., a subsidiary of the University of Washington, which owns the Fifth Avenue theatre building.

Majority of the F-WC circuit, with houses in California, Arizona, Southern Oregon, Rocky Mountain district and Nebraska, are unaffected by the bankruptcy procedure.

## Allied's Blanket Insurance

Des Moines, Jan. 9.

Allied Theatre Owners of Iowa and Nebraska have taken a group insurance policy, according to Lester F. Martin, sec.-treas.

The policy, issued on the contributory basis, provides from \$1,000 to \$5,000 protection on lives of owners and managers, assistant managers and other employees.

One hundred members and their employees have already signed up for insurance totaling more than \$250,000.

## Artie House Bombed

Trenton, Jan. 9.

A bomb that shattered windows over a radius of several blocks did heavy damage to the Little Cinema theatre in the business district Friday at 4 a. m. Police say that labor agitators are responsible.

The theatre, known as the Garden until it went artie about a year ago, has been employing non-union picture operators for the past 12 months.

## Saenger's Small Town Cut

Pensacola, Fla., Jan. 9.

Saenger theatre has cut to 25c. Formerly 40c. Change 4 times weekly.

Isis, also Saenger, retains its price of 25c, but is only open on week-ends.

## Oh, Pop

Not long ago, young Elbert Franklin, son of H. B. K-A-O president, had to do a paper for his English class. The subject being optional he chose (there are no other choices) no chances, enlisted the aid of his Dad, then on the coast.

Inasmuch as Franklin here has dashed off two volumes regarding what makes theatres tick, Elbert's discourse on sales address was distinctly more H. B. than Elbert by the time they both got through. In fact, Franklin Sr., took a night off to cooperate with his son.

Five or six days later the father, now in New York, got a long distance call from Elbert, which went,

'Hello, Pop. We got D.'

## 'Exclusive' Gets Resentment of Calif. Indies

San Francisco, Jan. 9.

Exclusive downtown bookings by major companies and zoning and clearance regulations have forced indie theatre owners of northern California to get together with indie distributors.

Independent Theatre Owners of Northern California last week voted to throw their buying power behind indie distributors as a protest against such situations as the local United Artists setup where UA pictures are booked exclusively into the Frisco UA and not sold elsewhere in the entire country.

A previous committee of five has been elected to view two or three indie pictures each week, making unbiased recommendations to the 66 members of ITONC. Reviewers are J. A. Harvey, Jr., San Jose; Lawrence Borg, Santa Rosa; George Mann, San Francisco; Al Hixon, San Francisco and C. H. Chamberlin, ITONC with Morgan Walsh as president, voted a resolution:

The so-called exclusive showings by certain national producers and distributors, and by unworkable zoning and clearance set-up in contracts between major producer-distributors and chain or affiliated theatres has brought about a concerted effort on the part of the Independent Theatre Owners of Northern California to use their greatest weapon 'Buying Power' to counteract the unworkable situation.

"This organization believes that commendation is due the independent producers on the quality of product manufactured so far this season and memorializes them to further improve the cast and star names, making the support of this organization."

## Jolson Broke Attendance Record At Chicago—100,000 Paid \$54,500

Chicago, Jan. 9.

Al Jolson made good his promise not to be a \$12,000 flop at the Chicago theatre. Although the lowered scale of prices at the house prevented him from taking the money record of \$71,000 chalked up five years ago by the Lombardo orchestra, Jolson set a new attendance record. Over 100,000 paid admissions passed the ticket chopper, the greatest number of adults ever to attend the big house in one week.

In 1929 'Our Gang Kids' drew a slightly greater number of admissions of this about 40,000 were half-price children tickets. Jolson was undoubtedly far ahead of any

## Coast Returners

Coast returners over the week-end were William K. Howard and Lester Cowan.

The Fox director lingered, from his European landing, for the 'Cavalcade' Broadway premiere. Cowan, executive secretary of the Academy of M. P. Arts and Sciences, has been in New York since before Xmas on behalf of the Academy.

## SCRAP NEGATIVE ECONOMY IDEA

Hollywood, Jan. 9.

Demand for production economy is bringing out a number of plans that are made of the revamped or scrap negative of already released films. Not all pictures lend themselves to later salvaging, but in those that do, there is a source of revenue at little cost.

Warners are understood to be the first of the majors to try making new pictures entirely from old negative. Warners lot is getting out two shorts for March release, assembling them from scenes shot for 'Tiger Shark', much of the footage of which was unused.

Studio is also making a feature, titled 'Africa Untraveled', from a series of 12 African travel shorts released by Warners a year ago. Shorts made from 'Shark' are one re-releases, and will be called 'Sea Devils' and 'Fishermen's Holiday'. They will contain mostly underwater scenes. Both shorts and features are to have running dialog. Frank McHugh will script for the shorts, and Preston Foster for the African lecture.

## Robinson Replaces Jones At R. C. Roxy's Old Staff

Clark Robinson, art director of the old Roxy, is moving to Radio City at the solicitation of RKO. Robinson will succeed Robert Edmond Jones as art director of the Radio City theatre. Robinson has been with the old Roxy since its inception.

With Jones retiring from Radio City, James C. Nease, his assistant and their various aids also go.

The second Music Hall show now in the making is being handled by Leon Leonidoff, production director at the old Roxy. Robinson's going over to Radio City makes the R. C. theatre on the stage and full-up with the staff. Jones himself assembled and held together so long at the old Roxy.

This includes Russell Markert, Erno Rappes, Joseph Littau, Florence Rogge, Hattie Rogge and Gene Snyder.

## No Contracts by Radio

Hollywood, Jan. 9.

With H. N. Swanson leaving Radio Pictures this month, studio is not giving any contracts to people associated with it in presenting 'Hollywood On the Air.'

John Swallow who handles the physical end has a contract expiring in two weeks and will remain on a week to week basis.

Despite this pace he had energy enough to broadcast twice for Chevrolet, to attend a press breakfast, and to make personal appearances in hotels.

single attraction ever to play the house. He grossed \$54,500 on the week. Recently Chevalier in person at the same house for a week at \$12,000, did a gross of \$25,000. House lost \$2,000 that week. Balaban & Katz were shouting Jolson's praises as a regular guy all week. He did 41 performances during the week averaging 25 minutes, or better, each time. Saturday (31) Jolson did seven shows and came back the next day with six. Despite this pace he had energy enough to broadcast twice for Chevrolet, to attend a press breakfast, and to make personal appearances in hotels.

## 'Job Insurance' for All Employees Put Into Effect at Syracuse, with Theatres a Part—More Spending

### No RC Ballyhoos

Orders to the Radio City and RKO press departments say no Broadway stunts or ballyhoos for the Music Hall.

House wants all press stuff aimed in the other direction from 6th avenue, and mostly at 5th avenue.

It's to keep the theatre classy.

## Decision on RKO Roxy Delayed Wk.: Both Houses Cut

The present bill at the RKO Roxy continues for a third week. Final disposition as to the future policy of this project is expected to be made this week by the RKO minds.

With the change of policy at the Music Hall Wednesday (11) the b. o. scale of the RKO Roxy cuts to 85c top weekdays and 95c Saturdays, Sundays and holidays.

The stage show sticks with the exception of Emil Boreo, who opened as the m. c.

There is some talk of handing the house over to a legit producer like Max Gordon. Another suggestion has been under consideration is having Hassard Short or R. H. Burnside produce an extra gag. Still a third suggestion is to have Noel Coward write a special spectacle show to be spotted in the theatre.

### Productions

Topping all this they are still considering bringing in 'White Horse Inn' from London. Latter would cost about \$200,000 to produce here.

There appears to be a competitive bid for 'White Horse Inn' from the old Roxy. Here also the question of financing it in America is a problem.

Leo Singer, holder of the American rights, called on the 'Bremen' Thursday (5) to bring back the show.

Another importation considered is the Max Reinhardt production, 'La Bete Humaine'. This show short lived in London but is a sizeable Teutonic hit. Evelyn Laye was in the English production.

## Mildred Harris-Bausch Marriage Report Mixed

Kansas City, Jan. 9.

Report that Mildred Harris Chaplin, first wife of Charles Chaplin, and James A. Bausch, deathbed champion and crooner with the Carleton Coon orchestra, would marry, hit the papers and was not denied by either.

D. P. Robinson, manager for Miss Harris, said she could not be betrothed. He said the courtship had been a swift one, the couple first meeting Christmas day.

When advised that Miss Harris and her manager had said Bausch flatly denied any engagement or intention on his part of marrying. Later he said he would neither deny or affirm an engagement.

Bausch made his debut with the Carleton Coon orchestra here a few weeks ago. He was a member of the football team and track teams of Kansas University in his undergraduate days. Last August he set a new world's and Olympic record in the decathlon. He was awarded the Sullivan trophy last week for the greatest individual contribution to American sport for the year 1932. He is 26 years old. The actress who was married to the first husband for two years, divorcing him in 1921, has been appearing both in vaudeville and pictures. Evening papers on Friday carried a story saying that Bausch said: 'It's an unfortunate mistake,' and that Miss Harris denied the engagement.

Syracuse, N. Y., Jan. 9. Pledging support to the Syracuse Plan for 1933, which has as its slogan, 'Prosperity Begins at Home,' local exhibitors and representatives of circuits operating houses in this city have given 'Job Insurance' to present employees, assuring them work during the present year.

'While the Syracuse Plan embraces a five-point agenda, sponsored by the municipal administration in cooperation with the three local newspapers, the policy of 'Job Insurance' is the dominant plank.

Every Syracuse employee of labor is asked to give a pledge to the employees he proposes to retain for the ensuing 12 months. Idea is to eliminate the fear of being 'fired' which has been a retarding influence in the city from spending money.

Plan, introduced here as the proving ground, is the brainchild of Manne Strauss, of New York City, widely known in the retail advertising field. Its extension of 23 cities throughout the United States is contemplated; as many civic 'missionaries' will be sent to the municipalities.

Representatives of all theatres were invited to a conference with Mayor Rolland B. Marvin at which the plan was presented and endorsed. Theatres will participate in the educational campaign via trailers and lobby displays.

In addition to releasing frozen reserves, the plan calls for a 25% cut in local taxes and a 1933 trade goal here of \$150,000,000.

## SCALE CUTTING BY WB IN PHILA

Philadelphia, Jan. 9.

Sharp downward shove has been given to scales of admission prices in Warners' downtown picture houses here, starting this week.

Stanley and Boyd are dropping their scale from 75c to 55c top and stressing heavily a 40c price all over the house up to a 25c. Stanton is dropping 10c, which means that there will be a 35c rate until 6, and 40c in the mezzanine and 55c downstairs after that time. The Karlon keeps its 55c top in the evening, but reduces to 30c during the day.

At all these houses, children's admissions will be 15c up to 6 and 25c thereafter.

Neither the Fox nor the Earle has made any official announcements on the question but it is not believed either house will drop their rates at the present time. Both have presentation programs whereas the WB houses have not.

## \$2,000, or Else

Brie, Jan. 9.

A. P. Weschler, owner of Colonial, told two-a-day vaude, now a second run film house was held captive in his apartment overnight and then with gun in ribs hustled to bank where he was forced to withdraw \$2,000 and hand it over to bandits who scrambled.

Weschler is one of the town's wealthy. They threatened death if he squawked.

## REMAKE ON ICE

Garnett and Crew in Greenland for U Picture

On a flying assignment from the Coast, Tay Garnett and his aide, Bob Fellows, called Jan. 5 on the 'Bremen' for Berlin to pick up a Universal crew there prior to going to Greenland.

Garnett is to remake 'S.O.S. Greenland,' to be shot in the Arctic island. Dr. Karl Fancik first produced it but U found it necessary to export one of its meggars to ramp the production. Garnett just finished 'Destination Unknown' for U.

# FIRST BIG SMASH of 1933!

ACCLAIMED FROM COAST TO COAST  
SENSATION OVER R.K.O. CIRCUIT

Barbara  
Stanwyck in

## The BITTER TEA

OF GENERAL YEN

with  
NILS ASTHER • WALTER CONNOLLY

*From the Great Novel by Grace Zaring Stone*

A FRANK CAPRA  
PRODUCTION

**OPENS JANUARY 11<sup>th</sup>**  
**RADIO CITY**  
**MUSIC HALL**

THE BITTER TEA OF GENERAL YEN

RADIO CITY  
MUSIC HALL



A Columbia

PICTURE

# BALABAN & KATZ

*By John Balaban*

OPENLY TELLING THE ROMANTIC AND SWIFT  
DRAMATIC STORY BEHIND THE CLIQUE  
WHICH PICKED THE NATION'S POCKET.

# "The BILLION DOLLAR SCANDAL"

Box Office, because it's a story the  
whole country wants to know  
*with*

**ROBERT ARMSTRONG**  
**CONSTANCE CUMMINGS**

OLGA BACLANOVA FRANK MORGAN

JAMES GLEASON IRVING PICHEL

Directed by . . . HARRY JOE BROWN

*A Paramount Picture*



**MORE THAN EVER THE GREATEST NAME IN PICTURES!**



# Loew's Scale Cut in Providence Brings Other Houses Into Cut Line

Providence, Jan. 9. War has broken out in the theatrical field here as the result of announcement by Loew's State of a 50% cut in prices. Three theatres have switched policies and announced cuts since Loew's announcement.

Paramount, RKO Victory and the Modern are the three to switch to meet the Loew's scale.

(1) Victory put into effect new scale with 20c top instead of 30c. This stand is showing double features, largely first run.

Paramount switched Friday (5) from single feature to double bill with top price of 40c instead of 50c. The Modern, burlesque, has come through with an announcement that on Jan. 15 the theatre will go on a grind policy with pictures, vaudeville and burlesque at a top of 40c. The new Modern scale represents over 50% reduction.

When Loew's announced cut in scale members of the Rhode Island Theatre Exhibitors' Association planned to stand pat, and keep prices at most status quo. Thursday there was some disagreement with several members refusing to participate in the stand pat idea, and the price cutting war was on. Momentarily, it is expected there will be other switches.

Edward M. Fay, leading exhibitor here, is firm in refusal to participate in price cutting. Fay doesn't believe that slashing prices is the proper solution to reviving interest in picture biz. He claims that double features at Majestic, ace picture house, is bringing in the dough.

**Postpones Cut**

Loew's State is having its trouble putting its 25c top price into effect. New scale was to have gone in Friday (6) with "The Son-Daughter" as main picture. Thursday (5) house came through with big ad spreads announcing postponement of cut to Friday, Jan. 20. Announcement blamed postponement on refusal of United Artists to permit Loew's State to show "Cynara" and "Kid From Spain" at the reduced prices. "Cynara" opened Jan. 6 at 50c top. "Kid From Spain" opens Jan. 13 at same price. "The Son-Daughter" (Metro) follows Jan. 20 with the 25c top.

**Same in K. C.**

Kansas City, Jan. 9. Loew's Midland after announcing a reduction from 40 to 50c top timed with the opening of "Cynara," was forced by United Artists to postpone its cut not only for "Cynara" but for "Kid From Spain" booked to follow.

House in advertising the postponement of the new scale did so largely at the expense of the United Artists budget and the ad was so worded that it was possible to gain the impression, intentional or not, that the pictures were really only worth 25 cents but United Artists forced the house to charge 40 cents. U. A. officials were reported uprooting loads of hair when they read the ads they helped pay for.

**FILMS FOR MUSIC HALL**

First Few For Radio City Are in Sight

Pictures which RKO has lined up for its new presentation policy include "Bitter Tea of General Yen" (Col), which relights the new policy in the Radio City Music Hall, Jan. 11, with "State Fair" (Fox), possibly following, and Radio's "King Kong" after. About Feb. 10, the Music Hall may get "Topaze" (RKO). "State Fair" is expected to stop over two weeks.

In the deal which RKO closed with Fox it gets first choice of Fox product with the old Roxy second. It's a picture-by-picture deal with the rental figures reported not yet set.

Deal was closed by Sidney Kent for Fox with Phil Resman on the RKO end.

100% Hungarian Talking Picture, Ursagi Inas-Hippolit — all star cast. Greatest Hungarian box office draw. Running time 1 hr. 20 minutes; footage 7,320. Sole distributors for the United States—International Pictures, Inc., 1499 First Avenue, Tobis Theatre Bldg., New York. Telephone: Butterfield 8-8403.

## Continued Indie Fite on Duals Finds Circuits Cold

Los Angeles, Jan. 9. Independent Theatre Owners of Southern California are still working on plans to eliminate double feature programs in the local territory. Indies are pledged virtually 100% to abandon the dual policy, but so far have not been able to convince circuit heads that they will stick to their agreement if such a general policy is worked out.

Indie organization's directors conferred Wednesday (4), but reached no new conclusions on the agitating question.

## PAR WANTS TO LOSE ITS RIALTO AT 42D ST.

Public may give up the Rialto, New York, giving its Paramount the choice on all Paramount pictures for the Rialto on the year of which have been hitherto picked for the Rialto run house.

Under a contract with United Artists, Par must deliver a total of four for the Rialto on the year. This for sometime has necessitated booking of outside product for either the Rialto or Paramount.

Par will turn over the Rialto to someone else on a lease. It can make a satisfactory deal, it is said. Presently housing "Cross" which moves to the Criterion, Public Manager has booked "Land of Lost Souls" (Par) for Rialto opening tomorrow (Wednesday).

## Opening Frisco's Fox?

San Francisco, Jan. 9. Latest date set by Joe Leo for him to open the local Fox is Jan. 14. No guarantee.

There have been a dozen dates set since Leo first took over the William Fox house several months ago.

## COMERFORD'S EXES

Walker in Charge of Lately Returned C'nain as Gen. Mgr.

In operation of the Public-Comerford partnership by Mike Comerford, E. W. Walker as general manager is in complete charge of the chain. M. B. Comerford, nephew of the owner, is assistant to the president and doing the film buying. William Cadoret, former film buyer for Comerford, is managing Fay's Rochester.

The other Cadoret brother, Jerry C. continues as district manager for Comerford over the group of around 12 houses which were not originally included in the chain sale to Public.

Comerford himself is actively concerned in the operation of the houses under the partnership with Public and comes into New York often. Walker, also gen. counsel, continues to headquarter in New York.

So far there has been no material change in the managerial end, with substantially the same setup as under Public operation remaining.

M. J. O'Toole, who at one time had a district manager post for Comerford, will headquarter in New York on the public relations end. O'Toole is secretary of the M. P. T. O., which makes its New York offices with Comerford's.

## W. E., Hammons Ready To Unload Met Studios

Hollywood, Jan. 9. Sale of Metropolitan studio will be one of the deals to be settled by E. W. Hammons on arriving here next week. The rental lot is of little use to the Educational-World Wide organization and it is no secret that Western Electric and Hammons, owners of the studio, would like to unload it.

Majority of World Wide's features are being made by KPS on the Tiffany lot. Producers who were to work at Met were unable to obtain financing, with the result that not over a dozen features have been made there during the past six months.

## A BABY AND A DRUNK

Each Places a Parent On Opposite Cots in Hospital

Spokane, Jan. 9. Mr. and Mrs. Leonard Carlton of Yakima said Happy New Year to each other from hospital cots. The stock visited the couple Christmas Eve. The reason for Mrs. Carlton's confinement.

New Year's eve a drunk threw a bottle through the screen in the Fox Majestic theatre, operated by Carlton. In attempting to eject the souse a fight started and Carlton was removed to the receiving ward of the hospital with a broken ankle. The drunk escaped.

## PARTINGTON'S PATENT CLAIMS 'FLYING STAGE'

Looks like a tiff is brewing on the movable stage equipment which is installed in the two RKO theatres in Radio City. Stages were built by Peter Clark's company, but it is claimed that the patents on these kind of stages are held by Jack Partington.

Partington is a former Public stage who is now vice-president of Fanchon & Marco. He is the inventor of the so-called "flying stages" which the company, based in Chicago or the Coast around eight years ago. The one in Chicago is at the Oriental.

Partington called his company the Automatic Stage Company or something like that and this company is still functioning. It is known that since the opening of the Radio City theatres, Partington has consulted his attorneys on the matter.

Around four years ago, so the story goes, Partington had a talk with Peter Clark, with the conversation running to the effect that the two men might form a combine for marketing such stages. At the time Sam Katz, head of the Public chain, was averse to Partington participating in any outside business.

Partington, as inventor of the "flying" stage probably knows more about the usages and tricks to which such a stage can be put by a producer than any other man, yet he was not called in to advise at Radio City. It is stated that Partington since has offered his services gratis in order to help the RKO people.

Partington is the resident boss of the eastern Fanchon & Marco office.

# Perhaps Long Delay Before No. 306 Affairs Finally Straighten Out

## RKO Waivers Protection On 'Kingdom' to B.&K.

Chicago, Jan. 9. Balaban & Katz asked RKO to waive its usual 14 days protection on "Animal Kingdom" which played the Palace last week. RKO agreed to permit picture to play Uptown Jan. 13, which means about \$18,000 betterment on the local quota of the picture.

It's the first time B&K ever made such a request of RKO. Uptown, under its new straight picture policy, is a booking problem for B&K.

## OBJECT TO PROPOSED NEW N. Y. BLDG. CODE

Serious objection is raised by the major theatre owners in New York City to the proposed new Building Code. There is much apprehension that certain inviolable influences are at work to railroad it through.

An industry committee appointed by the major circuits to look into the thing have found certain angles that lend the idea the new code may have been written partly, at least, by an architect more used to building legit theatres rather than film houses.

Additionally the new code is held hazardous to present theatre conditions as certain of the provisions may be made retroactive causing a resultant loss of thousands of dollars to theatre owners.

A very objectionable angle to theatre men is the fact that where hitherto the building laws were placed in the hands of superintendents of buildings, the new code would put the supervision in the control of the Board of Standards and Appeals. Feeling among showmen is that thus the new code could become a political football.

Representing the circuits on the committee are Henry Moskowitz, Loew's; Sen. Walters and Arthur Benlieu, RKO; Herman Maler and Drew Ebersson, Warners; John Schneberger, Paramount; A. S. Dickinson of the Hays office; Thomas Lamb, the architect; and Edward Baresel, his associate, are on the committee. Drew Ebersson, representing Warners, is the son of John Ebersson, noted theatre architect.

Denial by the Appellate Division of I.A.T.S.E.'s application for a stay of the receivership declared over New York Operators No. 306 two weeks ago takes the affairs of the local out of the hands of I.A. representatives. Doubt is expressed that matters will be as easily straightened out as it appeared when the I.A. ousted Sam Kaplan and his crew of officers in No. 306.

Kaplan, getting his first break in a mistrial during the past week in the conspiracy-coercion indictment against him and 21 former officials of 306, was responsible for the receivership, and it is believed will not be removed as a source of trouble for some time to come.

Jan. 16 argument on Kaplan's application for a permanent injunction restraining 306 from ousting him as the 306 president is scheduled to come up. Justice Cottle granted him a temporary injunction in December, at the same time giving the I.A. the right to install temporary officers of 306, which would become permanent if Kaplan's injunction eventually is denied.

I.A. was ready to install hand-picked officers and had made offers when the receivership arrived, tying its hands.

## Union Deal Flop Yanks F & M From San Diego

San Diego, Cal., Jan. 9. Unable to come to satisfactory terms with stage hands and musicians, Fox-West Coast yanked the Fanchon & Marco stage units from its deluxe Fox here last Wednesday (4) with house going straight sound the following day. Simultaneously with the move, the circuit closed its California (pics) and switched the Orpheum to a double feature, split week policy.

Admission prices remain unchanged in all houses affected.

Managerial shakeup here with Charles McManus moving from the Egyptian, maborhood, to the downtown Orpheum, relieving Charles G. Pincus. B. F. Nause, who has been managing the California, takes the Egyptian post.

4 DAYS AFTER OPENING

# RADIO CITY MUSIC HALL

SENDS

# SO S

FOR

# WORLD'S GREATEST COMEDY ACT

# BARTO AND MANN

APPEARING

5 P. M. — NEXT TO CLOSING — 11 P. M.

# GREAT NEWS

for the entire motion  
picture industry!



"STRANGE INTERLUDE  
AT POPULAR PRICES  
IN FIRST 17 CITIES  
TOPS THE YEAR'S BIG-  
GEST GROSS GETTERS!"

AKRON—Beats "Smilin' Thru", "Red Dust"  
BALTIMORE—Beats "Red Dust", "Prosperity"  
CANTON—Beats "Prosperity", "Smilin' Thru"  
"Emma", "Red Dust"  
CLEVELAND—Beats "Smilin' Thru",  
"Prosperity"

DAYTON—Beats "Smilin' Thru", "Red Dust",  
"Grand Hotel"

HARRISBURG—Beats "Grand Hotel", "Red  
Dust", "Smilin' Thru", "Prosperity"

KANSAS CITY—Beats "Tarzan", "Prosperity",  
"Smilin' Thru", "Red Dust", "Grand  
Hotel", "Hell Divers"

NORFOLK—Beats "Prosperity", "Smilin' Thru",  
"Grand Hotel", "Red Dust", "Emma"

PITTSBURGH—Beats "Smilin' Thru", "Smilin'  
PROVIDENCE—Beats "Prosperity", "Smilin'  
Thru", "Red Dust"

READING—Beats "Grand Hotel", "Red Dust",  
"Smilin' Thru"

RICHMOND—Beats "Prosperity", "Smilin'  
Thru", "Grand Hotel", "Red Dust"

WASHINGTON—Beats "Smilin' Thru", "Smilin'  
ROCHESTER—Beats "Red Dust", "Prosperity"  
Thru", "Grand Hotel", "Red Dust",

ST. LOUIS—Beats "Smilin' Thru", "Red  
"Prosperity"

SYRACUSE—Beats "Smilin' Thru", "Red  
Dust", "Prosperity"

TOLEDO—Beats "Red Dust", "Smilin' Thru"

And The Fun Has Just Begun!

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**M-G-M**  
starting 1933  
with a great  
big smile!

# CALENDAR OF CURRENT RELEASES

**Studios: Pathe Studios, Culver City, Cal.**  
**Allied** Offices: 729 Seventh Ave., New York, N. Y.  
 Boiling Point. The. Hot Gibson learns to curb his temper. Dir. George Melford. 81 mins. Rel. July 15. Rev. Nov. 4.  
 Cowboy Counselor. The. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Oct. 15.  
 Iron Master. The. Success and romance in a steel mill. Reginald Denney. Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 68 mins. Rel. Nov. 15.  
 Man's Land. A. Western, with Hoot Gibson winning Marlon Schilling. Dir. Phil Rosen. 68 mins. Rel. June 11. Rev. Jan. 3.  
 Officer 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15.

**Parlarian Romance. A. Famous stage play. Lew Cody, Marlon Schilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.**

**Chesterfield** Offices: 1540 Broadway, New York, N. Y.  
 Beauty Parlor. Comedy drama. Barbara Kent, Joyce Compton, John Harmon. Dir. Rich. Thorpe. Time, 63 mins. Rel. July 15. Rev. Oct. 4.  
 King Murder. The. From the novel. Conway Tearle, Natalie Moorhead, Robt. Frazer, Dorothy Revier. Dir. Rich. Thorpe. Time, 64 mins. Rel. Sept. 25. Rev. Nov. 1.  
 Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. Time, 65 mins. Rel. Nov. 1. Rev. Jan. 3.  
 Thrill of Youth. The. Modern society. June Clyde, Allan Vincent, Matty Kemp. Dir. Rich. Thorpe. Time, 63 mins. Rel. Aug. 15.  
 Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Oct. 1.

**Studios: Gower at Sunset, Hollywood, Cal.**  
**Columbia** Offices: 729 Seventh Ave., New York, N. Y.  
 Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Stewart. Dir. George C. Scott. 68 mins. Rel. Oct. 15.  
 American Madness. Melodrama of a run on the bank and how it was checked. Walter Huston, Pat O'Brien, Jack Johnson, Constance Cummings. Frank Mayo, dir. Time, 71 mins. Rel. Aug. 15. Rev. Aug. 3.  
 Bitter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Dec. 20.  
 By Whose Hand. Murder on a fast express train. Ben Lyon, Barbara Weeks. Dir. Ben Stoltz. Rel. July 8. Rev. Aug. 15.  
 End of the Trail. The. A U. S. soldier who is court-martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 58 mins. Rel. Dec. 5.

**Hello Trouble. Ben Jones quits the rangers—but he goes back. Buck Jones, Lila Basquette. Dir. Lambert Hillyer. Time, 61 mins. Rel. July 15. Rev. Oct. 18.**  
**Hollywood Special. Inside story of Hollywood. Genevieve Tobin, Pat O'Brien. Eddie Buzzell. Dir. Time, 61 mins. Rel. June 25. Rev. Aug. 15.**  
**Last Man. The. Drama of outwary on the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgins. Time, 65 mins. Rel. Aug. 31. Rev. Sept. 25.**  
**Man Against Woman. Man's strength against woman's wiles. Jack Holt, William H. Mays. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.**  
**McKenna of the Mounted. Canadian policeman drops below the border. Buck Jones, Constance Cummings. Dir. Ross Lederman. Time, 67 mins. Rel. Aug. 26. Rev. Nov. 8.**

**Murder of the Night Club Lady. See 'Night Club Lady.'**  
**Night Club Lady. Mystery murder mystery. Done from a novel. Adolphe Menjou, Mayo Methot, Skeets Gallagher. Dir. Irving Cummings. Time, 66 mins. Rel. Aug. 27. Rev. Aug. 30.**  
**Night Mayor. Political comedy. J. Walker, Lee Tracy, Evelyn Knapp, Eugene Palette. Dir. Ben Stoltz. Time, 65 mins. Rel. Aug. 13. Rev. Aug. 26.**

**No More Orchids. A millionaire who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connolly, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.**  
**That My Boy. Football story of the upstart. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 8. Rev. Nov. 25.**

**Three Sporting Aces. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Bennison. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.**  
**Two Fisted Law. Tim McCoy clears himself of an express robbery charge. McCoy, Adolphe Menjou, Frank Marshall. Dir. Ross Lederman. Time, 64 mins. Rel. June 8. Rev. Sept. 8.**  
**Vanity Street. Girl breaks a window to get into jail, but lands in the 'Pol. House.' Hedy Lamarr, Chas. Bickford, Dick Lombard. Pat O'Brien. Dir. Edw. Sedgwick. Time, 72 mins. Rel. Oct. 15. Rev. Nov. 1.**  
**War Correspondent. Chinese war story. Jack Holt, Ralph Graves, Lila Lee. Dir. Paul Sloan. Time, 75 mins. Rel. July 25. Rev. Aug. 15.**  
**Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. J. A. Mazer. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 26.**  
**White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.**

**First Anglo Corp.** Offices: 1600 Broadway, New York, N. Y.  
 Condemned to Death. Mystery drama from Jack O'Lantern. Dir. Walter Forde. Time, 78 mins. Rel. Sept. 21. Rev. July 15.  
 Missing Rembrandt. The. Last of Conan Doyle's Sherlock Holmes stories. Arthur Wontner. Dir. Leslie Hiscok. Time, 78 mins. Rel. July 20. Rev. Mar. 25.

**Studios: Burbank, Calif.**  
**First National** Offices: 321 W. 44th St., New York, N. Y.  
 Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Foy, David Davis. Dir. Michael Curtiz. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 4.  
 Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. Hal Adolph. Time, 68 mins. Rel. Dec. 10.

**Crash. The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. John Ford. Time, 68 mins. Rel. Oct. 8. Rev. Sept. 15.**  
**Crooner. The. Comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 mins. Rel. Aug. 20. Rev. Aug. 23.**  
**Dark Horse. Political satire. Warren William. Dir. A. E. Green. Time, 75 mins. Rel. July 25. Rev. Aug. 15.**  
**Doctor X. Mystery thriller in color. Lionel Atwill, Fay Wray, Lee Tracy. Dir. Michael Curtiz. Time, 77 mins. Rel. Aug. 27. Rev. Aug. 8.**  
**Life Begins. A comedy of two hands. Comedy from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.**

**Mate King. Comedy of the Swedish financier. Warren William, Lili Damita. Dir. Howard Bretherton-Wyn. Kelghey. 79 mins. Rel. Sept. 31. Rev. Dec. 13.**  
**Miss Kinkerton. Three schoolgirls. Joan Blondell. Dir. Lloyd Bacon. Time, 66 mins. Rel. July 30. Rev. July 12.**  
**Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 81 mins. Rel. Dec. 25. Rev. Dec. 15.**  
**They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young. Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Oct. 25.**

**Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 23. Rev. Nov. 1.**  
**Tiger Shark. Life and death tragedy with the tuna fishers. Edw. G. Robinson, Zita Johann, Rich. Arlen. Dir. Howard Hawks. 79 mins. Rel. Sept. 24. Rev. Sept. 27.**  
**Week End Marriage. Comedy drama of wives who work. Loretta Young, Norman Foster. Dir. Thornton Freeland. Time, 68 mins. Rel. July 9. Rev. June 7.**  
**You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.**

**Studios: Fox Hills, Hollywood, Cal.**  
**Fox** Offices: 850 Third Ave., New York, N. Y.  
 Almost Married. Mystery drama of a musician and his bride. Violet Heming, Ralph Binkley, Alice Kewland. Dir. Wm. Menzies. Time, 62 mins. Rel. July 7. Rev. July 26.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length, in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

## Hollywood

(Continued from page 6)  
 to George M. Cohan, stepped into Warners' 'Adopted Father' with George Arliss.

Ben Pivar, resigned as Col producer of the new KRS to produce westerns, it is understood.

Warners' 'Hard Times Square' by Earl Baldwin will be a story of the depress in New York's famous district.

KBS has brought Si Bartlett's 'Big Brain', with the author dialoging.

George O'Brien leaving for Europe, with a possibility that he will make no further pictures under his present Fox contract, which has until March to run.

Nat Levine is using seven writers on the adaptation of 'The Three Musketeers', serial. Ben Cohan is latest to join the crew.

Billott Franko's 'Love Story of Gilbert Bruntz' will be a comedy. Shearer's next feature for Metro. Adele Comandini dialoging and adapting.

Wellyn Totman and Lex Neal have joined Universal to write originals.

Par has loaned Nancy Carroll to Metro for a femme lead in 'Kiss Before the Mirror'.

Three Join Bennett  
 LeRoy Prince, dance director; Eddie Ward, song writer, and Josephine Dillon, dialog director, have joined Metro to produce a production of musical shorts, the first of which is 'Plumber and the Lady'.

Illness of Richard Barthelmess delays production for the second time on 'Grand Central Airport' at Warners.

W. O. Christensen, in Sawtelle Veterans hospital after a prolonged stay, has temporarily turned his clients over to Milton Hoffman-Fred Robinson agency.

'Bridal Wives' at Alcazar  
 Henry Druce's 'Bridal Wives' is being shown at the Alcazar with Tom and Matt Moore. Marion Schockley, Cleo Desmond, Ben Erway, Blythe Day, George Hampton, John Ray, Walter Clyde, 'Hambone' Johnson and Russell Filmore in the cast.

Jim Tully will write an original, 'The Road Kid', for Paramount. Bobby Vernon also joins studio's writing staff.

William Pierce, Nelson Carter, Clint Macdonald and Fanya Gramberg added to Columbia's publicity staff.

John Flynn, flying here from New York, developed car trouble and was grounded in Arizona, forced to continue by train.

Ownership of Henry's film colony eatery, has passed to Abe and Julius Stern, former Central City comedy producers. Former owner, Henry Berne, is ill with neuritis.

Edward Rowland, Lorin Howard and Edward Clifford have organized 'First National Radio Corp.' to produce electrical transcriptions, with 'The Rosary' as the first.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 58 mins. Rel. Nov. 1. Rev. Nov. 1.

Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi, Irene Ware. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 18. Rev. Oct. 1.

First Year. The. Domestic drama from a stage play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, 61 mins. Rel. July 31. Rev. Aug. 23.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. Dir. David Butler. Rel. Dec. 27.

Hat Check. Love and mystery in a hile club. Sally Ellers, Ben Lyon, Ginger Rogers. Dir. Sidney Landfield. Time, 63 mins. Rel. Sept. 25. Rev. Oct. 11.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 78 mins. Rel. Dec. 4.

Painted Woman. Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Blystone. Rel. Aug. 15. Rev. Sept. 6.

Passport to Hell. A. Drama of African jungle. Elissa Landi, Alex Kirkland, Warner Oland. Dir. Frank Lloyd. Rel. Aug. 7. Rev. Aug. 30.

Rackety Rack. Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Warner. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Rebecca of Sunnybrook Farm. (Marilyn Pickford's silent hit.) Marian Nixon, Ralph Bellamy. Dir. Al Santell. Time, 81 mins. Rel. July 3. Rev. Aug. 2.

Sherlock Holmes. The. Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 8. Rev. Nov. 15.

Six Hours to Live. Mired diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 15. Rev. Oct. 22.

Tees of the Storm Country. Talk version of an old alert. Janet Gaynor, Chas. Farrell. Dir. Al Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 27.

Too Busy to Love. Talking version of 'Jubilo'. Will Rogers, Marian Nixon. Dir. Jas. Blystone. Time, 75 mins. Rel. Nov. 15. Rev. Dec. 6.

While My Wally Thill. Drama. Victor McLaglen. Dir. Alan Dwan. Time, 67 mins. Rel. May 8. Rev. July 14.

**Freuler Associates** Offices: Paramount Bldg., New York, N. Y.  
 Fighting Gentleman. The. A fighter who goes by the top and back again. Wm. Collier, Jr., Josephine Duff, Malay. Dir. Burton King. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.

Forty Niners. The. Overland trek in pioneer days. Tom Tyler. Dir. J. P. Sullivan. 68 mins. Rel. Oct. 15. Rev. Nov. 15.

Gambling Sex. The. Racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 5.

Savage Girl. The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Millar. Dir. Harry L. Fraser. Rel. Dec. 5.

**Majestic** Offices: 1619 Broadway, New York, N. Y.  
 Crusader. The. Drama of a crusading district attorney. Evelyn Brennan, H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Frank Strayer. Time, 72 mins. Rel. Oct. 15. Rev. Oct. 15.

Gold. Western drama. Jack Hoxie, Allyn, Day, Matthew Betz, Dynamite-horse. Dir. Otto Brower. Time, 55 mins. Rel. Sept. 15. Rev. Oct. 11.

Hearts of Humanity. Drama of New York's East Side. Joan Hersholt, Jackie Cabanne. Time, 70 mins. Rel. Sept. 1. Rev. Sept. 27.

Law and Lawless. Western drama. Jack Hoxie, Lila Moreno, Yakima Canutt. 68 mins. Rel. Sept. 1. Rev. Sept. 27.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith. 68 mins. Rel. Sept. 1. Rev. Sept. 27.

Phantom Express. The. Railroad melodramatic mystery. J. Farrell MacDonell, J. Farrell MacDonell, J. Farrell MacDonell, J. Farrell MacDonell. 68 mins. Rel. Sept. 1. Rev. Sept. 27.

Sing. You Sinner. Dramatic life of a torch-singer. From the play by Wilson Weston. 68 mins. Rel. Sept. 1. Rev. Sept. 27.

Unwritten Law. The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedda Hopwood. 68 mins. Rel. Sept. 1. Rev. Sept. 27.

Vampire Bat. The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Dec. 16.

**Studios: 4378 Sunset Drive, Hollywood, Cal.**  
**Mayfair** Offices: 1600 Broadway, New York, N. Y.  
 Alias Mary Smith. Events follow a chance meeting. Semi-detective. John Darrow, Gwen Lee, Ray Hatton. Dir. E. Mason Hopper. Time, 61 mins. Rel. Aug. 15. Rev. Aug. 15.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marlon Schilling. Dir. Breese Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.

Her. A comedy. A comedy of two hands. Comedy from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.

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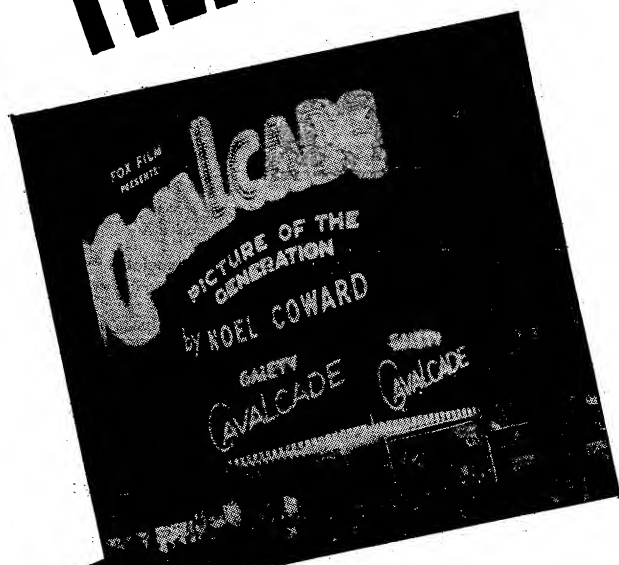
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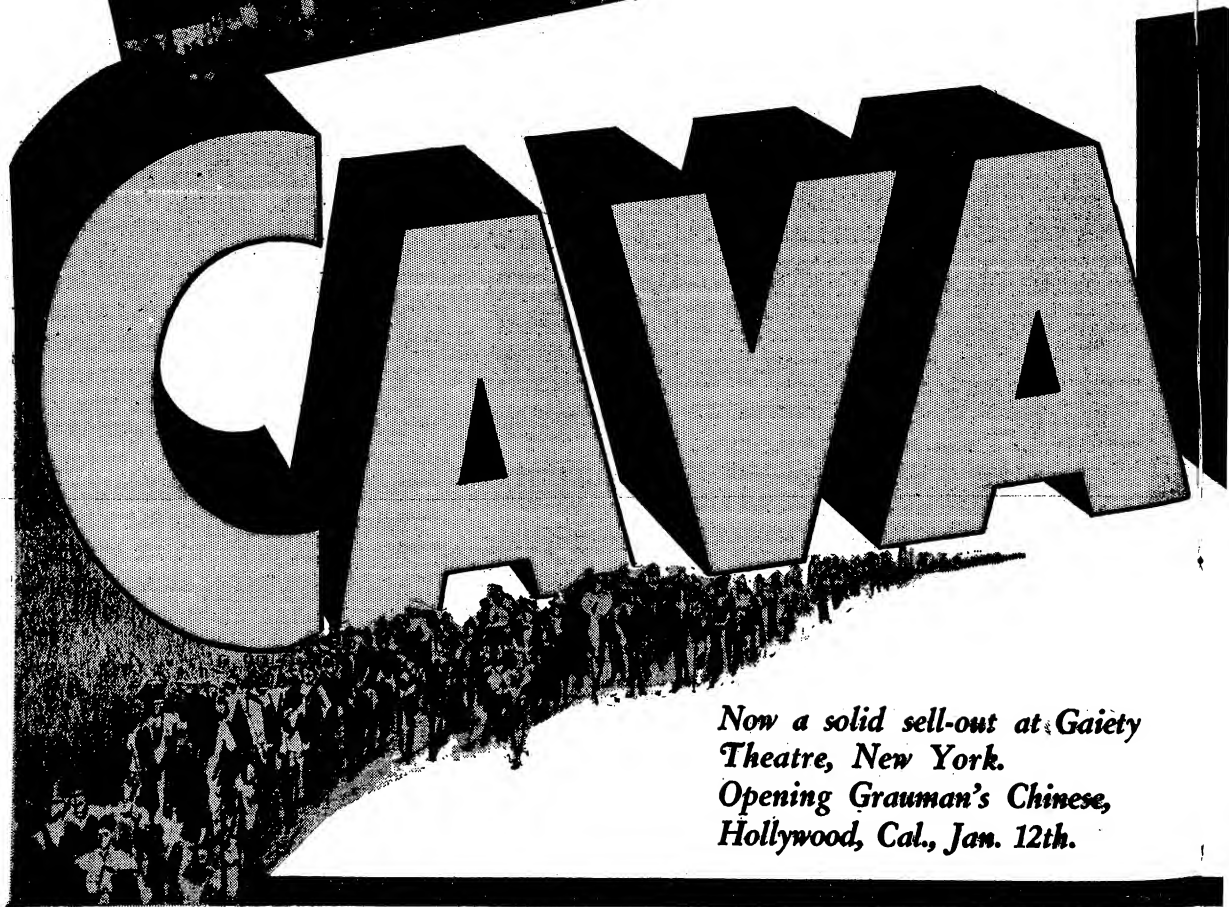
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# HERE IS THE GREATEST 1



● Men and women cheering with tear-filled eyes... thundering roars of applause... stamping... shouts... hysteria! A hard-boiled, stiff-shirt, first-night audience forgetting dignity... forgetting everything... in the almighty emotional torrent that is "Cavalcade." A glorious portent for the sensational career that this greatest of all pictures is destined to win *everywhere!*



*Now a solid sell-out at Gaiety Theatre, New York.  
Opening Grauman's Chinese, Hollywood, Cal., Jan. 12th.*

# TRIUMPH IN SHOW HISTORY

## Greatest reviews since "Birth of a Nation"

The finest photoplay that has yet been made in the English language.

*Richard Watts, Jr.  
N. Y. Herald Tribune*

Four stars (\*\*\*). Gloriously beautiful, stirring picture. We love it, and so will you.

*Irene Thirer, N. Y. Daily News*

A stirring spectacle...profoundly moving and violently exciting. Finest mob scenes ever screened.

*Bland Johanson, N.Y. Daily Mirror*

A stupendous undertaking magnificently achieved thunders across the screen.

*Regina Crewe, N. Y. American*

It must be seen. Superbly acted, beautifully produced...moving, inspiring.

*Malcolm Johnson, N. Y. Sun*

A most affecting and impressive picture. Many an eye will be misty after witnessing this production.

*Mordaunt Mall, N. Y. Times*

A truly remarkable achievement...acted to utter perfection. Simply must be seen.

*William Boehnel,  
N. Y. World Telegram*

Fades the average film "epic" into insignificance. Holds one enthralled.

*Rose Peabody, N. Y. Journal*

For sheer emotional sweep and showmanship the screen has produced nothing quite like it. Amazing and thrilling.

*Thornton DeLahanty, N. Y. Post*

# LOCADE

## PICTURE of the GENERATION

A  
**FOX**  
ACHIEVEMENT

*Genius at white heat forged this  
superlative Fox master-picture...  
a symbol of the greater product  
coming from Fox this year.*



# CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 80 mins. Rel. Dec. 23. Rev. Jan. 3.

Speak Easily. Stanislav Kostow. Jimmy Durante. Dir. Ed. Sedgwick. Time, 78 mins. Rel. July 1. Rev. Aug. 15.

Strange Intertide. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Not yet released. Rev. Sept. 6.

Unashamed. Modern problem story. Robert Montgomery, Robert Young, Stone, Dir. Harry Beaumont. Time, 77 mins. Rel. July 2. Rev. July 15.

Washington Masquerade. Political satire. Lionel Barrymore, Karen Morley, Nils Asther. Dir. Chas. Brabin. Time, 91 mins. Rel. July 8. Rev. July 26.

Studio: 6048 Sunset Blvd., Hollywood, Calif. **Monogram** Office: 723 Seventh Ave., New York, N. Y.

Diamond Trail. Western. Rex Bell. Dir. Harry Fraser. Rel. Dec. 30.

Fighting Champ. The Western. Bob Steele, Aletta Duncan. Dir. J. P. McCarthy. Time, 64 mins. Rel. Dec. 15.

From Broadway to Chagoss. N. Y. gangster meets the shooting West. Rex Bell, Marceline Day. Dir. Harry Fraser. Time, 62 mins. Rel. Aug. 15. Rev. Sept. 27.

Girls of Calgary. The girl cowboy comes east to stage triumphs. Phil D'Orsay, F. Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.

Guilty or Not Guilty? Betty Compson, Claudia Dell. Dir. Albert Ray. 67 mins. Rel. Nov. 15.

Klondike. Physician who falls in a major operation makes a comeback. Frank Hawke, Thelma Houston, Waltheal. Dir. Lyle Talbot. Time, 66 mins. Rel. Aug. 20. Rev. Sept. 27.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.

Man from New Mexico. Vengeance on the range. Tom Tyler. Dir. J. P. Mcowan. Time, 70 mins. Rel. Aug. 20.

Self-Defense. Story by Peter B. Kyne. Pauline Frederick, Theodore Von Eltz, Barbara Kent, Robert Elliott, Clara Windsor. Dir. Phil Rosen. Rel. Dec. 15.

Slightly Married. Society boy marries a street girl and then falls in love with her. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Oct. 15.

Strange Adventure. Ragis Toomey, June Clyde. Dir. Phil Whitman and Hampton Lee. Rel. Dec. 1.

Thirteenth Guest. The mystery play by author of 'Scarface'. Ginger Rogers, Lyle Talbot, J. Farrell McDonald, Dir. Alfred Ray. Time, 65 mins. Rel. Aug. 15. Rev. Sept. 20.

Western Limited. The mystery aboard a transcontinental train. Estelle Taylor, Edmund Burns, Gertrude Astor, Crawford Kent. Dir. Christy Cabanne. Time, mins. Rel. Aug. 10. Rev. Oct. 13.

Young Blood. Story by Bob Kane, story by Wellyn Totman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 5.

Studio: 5851 Marathon St., Hollywood, Calif. **Paramount** Office: 1501 Broadway, New York, N. Y.

Big Broadcast. The broadcasting story with many star stars. Stuart Erwin, Bing Crosby, Marjorie Marshall, Dickie Moore. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. 18.

Blonde Venus. Story of a stage woman's efforts to retain her child. Marlene Dietrich, Herbert Marshall, Dickie Moore. Dir. Joe Von Sternberg. Time, 85 mins. Rel. Sept. 18. Rev. Sept. 27.

Devil and the Deep. Jealousy in a submerged submarine. Talulah Bankhead, Gary Cooper. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 12. Rev. Aug. 23.

Devil is Driving. The Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Stoll. Rel. Dec. 15. Rev. Dec. 20.

Evenings for Sale. Viennese nobeliana becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 27.

Farwell to Arms. Hemmingsway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Dec. 26. Rev. Jan. 3.

Guilty as Hell. Murder mystery with quilt and flag comes angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Eric Kenton. Time, 82 mins. Rel. Aug. 15. Rev. Aug. 23.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hello, Everybody. Comedy. Kate Smith, Randolph Scott, Sally Blane. Dir. Seltzer. Jan. special release.

Horse Feathers. Marx Brothers go collegiate. Dir. Norman McLeod. Time, 70 mins. Rel. Dec. 10. Rev. Dec. 15.

Hot Saturday. Gospel in a small town. Nancy Carroll. Dir. W. Selzer. Time, 75 mins. Rel. Oct. 28. Rev. Nov. 6.

If I Had a Million. A cautious person should react to an inheritance. Gary Cooper, Gary Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 75 mins. Rel. Aug. 15. Rev. Aug. 23.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lelia Hyams. Dir. Chas. Kenton. December special.

Lady and Gent. Comedy. Chas. Laughton, Mae Marsh, Norman Foster. Dir. Robert. Time, 64 mins. Rel. July 15. Rev. July 19.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dir. Hurst. Time, 75 mins. Rel. Sept. 27.

Lily Christine. British made. Corinne Griffith, Colin Clive. Time, 69 mins. Rel. July. Rev. Sept. 20.

Love Me Tonight. Chevalier as a tailor in masquerade. Jeanette MacDonald, Chas. Ruggles, Chas. Ruggles, Norma Lee. Dir. Rouben Mamoulian. Time, 90 mins. Rel. Aug. 26. Rev. Aug. 23.

Madame Butterfly. From the opera. Sylvia Sydney, Gary Grant, Chas. Ruggles. Dir. George Fitzmaurice. Time, 75 mins. Rel. July 26. Rev. Aug. 15.

Madame Racketeer. Comedy of a middle-aged woman swindler. Alison Skipworth, Richard Bennett, Geo. Raft, Dir. Hall and Gribble. Time, 68 mins. Rel. July 26. Rev. July 28.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 18.

Make Me a Star. Comedy. John Barrymore, Dir. Archie Mayo. Time, 70 mins. Rel. July 5.

Merrily We Go to Hell. From a stage comedy drama. Sylvia Sydney, Frederic March. Dir. Dorothy Arzner. Time, 82 mins. Rel. July 10. Rev. June 14.

Million Dollar Legs. Satire on mythical South American republic. Jack Oakie, W. C. Fields, Andy Clyde, Lydia Roberts. Dir. Ed. Cline. Time, 71 mins. Rel. July 8. Rev. July 12.

Movie Crazy. Comedy. Breaks into pictures. Constance Cummings. Dir. Clarence Bruckman. Time, 96 mins. Rel. Sept. 23. Rev. Sept. 20.

Mysterious River. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Humors in the night clubs. Mae West, Geo. Raft, Constance Cummings. Dir. Charles Reisner. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

Night of the Living Dead. Novelty story. Robert Montgomery, Robert Young, Brook Lyle, Chas. Ruggles. Dir. Stephen Roberts. Time, 78 mins. Rel. Sept. 23. Rev. Sept. 20.

No Man of Her Own. Comedy. Novel 'No Bed of Her Own'. Clark Gable, Carole Lombard, Dorothy Mackall. Dir. Wesley Ruggles. December special. Rel. Jan. 3.

Phantom President. Comedy story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

Queen Was in the Parlor. Comedy drama. Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13.

70,000 Witnesses. Murder on the football field. Phillips Holmes, Dorothy Jordan, Chas. Ruggles, John Barrymore, Dir. R. Cody. Dir. Ralph Murphy. Time, 68 mins. Rel. Sept. 2. Rev. Sept. 6.

She Done Him Wrong. Paraphrase of 'Diamond Lil'. Mae West, Gary Grant, Noah Beery Jr. Dir. George Fitzmaurice. Rel. Jan. 20.

Sign of the Cross. Spectacular production of the stage play. Frederic March, Claudette Colbert, Elissa Landi, Chas. Laughton, Ian Keith. Dir. Cecil de Mille. Time, 124 mins. (roadshow). Not yet released. Rev. Dec. 15.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 61 mins. Rel. Oct. 15. Rev. Oct. 15.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Jan. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Vanishing Frontier. Western drama. John Mack Brown, Evelyn Knapp, Zasu Pitts. Dir. Phil Rosen. Rel. Jan. 26. Rev. Sept. 20.

Wild Horse Mesa. Zane Gray's story. Rudolph Scott, Sally Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25.

**Powers** Office: 723 Seventh Ave., New York, N. Y.

Her Radio Romeo. Radio comedy. Gene Gerrard, Jesse Matthews. Dir. Gene Gerrard. Time, mins. Rel. July 15.

Her Strange Desire. Scandal in high life. Laurence Olivier, Nora Swinburne, Dir. Maurice Elvey. Time, 59 mins. Rel. July 1.

Lucky Girl. Musical comedy farce. Gene Gerrard, Molly Lamont. Dir. Eugene Sefton. Time, 59 mins. Rel. July 15.

Man Who Won. The story of a peasant who makes good. Henry Kendall, Heather Angel. Time, 70 mins. Rel. Norman Walker. Rel. Sept. 18.

Wanted. Story of a fugitive and a woman who is his captor. Adrienne Allen, Owen Nara. Dir. Miles Mander. Time, 63 mins. Rel. Aug. 15.

**Principal** Office: 11 West 42d St., New York, N. Y.

Blame the Woman. British made with Adolphe Menjou and Claude Allister. Time, 64 mins. Rel. July 8. Rev. July 15.

Hollywood. Unusual survey of the film capital. Time, 20 mins. Rel. July 1. Rev. Oct. 4.

Virgin of the Desert. Travelogue of the island of Bali. Time, 43 mins. Rel. Sept. 15. Rev. Dec. 15.

Wings Over the Andes. Plane views of the Andean volcanoes. Time, 31 mins. Rel. June 1.

Studio: Hollywood, Calif. **R.K.O. Pathe** Office: 1560 Broadway, New York, N. Y.

Beyond the Rockies. The racket moves West. Tom Keene. Dir. Fred Allen. Time, 64 mins. Rel. July 8. Rev. Sept. 2.

Come On, Danger. Western. Tom Keene, J. Hayden, Roscoe Atas. Dir. Robt. Hill. Time, 64 mins. Rel. Sept. 2.

Ghost. Story of a man who tries to impersonate himself. Dir. Fred Allen. Time, 64 mins. Rel. May 13. Rev. Aug. 30.

What Price Hollywood. Hollywood lowdown. Constance Bennett, Lowell Seligman. Dir. Geo. Cukor. Rel. June 2. Rev. July 15.

Studio: Hollywood, Calif. **R.K.O. Radio** Office: 1560 Broadway, New York, N. Y.

Age of Consent. The Love and trouble for a co-ed. Dorothy Wilson, Rich. and Cromwell. Dir. Gregory La Cava. Time, 63 mins. Rel. Aug. 8.

Animal Kingdom. The man who could not distinguish between his wife and mistress. Leslie Howard and Harding, Myrna Loy. Dir. Edw. H. Griffith. 90 mins. Rel. Nov. 18. Rev. Jan. 3.

Bill of Divorcement. A story of a shell-shocked war vet. By Clemence Dane. John Barrymore, Katharine Morley, Katharine Hepburn. Dir. Geo. Cukor. Time, 69 mins. Rel. Sept. 30. Rev. Oct. 4.

Bird of Paradise. A famous stage play of the South Seas. Dolores Del Rio, Joel Freeden. Dir. King Vidor. Time, 82 mins. Rel. Aug. 12. Rev. Sept. 13.

Bring 'Em Back Alive. Frank Buck's animal thriller. Time, 65 mins. Rel. Aug. 12. Rev. Sept. 13.

Conquered. The story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 75 mins. Rel. Dec. 15. Rev. Dec. 20.

Half-Naked Truth. The From Harry Kellenbach's memoirs of a press agent. Les Tracy, Lupe Velez, Eugene Palette. Dir. Gregory La Cava. Rel. Jan. 15. Rev. Jan. 15.

Hell's Highway. The horrors of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time, 62 mins. Rel. Sept. 21. Rev. Sept. 27.

Hold 'Em Jail. Wheeler and Woolsey. Time, 64 mins. Rel. Sept. 23.

Northwood. The Stuart Paikin. Time, 65 mins. Rel. Sept. 23.

Original Annie. Based on the cartoon. Milt Green, Ed. Kennedy. Dir. John Robertson. Time, 65 mins. Rel. Sept. 23.

Men Are Born. Bill Boyd, Dorothy Wilson, Chas. Sale. Dir. Ralph Ince. Time, 67 mins. Rel. Dec. 3.

Most Dangerous Game. The island recluse who hunts human beings for sport. George Raft, Fay Wray, Leslie Banks. Dir. E. M. Schoedsack. Time, 63 mins. Rel. Sept. 9. Rev. Nov. 22.

Penguin Plot. The story of a man who murders a woman. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. R. Archambault. 68 mins. Rel. Dec. 9. Rev. Dec. 27.

Phantom of the Opera. The story of a man who murders a woman. Katharine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Oct. 15.

Reckless. The story of a man who murders a woman. Gwili Andre, Richard Dix. Dir. Wesley Ruggles. Time, 69 mins. Rel. July 8. Rev. July 26.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. John Ford. Time, 65 mins. Rel. Rel. Dec. 15. Rev. Dec. 15.

Secrets of the French Police. Foreign mystery. Gwili Andre, Frank Morgan, Gregory Raft. Dir. Ed. Sutherland. Time, 55 mins. Rel. Dec. 2.

Sport Parade. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 66 mins. Rel. Nov. 11. Rev. Dec. 10.

Strange Story. The story of a man who murders a woman. Mae Marsh, Norman Foster. Dir. Reginald Denry. Dir. V. C. Scherzinger. Time, 64 mins. Rel. Oct. 7.

Thrift of the Mens Lies. The Foreign made. Willy Forst, Trude von Molo. Dir. R. V. Volz. Time, 65 mins. Rel. Sept. 15. Rev. Sept. 15.

Three Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archambault. Time, 60 mins. Rel. Sept. 15. Rev. Oct. 13.

**United Artists** Office: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Marlowe stage hit. Ronald Colman, Kay Francis, Phyllis Love. Dir. King. Time, 72 mins. Rel. Dec. 15. Rev. Jan. 5.

Kid from Spain. The Eddie Cantor masquerade as a bull fighter down in Mexico. Cantor, Lela Roberts. Dir. Leo McCarey. Time (roadshow). Rel. Nov. 8. Rev. Nov. 8.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Mr. Robinson Crusoe. Adventures in the South Seas. Douglas Fairbanks, Jr. Dir. Edw. Sutherland. Time, 73 mins. Rel. Sept. 21. Rev. Sept. 27.

Rain. Joanne Eagler's famous stage hit. Joan Crawford, Walter Huston. Dir. Victor. Time, 72 mins. Rel. Oct. 15. Rev. Oct. 15.

White Zombie. The Haitian sorcery. Bela Lugosi, Dolores Belamy. Dir. Victor Halperin. Time, 69 mins. Rel. July 28. Rev. Aug. 7.

Studio: Universal City, Calif. **Universal** Office: 750 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play 'Merry-Go-Round' about crooked politics. Eric Linden, Sidney Gray, Fuly Marshall, John Calhern. Dir. Edw. L. Cain. 74 mins. Rel. Nov. 17. Rev. Dec. 30.

Air Mail. The Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Slim Summerville. Dir. John Ford. Time, 85 mins. Rel. Nov. 17. Rev. Nov. 8.

All American. The football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 73 mins. Rel. Oct. 13. Rev. Oct. 14.

Back Street. The story of a love affair in a French country house. From a Fanny Hurst novel. Irene Dunn, John Boles. Dir. John Stahl. Time, 91 mins. Rel. Sept. 1. Rev. Aug. 30.

Brown of Culver. See Tom of Culver. New York, N. Y.

Ice. Life struggle in the Arctic. Eskimo players. Dir. Ewing Scott. Time, 60 mins. Rel. July 14. Rev. July 26.

Mummy. The story of a mummy who is re-animated. Zita Johana, David Manners. Dir. Robert. Time, 75 mins. Rel. Dec. 22.

My Pal, the King. A wild west show in a Balkan kingdom. Tom Mix. Dir. Kurt Neumann. Time, 75 mins. Rel. Dec. 22.

Mystery of Life. The Clarence Darrow on evolution. Clarence Darrow. Dir. Geo. Cochrane. Time, 43 mins. Rel. July 6. Rev. July 7, 21.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 15.

Okey America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay Garnett. Time, 80 mins. Rel. Sept. 8. Rev. Sept. 13.

Old Dr. X. The story of a doctor who is a vampire. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Oct. 23. Rev. Nov. 1.

Once Upon a Time. A satirical story of a stage play. Jack Oakie, Sidney Fox, Alice MacMahon. Dir. Russell Mack. Time, 90 mins. Rel. Sept. 22. Rev. Nov. 1.

Tom of Culver. Cadet school story. Tom Brown, Slim Summerville, H. B. Warner. Dir. Wm. Wyler. Time, 81 mins. Rel. July 21. Rev. Aug. 2.

Studio: Burbank, Calif. **Warner Brothers** Office: 321 W. 44th St., New York, N. Y.

Big City Blues. Country boy comes to New York for thrilling experiences. Joan Blondell, Eric Linden. Dir. Mervyn Le Roy. Time, 68 mins. Rel. Sept. 15. Rev. Sept. 15.

Blessed Event. Columnist story. Lee Tracy, Mary Brian, Allen Jenkins. Dir. Roy Del Ruth. Time, 84 mins. Rel. Sept. 10. Rev. Sept. 6.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mach Wright. 60 mins. Rel. Dec. 17.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang.' Paul (Continued on page 32)

## Arbitration Back By Summer with Uniform Contract

Return of arbitration by summer, or later spring at the earliest, will have sweeping effects upon the industry since it will virtually table certain economies and necessitate additional expenditure of money.

With the revival of Film Boards of Trade into full strength, distributors are certain they will now have to abandon their plans of cutting down distribution costs by eliminating at least six exchange centers.

Six companies, Radio, Metro, Fox, Universal, Educational-World Wide and Paramount, which have okayed the uniform contract and the National Appeals Board, will start submitting copies of the contract during February. It is not expected that uniformity will have any opportunity of really asserting itself until after the new selling season starts in the spring. This means, then, that the new arbitration set-up cannot get underway in any measurable proportions until the next weather.

## All L. A. Houses Get Permits Under New Law, Sans Inspection

New ordinance whereby every theatre and place of amusement in this city comes under strict police regulation, and operates under a perpetual license which can be revoked only for conviction for indecent performance or exhibition, became operative New Year's. Licenses were granted by the board of police officers for the new ordinance upon payment of the permanent fee of \$1.

Inability of City Investigator Nick Carter to personally inspect each house before the new ordinance went into effect necessitated the commission issuing a license for every theatre making application. They were granted with the understanding that if later investigation revealed any recent convictions for obscenity on stage or screen, the permits would be revoked.

There will be no annual renewal of permits, the licenses continuing operative until after a conviction for obscenity by a court of record. Permit then will be revoked for all time.

## COL. UTAH PUBLIX MAY BECOME LOCALIZED

Complete localized operation over the Colorado and Utah division is likely to be the next decentralization move by Publix. At present these two divisions, each with Publix division managers over them as in the past, are tied in with the home office under Louis Schneider. Territories are also booked from New York by Louis H. Notarius along with Paramount, Los Angeles, and are the most remotely located houses at present under New York jurisdiction.

Louis J. Finske and Harry David, Publix div managers, are over Colorado and Utah, respectively. Numerous partners are involved in both territories.

## Markowitz Operating

San Francisco, Jan. 9. When Dan Markowitz gets the Western theatre back at end of the month from Fox-West Coast he'll operate the house on a first run policy with indie pic at 40c top.

Markowitz also runs the Pompeii, Market street grand.

## F-WC Drops Ariz Deal

Los Angeles, Jan. 9. Deal whereby Publix tried to unload its Arizona houses to Fox-West Coast for operation in the same area has been dropped for three months.

Publix has turned over its Mesa and Winslow houses to Harry Nace, and will seek operators for its other holdings.

# BIG MONEY!

**KARLOFF**  
(The Uncanny) in  
**THE MUMMY**

**ROME EXPRESS**  
Gaumont's Surprise Special

**SLIM SUMMERVILLE  
AND ZASU PITTS, in  
THEY JUST HAD  
TO GET MARRIED**

**NAGANA**  
The Picture Showing  
**THE BATTLE ROYAL OF  
THE JUNGLE BEASTS!**

**DESTINATION  
UNKNOWN**

PAT O'BRIEN—RALPH BELLAMY  
BETTY COMPTON—ALAN HALE

**PRIVATE  
JONES**  
with  
**LEE TRACY**

**THE BIG  
CAGE**  
with **CLYDE BEATTY**

**JIM TULLY'S  
LAUGHTER  
IN HELL**



# INDIES WORSE THAN CHAINS, SAYS INDIE

A brand new slant or circuit decentralization is gleaming out of the Theatre Owners Chamber of Commerce. Instead of helping matters, the minimizing of major circuits is feared by TOCC members. The TOCC is one of the scrappest of indie groups in the country, as only making matters worse.

Charlie O'Reilly fears indie monopolization by a producer controlled box office. The TOCC heads point to experience and says that indie groups in power are more tyrannical than any circuit has ever been. Says O'Reilly:

"The major circuits demanded as much as 60 days' protection over some of the independents, independent theatre groups will demand 120 days over weaker inde-

O'Reilly indicated that he considers the indie his own worst enemy. He reiterates his own theory of meeting the problem by forgetting all about protection and letting all exhibs who want to pay first run money get first run pictures—on time.

## GOLDBERG'S WIDOW IN CHARGE OF OMAHA CO.

Omaha, Jan. 9.

Following death of Harry Gold-  
berg, his widow becomes president  
of the Popular Amusement Co. She  
has appointed August Herman, gen-  
eral showman of these parts, gen-  
eral manager of the company.

Herman made Irving Gossick  
booking manager and manager of  
the Moon, Ralph Roach on billings  
and lobby display and Lothrop Boswell  
and J. E. Kirke, J. Burke and Duke  
Owens mgrs. of these parts. Star-  
line Music theatres, all con-  
trolled by the company.

Harry Goldberg and his brother,  
Sam, were killed by a cousin and  
business partner, Jule Rachman-  
man, who now is reported planning to  
plead guilty to second degree  
murder.

## New Year Yeggs Pick Coast Houses as Bait

Los Angeles, Jan. 9.

Ushering in the new year with a series of theatre burglaries and stickups, yeggs netted around \$5,000 in four houses visited, killed a policeman while trapped in the act of blowing the safe in the Alhambra Alhambra, and created a reign of terror among house attaches.

Heaviest haul locally was at Warner's San Pedro (beach suburb) where the yeggs got away with better than \$1,600. Strand (F-WC) in the same town was stuck up for \$750. Safe in the Tivoli, neighborhood of the Hollywood and Lusitania, was cracked and rifled of some \$400. In San Jose yeggs tapped the Fox West Coast California for better than \$1,900. Most of the loot was recovered later.

Safe in the Alhambra was just ready to be blown when cops surprised the burglars. The yeggs escaped about the 29th which was a safe contained after killing one of the officers.

## Lightman's Full Term

M. A. Lightman has given officials of the Motion Picture Theatre Owners of America assurance that he will serve out his full term as president of the organization. As the result he will be in office until March when a convention will be held and new officers elected.

The MPTOA head, incidentally has been confined to his home in Memphis during the past week with an attack of the flu.

## Publix Closes Loser

Woonsocket, R. I., Jan. 9.  
Stadium theatre (Publix), here  
1,300-seater, consistent loser since  
opening in September, 1926, closed  
indefinitely Jan. 6.

Mum. Glenda Farrell. Dir. Mervyn Le Roy. Time, 93 mins. Rel. Nov. 19, 1934.

Illegal. British made story of a night club. British cast and director. Time, 61 mins. Rel. Aug. 5. Rev. Oct. 4.

Jewel. A. W. Powell. Time, 68 mins. Rel. Jan. 7. Rev. Jan. 2.

From an Hungarian source. Kay Francis, William Powell. Dir. Wm. Dieterle. Time, 68 mins. Rel. Aug. 13. Rev. July 28.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. Time, 68 mins. Rel. Jan. 7. Rev. Jan. 2.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 13.

Purchase Price. The Nipper club sings with a Broadway cast. Time, 68 mins. Rel. July 28. Rev. July 23.

Ride Him, Cowboy. Western cowboy story. John Wayne. Dir. Fred Allen. Time, 65 mins. Rel. Aug. 27. Rev. Nov. 1.

Scarlet. A. W. Powell. Time, 68 mins. Rel. Jan. 7. Rev. Jan. 2.

Uncle Tom's Cabin. A. W. Powell. Time, 68 mins. Rel. Aug. 13. Rev. July 28.

Stranger in Town. Comedy drama of real people. Chick Sale, Ann Dvorak. Dir. Earle C. Kientz. Time, 66 mins. Rel. Aug. 6. Rev. July 12.

Successful Calamity. A Merchant pretends poverty to check family's extravagance. George Arliss, Mary Astor, Evelyn Knapp. Dir. John G. Palfrey. Time, 72 mins. Rel. Aug. 13. Rev. July 28.

Two Against the World. Constance Bennett in a murder jam. Dir. Archie Mayo. Time, 71 mins. Rel. Sept. 3. Rev. Aug. 23.

Winner Take All. Smashing light comedy. James Cagney. Dir. Roy Del

**World Wide**      Offices: 1501 Broadway,  
New York, N. Y.

Between Fighting Men. Conflict between the sheep men and cattle raisers.  
Ken Maynard, Ruth Hall. Dir. Forrest Stedman. Time, 63 mins. Rel. Oct. 16.  
Breach of Premise. The ruin of a man's career. Chester Morris, May Clarke,  
Mae Moran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 22. Rev. Nov. 2.

Come On, Tarzan. Ranch owner saves his horse from a gang. Ken Maynard,  
Paul Kennedy. Time, 64 mins. Rel. Oct. 22. Rev. Nov. 2.

Crooked Circle. The mystery story with ample comedy. Ben Lyon, Zasu  
Pitts, James Gleason, Irene Purcell. Dr. H. Bruce Humberstone. Time,  
70 mins. Rel. Sept. 29. Rev. Nov. 2.

Death of a Hero. A mystery with a motion picture studio background.  
David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir.  
Marion Gering. Time, 65 mins. Rel. Oct. 22. Rev. Nov. 2.

Dynamite Ranch. Ranch man calls to vanquish the hero. Ken Maynard,  
Ruth Hall. Dir. Forrest Stedman. Time, 69 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila  
Lee, Peggy Shannon. Dir. Sherman. Time, 83 mins. Rel. Oct. 13. Rev. Nov. 2.

Fargo Express. Straight-shooting sacrifice in the career of a cow country  
hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 63 mins. Rel.  
Oct. 16. Rev. Nov. 2.

Hell Fire Austin. Racing in the ranch country. Ken Maynard, Ivy Mortimer,  
Nat Pendleton. Dir. Forrest Stedman. Time, 70 mins. Rel. June 26. Rev.  
Aug. 2.

Hypnotized. Jam following a big swoopstakes win. Moran and Mack. Dir.  
Mack Sennett. Rel. Dec. 25.

Last Mile. The drama in the death house, from the stage play. Howard  
Phillips, Preston Foster, George Stone, Noel Madison. Dir. Conrad Bischoff.  
Time, 84 mins. Rel. Aug. 21. Rev. Aug. 30.

Man Called Back. The man's regeneration through a woman. Conrad Nagel,  
Lillian Wald. Dir. William C. Sullivan. Time, 64 mins. Rel. Feb. 22. Rev. Mar.  
Robt. Florey. Time, 80 mins. Rel. July 17. Rev. Aug. 2.

Sign of Four. The Sherlock Holmes story. British cast. Arthur Wontner,  
John L. Burt Foster. Dir. Graham Cutler. Time, 74 mins. Rel. Aug. 14. Rev. Aug. 30.

Son of Oklahoma. Western story. Bob Steele, Joide Sedgwick. Carmen  
Merrill. Dir. William C. Sullivan. Time, 64 mins. Rel. Aug. 14. Rev. Aug. 30.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator to balk the vil-  
lains. Bob Steele, Nancy Drewel. Dir. R. N. Bradbury. Time, 67 mins.  
Rel. Aug. 14. Rev. Aug. 30.

Those We Love. A woman's understanding averts domestic tragedy. Mary  
Astor, Lilyan Tashman, Kenneth McKenna. Dir. Robt. Florey. Time, 67  
mins. Rel. Sept. 11. Rev. Sept. 18.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of  
his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25.

Trailing the Killer. Epic of the North Woods. Dir. Herman C. Raymaker.  
Time, 67 mins. Rel. Sept. 11. Rev. Sept. 18.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey.

**Miscellaneous Releases**

**A** Big Top (The). (Invincible). Five crusade story. Lester Vail, France. Dade, Dir. Arthur Hoerla. 57 mins. Rev. Dec. 27.

**C** Canteen. (Rev.) A series of 10 performance discussions. Dupee Coucou, Brannwell Fletcher. Dir. Bert Brackman. Time, 65 mins. Rev. Dec. 27.

**F** Footsteps in the Night. (Auten.) Mystery drama. Bonita Hume, Dir. Maurice Elvory. Time, 59 mins. Rel. Dec. 1.

**G** Goons Home. (First Div.) Love charms on the Island of Bali. Dir. Andrew Roscoe. Armand Schaefer. Time, 65 mins. Rev. Sept. 24.

**J** Jungle Killer. (Century.) Exposure of wild game hunting in Africa. With lecture. Time, 65 mins. Rev. Dec. 1.

**M** Manhattan Tower. (Remington.) Suggestive of "Skyscraper South." Romance in an office building. Mary Brian, Irene Rich, Jas. Hall, Dir. Frank Capra. Time, 62 mins. Rev. Dec. 1.

**Re-Haired Alibi. (The.)** Gangster story. Merna Kennedy. Thelma Von Elitz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21.

**Scarlet Week End. (Ivring.)** Murder at a house party. Dorothy Revier. Thelma Von Elitz. Dir. Willis Kent. Time, 58 mins. Rel. Oct. 21.

**Sinister Hands. (Capital.)** Murder story with a police hero. Jack Mulvihill. Armand Schaefer. Dir. Armand Schaefer. Time, 65 mins. Rel. June 22. Rev. Aug. 16.

**Speed Madness. (Capital.)** Speedboat racing with acrobatic trimmings. Armand Schaefer. Dir. Armand Schaefer. Time, 61 mins. Rev. Aug. 27. Rev. Oct. 11.

**Yax Takes a Holiday. (Argosy.)** All multi-color western of a mysterious island. Donald MacDonald, Virginia Davis, Dir. Fair. Dir. Alvin. Time, 59 mins. Rev. Dec. 13.

**Unholy Love. (First Div.)** Classic. "Time. Bovary," transplanted to Rye, N. Y. H. B. Warner, Dir. L. D. Albert Ray. Time, 75 mins. Rel. Aug. 28.

**Woman in the Moon. (Auten.)** Tragedy of a woman tied to a hypochondriac. Eng. cast. Dir. Basil Dean. Time, 68 mins. Rel. Nov. 13. Rev. Nov. 27.

### Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers only

(Most of these available with English titles.)

A Nous in Liberté. (Auten) (French). Comedy drama. Henri Marchand  
Raymond Dard. Rel. Dec. 1934. 83 mins. Rel. Mar. 1935.

Barberina, die Tænzerin von Sansouci. (Capital) (German). Roccoco musical  
comedy. Lili Dagover, Otto Guebeler. Dir. Carl Froelich. 83 mins.  
Rel. Dec. 1934.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich  
Dir. Carl Froelich. Rel. July 1935.

Broken Ties. (Capital) (French). From a novel. Krystyna Añkowski  
M. Cybulski. Time, 89 mins. Rel. Aug. 25.

Colfeur Pour Dames (Parnamout) (French). Musical farce. Fernand Gac  
80 mins. Rel. July 1. Rev. Nov. 1934.

Das Ende der Welt. (Capital) (French). Max Adalbert. Dir. Franz Wenzler  
75 mins. Rel. Feb. 1. Rev. Feb. 16.

Die Schöne Abenteuer. (German) (Protex). Romantic comedy. Kaethe  
von Nagy. 83 mins. Rel. Dec. 1934. 83 mins. Rel. Dec. 1934.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier  
90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Holly Hans. Dir. Wilhelm  
Dieckmann. 83 mins. Rel. Dec. 1934. 83 mins. Rel. Dec. 1934.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Gutz  
85 mins. Rel. Oct. 1. Rev. Oct. 22.

Der falsche Feldmarschal. (Capital) (German). Military musical. Vies  
Dir. Carl Froelich. 81 mins. Rel. July 12.

**Hauptmann von Koppenick** (A-R) (Ger.). Comedy. Max Adalbert.  
mins. Rel. Jan. 18.

**Der Vagabond** (Kapitel) (Ger.). Feltz Bressart, Herman Thiml  
Dir. Hans Behrendt. Time, 89 mins. Rel. June 10.

**Der Schwarze Husar** (Proter) (Ger.). Costume romance. Conrad Feld  
Dir. Gustav Nilsen. Dir. Gerhard Landwehr. mins. Rel. Dec.  
Rev. Jan. 2.

**Die Blumenfrau von Lindenau** (German) (Proter). Comedy. Renate Mus  
Dir. Ernst Veerbus. Time, 82 mins. Rel. July 17.

**Die Calico Baroness**. (Capital) (Ger./Hunq.) Musical comedy. Grotl Theime  
Paul Vincent. Dir. Ernst Veerbus. Time, 82 mins. Rel. April 1.

**Die Gasse Arabisches** (A-R) (Ger.). Musical romance. Richard Tauber.  
Rel. Feb. 1.

**Die Grosse Liebe**. (German) (FAF). Drama of mother love. Hans Niel  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 10.

**Die Lustigen Weiber von Wien**. ("capital) (Ger.). Willy Forst, Irene Elsinger  
Dir. Geza von Bolvary. Time, 97 n.m.s. Rel. July 17.

**Dienst ist Dienst**. (New Era) (Ger.). Musical. Ralph Roberts, Lucie Sno  
Dir. Ernst Veerbus. Time, 82 mins. Rel. May 17.

**Die vom Rummelplatz**. (Capital) (Ger.). Any Ondra, Siegfried Arno.  
Karl Laman. 9 reels. Rel. Feb. 10.

**Eine Nacht im Hotel** (A-R) (Ger.). Musical comedy. Any Ondra  
Karl Laman. Rel. Feb. 6.

**Ein Frisch Verliebt Sich**. (Capital) (Ger.). Musical. Geo. Alexander. Liu  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**El Hombre Que Asesino** (Paramount) (Spanish). Rosita Moreno, Ricard  
Puga. 70 mins. Rel. April 16.

**Ein Wasser aus Strassburg**. (Capital) (Ger.). Musical. Gustav Froelich. Di  
Conrad Wiethe. Time, 89 mins. Rel. March 10.

**Friederike** (A-R) (Ger.). Dramatic operaetta based on Goethe's life. Ma  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Gitta Entdeckt ihr Herz**. (Capital) (Ger.). Comedy. Gitta Alper, Gustav  
Gitta Froelich. Dir. Carl Froelich. Time, 90 mins. Rel. Oct. 4.

**Gloria**. (German) (New Era) (Ger.). Transatlantic aviation drama. Gustav Frie  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Murrah, Ein Engländer**. (Capital) (Ger.). Farce. Max Adalbert, Ida Wuest, Lu  
Englisches. Dir. Geo. Jacoby. Time, 91 mins. Rel. June 24.

**Die Haeche** (German) (New Era) (Ger.). Musical. Karl Laman, Rosa Gramsc  
Ernst Busch. Dir. G. W. Fabat. Time, 78 mins. Rel. Nov. 8.

**Koenigin von Preussen**. See "Lulu".

**La Chante** (Paramount) (French). Drama of a gamblers life. Marie Be  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**La Courtisane de Luneville** (Paramount) (French). Musical of a woman lo  
and revenge. Madeleine Renaud, Pierre Blanchard. 90 mins. Rel. Ju  
Time, 82 mins. Rel. Feb. 1.

**Le Bal** (French) (Proter). Domestic comedy. Dir. Wilhelm Thiele. 83 mi  
Rel. Oct. 1. Rev. Oct. 4.

**Légion des Etrangères**. (Capital) (Polish). Life of the new-born. Time  
Rel. Aug. 26.

**Le Roi Des Resquilleurs** (French) (Proter). Comedy with music. Milton. Di  
Dir. Ernst Veerbus. Time, 82 mins. Rel. June 17.

**Libe Ist Liege** (German) (Proter). Musical comedy. Kaethe von Nagy, Ha  
Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 1.

**Ljubav i Strast**. (Yugoslav) (Serbo-Croat). Drama of life among N. Y. immig  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Lulu**. (German) (New Era) (Ger.). Musical. Karl Laman. 9 reels. Rel. O  
Time, 82 mins. Rel. Feb. 1.

**Man Erbeit**. (Capital) (Ger.). Musical farce. Dir. Karl Boes  
Rel. Nov. 18.

**Meine Frau die Hochschuetzerin** (German) (Proter). Comedy. Kaethe v  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Mein Leopold**. (Capital) (Ger.). Musical. Gustav Froelich. Max Adalber  
Dir. Hans Seynhold. Time, 96 mins. Rel. April 1.

**Mensch Und Narren** (German) (Proter). Musical comedy. Werner Kraus  
Dir. Gustav Ueckley. 86 mins. Rel. Nov. 8. Rev. Nov. 15.

**Milou**. (German) (French). Musical comedy. Suzy Vernon, Robert Burnie  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Mistral** (Paramount) (French). Musical. Madeleine Renaud. Noel-No  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Noetiz Macht Sein Glück**. (German) (Capital). Farce. Siegfried Arno.  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Namenshefter**. (German) (FAF). Drama. 75 mins. Rel. Jan. 1.

**1914**. (Capital) (Ger.). Prelude to the world war. Dir. Rich. Oswald. Tim  
70 mins. Rel. Dec. 1.

**Oberst Redt**. (Capital) (Ger.). Spy thriller. Lidi Dagover, Theo. Loos.  
Karl Anton. Time, 79 mins. Rel. Aug. 30.

**Paris-Begin** (Proter) (Fr.). Musical. Jane Marnac. Dir. Augusta Gen  
Time, 82 mins. Rel. Feb. 1.

**Purpur und Waschlappen**. (Ger.). Dramatic comedy. Hans Niel  
Euse Baader. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

**Carpenter** (Paramount) (Spanish). Musical. Argentina. 90 m  
Rel. March 16.

**Quand tu Tuss Tu** (Paramount) (French). Farce comedy. Dreaan. No  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Reserve Hat Ruh**. (New Era) (Ger.). Military farce. Fritz Kampers. Lu  
Englisches. Time, 94 mins. Rel. Aug. 11.

**Rhapsodie d'Amour**. (German) (Proter). Musical groups of an art career. Ag  
Peterson-Mojunkine. Time, 89 mins. Rel. Aug. 26.

**Richtofen, Red Ace of Germany**. (Gould) (Ger.). Self explanatory. Dr  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Jan. 1.

**Ronny** (Proter) (Ger.). Operaetta. Kaethe von Nagy, Willy Fritsch. Di  
Emerich Kalman. 86 mins. Rel. April-L. Rev. April 13.

**Sampale** (A-R) (Ger.). Cinderella romance. Dolly Haas. 80 mins. R  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Scherben's Fruhlingsraum**. (Capital) (Ger.). Musical of Schubert's h  
Dir. Jooken, Siegfried Arno. Dir. Rich. Oswald. Time, 71 mins. R  
Time, 82 mins. Rel. Feb. 1.

**Sein Scheidungsgrund** (German) (Proter). Comedy drama. Lien Deve  
Dir. Alfred Seidler. 80 mins. Rel. March 1. Rev. March 8.

**Storöarna**. (German) (Proter). Musical. (Synchronized.) Danger  
the mountains. Time, 89 mins. Rel. Aug. 26.

**Tanzrevue von Sanssouci**. See "Barbarina".

**Tajemství Leskrova** (Paramount) (Czech). Rel. Jan. 15.

**Temptation**. (German) (Proter). Musical. Emil Jannasch, Anna Sten. Dir. Ri  
Dir. Siedmak. 90 mins. Rel. March 1. Rev. March 22.

**Triangle Tangle**. (New Era) (Ger.). Comedy. Ernest Verebes, Fritz Kamp  
Dir. Ernst Veerbus. Time, 82 mins. Rel. May 17. Rev. May 17.

**Trapeze** (German) (Proter). Circus drama. Anna Sten. Dir. A. E. Dupo  
90 mins. Rel. May 1. Rev. May 10.

**Trench** (A-R) (Ger.). Romantic drama. Dorothea Wiecke. 90 mins. R  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Unknown Heroes**. (Capital) (Polish). Polish police activity. Mary Bog  
Dam Brodzka. Time, 82 mins. Rel. Aug. 26.

**Victory of the Desert** (A-R) (Ger.). Viennese operaetta. 90 mins. Rel. Feb  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Victoria of the Heart**. (Capital) (Algeria). Algeria story in authen  
localities. Adam Brodier, Mary Bogda. Time, 89 mins. Rel. Aug. 26.

**Weissenhof**. (German) (Proter). Musical. Karl Laman, Rosa Gramsc  
stein, Elsie Heller, Trude Berliner. Dir. Robt. Land. Time, 81 m  
Rel. Nov. 1.

**Yord** (German) (Proter). Historical drama. Werner Kraus, Rudolf Forst  
Dir. Gustav Ueckley. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

**Zirkus Leben**. (German) (FAF). Circus drama. Liene Heid. Dir. He  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

**Zwei Herzen und Ein Schlag** (German) (Proter). Operaetta. Lilian Har  
Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

**Zwei Kravatten**. (Capital) (Ger.). Operatic musical. Michael Bohnen. O  
Dir. Ernst Veerbus. Time, 82 mins. Rel. Feb. 1.

Key to address—Amlinko, 723 Seventh Ave.  
American-Roumanian Films, 1660 Broadway.  
Associated Cinema, 164 W. 56th St.  
Harold Auten, 1584 Broadway.  
Capital Film Exchange, 630 Ninth Ave.  
Foreign American Pictures, 111 W. 57th St.  
New Era, 638 Ninth Ave.  
Protex Trading, 42 E. 58th St.  
Symon Gould, 321 W. 89th St.

# NBC-CBS \$39,000,000-'32

## NBC Turns Back RCA-Victor Artist Bureau to Trim Booking Office Red

NBC Artists' Service, in another decentralization and economy move, has turned operation of the RCA Victor artists' and repertoire bureau back to the phonograph company. Losses suffered by the network from operation of the Victor bureau along with other divisions in the NBC artists' service the past year prompted the breakup. Another division effected by the latest pruning is the speakers', or lecture, bureau, with Private Peat, its booker, given his notice.

Victor artists bureau was among those brought in under the NBC roof when RCA at the instigation of George Engelke centralized all its booking interests and affiliations in April, 1931. With the Victor booking branch came its manager for 14 years previous, Cliff Cairns, and his assistant, Joseph Higgins. Return of the bureau of the recording outfit deprived Cairns of his job, with his duties assigned to Fred Erdman, who is also Victor's recording manager. Higgins has been retained by Erdman.

**Patterson's Study**  
Network's decision to relieve itself of the Victor booking department followed recent studies made of the NBC artists' service balance sheets by Col. Richard C. Patterson, the new executive v.p. Some time prior to his entry the chain had come to the conclusion that conditions in the orchestra booking business made it impossible to operate its band department at anything but a loss and proceeded to divest itself of all its dance bands but Paul Whiteman. Since then it has hooked no bands on tour or into line and dance spots.

Richard Himber was retained to handle what calls the artists' service may get for a musical connection to play a club date. His connection was severed last week, washing up completely the network's activity in the band booking field.

## HOT BIDDING BY 3 BIRMINGHAM STATIONS

A fight for the advertising business in Birmingham is being waged royally by the three stations in this price conscious town. The station that gets the most business will be the station that gets first place in the way the studio officials feel about it.

The three stations here are WAPI, WBRC and WKBC. Former two are on chains while WKBC is purely local. All three are doing everything to convince local advertisers that their station is the best. The situation has gone so far that price cutting and under-bidding have started. Advertisers let all three stations know they are entering for time. Then they get a fine-side seat and watch the match. Bill Pape took over WAPI last summer and prior to that time the station was a non-commercial, operated by the state and the three state supported colleges. Lack of funds was the reason it was leased to Pape. This put a new competitor into the field and the itching powers commenced to work.

## Bashful Cuppers

Washington, Jan. 9. NBC ushered in new winners of Bosch popularity poll around Washington when they flew down last Tuesday to get cups from Vice-president Curtis. All but Downey were NBC, but the CBS team stole the show at every move. Rest were too bashful to perform at Press Club lunch till Downey kidded them into it.

Vallee made speech at lunch telling Arthur T. Murray, president of Bosch Corp., that Whiteman should have won orchestra leader cup instead of him.

## Horse Opera Stars and Stunters Take to Air

Hollywood, Jan. 9. Film western stars will be the piece de resistance on Radio's 'Hollywood on the Air' program, Jan. 19. Tom Keene will be m. c. and Hoot Gibson and Tim McCoy will tell of their experiences with music supplied by various hilariously combinations. Jan. 12 will be 'stunt men's' night, with picture neck-riskers telling of hair raising experiences.

## COLUMBIA NUDGES NBC INTO PUBLICITY TRAP

In shutting Gracie Allen off the air during the Fleischmann broadcast Thursday (8) NBC walked right into a publicity trap laid by the J. Walter Thompson agency and the CBS press department. Both the latter had anticipated that the Gracie Allen 'missing brother' exploitation gag wouldn't get a rise out of the radio community unless NBC reacted the way it did, and the space the cut-off incident got was plenty.

'Missing brother' stunt was started on the Robert Burns show (CBS), and the idea was to bring this topic up during the Burns and Allen guest appearance on the Fleischmann airing, this also being a Thompson account. After the agency had sent out publicity to this effect, John Royal ordered the NBC program department to see that there was no reference made to the 'missing brother' during the Fleischmann broadcast.

But when the show went on Rudy Vallee was handed a continuity with the 'missing brother' gag inserted, while Miss Allen got one with the reference deleted. As Burns and Allen moved into their spot on the program, Vallee, reading from his script, opened with the query: 'Well, Gracie, have you received any word from your missing brother?'

With that the engineer at the controls got busy and the program went off the air for the next 10 seconds. Meantime a Thompson man scurried over to Vallee with the revised line of patter, and the program went back on the air.

## New Don Lee Execs

San Francisco, Jan. 9. Two new exec appointments at KFRC, local spoke of the Don Lee network. Bill Wright moves up as executive manager, succeeding Merle Matthews who goes on 'Femline Fancies' program, taking the spot vacated by Wyn Louthain when latter moved to NBC. Hassell Smith is commercial manager, a new post at this station. Formerly with Hamman-Leslie and McCann Erickson local agencies. Station also has several staff shifts with Consuelo Gonzales, Mexican songstress, and Dick Aurandt, organist, being added. A new announcer will be selected this week to succeed Rush Hughes who bows out in favor of an NBC commercial.

## Critics' Critics

George Bricker, WMCA, New York, p. a. is priming a revue with the radio columnists and editors participating so that the artists and others may act as the critics' critics. Jo Ranson is set as m. c. and the NBCing media are promised to participate: Mike Porter, Louis Reid, Orrin Dunlap, Ben Gross, Everett Bragdon, Everett Walker, Nick Kenny and Dave Bratton.

## BOTH NETWORKS' TIME SALES UP

NBC Sold \$26,504,891 Time in '32, Against \$25,607,041 Previous Year—CBS \$706,461 Over '31—But Daytime Commercials Fell Off—Gross Excludes Artist Bureau Incomes

**\$1,604,000 JUMP**

NBC and CBS wound up the year 1932 with an increase of \$1,604,000 in time sales between them. Despite that December had turned out a disappointing month for both chains, cutting the NBC lead on year down to 2.5% and the CBS margin to 8%. During the 12 months the two NBC networks accumulated a total of \$26,504,891, while the facilities turnover brought Columbia \$12,601,490. These figures are exclusive of income derived through the artist bureaus.

In 1931 NBC's time sales department garnered \$25,607,041, with the comparison to the past year's total amounting to \$87,868. CBS in 1931 accumulated \$11,895,039, or \$706,461 less than last year.

**Slipped in July**  
After piling up an early 18.5% lead between them over 1931, both NBC and Columbia started doing a toboggan act in July and with each subsequent month showed an appreciable slice from this combined figure. Chiefly represented in the differences between the fall months of the years 1931 and 1932 was the severe falling off in daytime commercials. Making up this category for the most part were the smaller fry of merchandisers who had taken a stab at radio as a last resort and running low on the bank-roll had found it impossible to resume in the fall.

NBC's clip for the last month of 1932 came to 23%. Total for the month had been \$1,005,229, while in the previous December the chain



**SAM COSLOW**  
**'THE VOICE OF ROMANCE'**

California's latest contribution to the famous Western galaxy which includes Crosby, Novis, the Boswells, Columbo—now starring weekly on the famed 'CALIFORNIA MELLODIES' program, CBS Tuesday evenings, with the sensational Ray Paige orchestra. Also has his own sustaining periods, 15 minutes thrice weekly over the CBS-Don Lee western network.

An exclusive Victor vocal artist, his recent recordings of 'Please,' 'Say It Isn't So,' and 'Isn't It Romantic,' with Nat Fainston directing, were particularly outstanding. An ace songwriter, he's been under contract to Paramount for four years. Just completed all the songs for Kate Smith's 'Hello Everybody' in collaboration with Arthur Johnston and now doing the forthcoming 'It's Crosby's Vehicle.'

## WLS' Commish Is 25% Net With No Agent Divvy in Chi. Where Radio Acts Enchant Nabes, Bore Loop

### Tab Version of WB Pix Over Air as B.O. Plug

Hollywood, Jan. 9. Finding the air dramatization of current motion pictures a good plug for theatre box offices, Warners will now broadcast a tabloid edition of a picture each week over its own station, KFWE. Plug was tried out with 'Silver Dollar.' Next to be etherized will be the new William Powell picture, 'Lawyer Man,' on Jan. 11. Other WB pictures will follow each week.

### KNX QUITTING PAR LOT AFTER FIVE YRS.

Hollywood, Jan. 9. Paramount and KNX will split April 1, with the radio station moving off the lot after a tenancy of five years. KNX has been officially known as the 'Paramount station' for that period, during which time it has plugged Par pictures. Studio paid the station \$5,000 for the plugs. Original idea was to have Par stars broadcast over KNX. After a few trials the idea was dropped, with station continuing to throw in a few good words for Par product between most of its programs.

Station has a tie-up with CBS which it uses occasionally. During Kate Smith's stay on the coast her programs were released from KNX. Studio end of the Paramount-Public hour was also released from the station. This hour was discontinued two years ago.

No new spot set for the KNX, but it is understood it will remain in Hollywood.

had garnered \$2,596,135 from time dispensed. Columbia last month took in \$1,005,229 as compared to \$1,197,106 for the previous December, or a dive of 15%.

Chicago, Jan. 9. While the east seems to have been ga-ga for some time on radio personalities for theatre bookings comparatively few radio acts have been booked in Chicago. Both RKO and B&K share the opinion that radio acts in general have delusions of grandeur about salaries. And what is worse, downtown Chicago simply doesn't care a hoot for radio headliners as a rule. Paradoxically the best attractions and most reliable for Chicago neighborhoods and the nearby small towns are radio acts. Sometimes those that have flopped the worst in the loop are the strongest in the outlying sectors.

Outside agents aren't overly keen on radio acts because of the involved problem of collecting commissions. Station WLS, which has the best local attraction, WLS Barn Dance and its component parts, operates its own artists bureau, a very aggressive one that collects 25% net from its talent for personal appearances. WLS will give no part of its own 25% to an outside agent so that an agent must add his commission onto the artist. And with acts already giving up one-quarter their salary further deductions are bitterly fought.

WLS' artists bureau has been so successful in placing the Barn Dance and various members thereof and has piled up such hefty grosses in the small towns and residential neighborhoods that it doesn't even specify the names of the talent to be delivered under some of their contracts. In other words 'WLS Barn Dance' can mean anybody that shows up at the theatre.

KYW All-Star Minstrels is the best attraction and a good entertainment for neighborhood theatres although it has yet to obtain a sponsor on the air. Minstrels are all former vaudevillians.

**Minstrels at \$3,000**  
Another minstrel group, WENR Sinclair, was offered by the NBC artists bureau with no takers at \$3,000 for a week in the loop. B&K gave Clara Lu and Em \$1,000 at the Oriental, and \$1,500 for two weeks to Jane Froman. Ben Bernie's orchestra got \$4,500 at the Palace. It is understood B&K may play 'Easy Aces' for \$1,500. 'Myra and Marge' got \$800 at the Palace some time ago.

Another reason for the loop bookers lukewarm attitude toward radio acts in general is their unreliable performances on a stage. WENR Minstrels, for example, is partly of semi-amateur membership and not accustomed to memorizing lines. NBC's high asking price was without any promise to build a production suitable for loop stage presentation in the act.

NBC's 10% on talent means that with the booking office's deduction of 5% and that much more for the outside agent the talent is apt to pay 25%. But radio acts seem not to resent this large chunk of commission, figuring the theatre dates as strictly gravy.

## Budgets Late, but NBC Says No Chi Letouts

Chicago, Jan. 9. Departmental budgets at the local NBC headquarters have not been set for 1933 yet. This condition has created much indecision and rumors of impending layoffs. Some of the personnel were bullish last week.

More stringent economy is a foregone conclusion but whether payroll-shaving is part of the economy is what interests the NBCers right now. They are expected to know by the end of this week. Officials stated no letouts were

# RADIO CHATTER

## East

Harry Besty handling Puck and White for the other, with J. Walter Thompson agency interested.

Borrah Minick's sustaining contract with NBC up Jan. 1, and a new deal being worked out.

Billy Hilltop becomes Billy Hughes for a screen test. Lee Wiley also testing.

As a boy, Ted Husing lived in Gloversville, N. Y., and went swimming in the old, none-toe-catch Erie canal.

Elmer Tidmarsh, director of music at Union College, Schenectady, now broadcasting an organ from the chapel over WGY and NBC one morning a week.

Grippe forced Mary O'Neill, r.c. for Sunday "Knickerbocker Press" of Albany, to do some horizontal typing.

Bernard Levitt is the new musical director for WINS, New York.

Julia Sanderson and Frank Crumit have their Bond Bread contract on CBS renewed for another year.

Mail response to Ted Pearson's "Little Street Where Old Friends Meet" recital on the Buick show has prompted a repeat scheduling of the number.

On Jan. 10, Freddie Berrens conducting and on Phillips Darden Magnolia it's still Victor Arden wailing the attack.

Benny Ross is slated for an impersonator and m. c. hearing before the NBC program board.

That rumor about the Broadway that Sam and Howard Lanin were having union troubles over free auditions was started, says brother Jimmy, by a musical clique that's trying to monopolize the radio business around New York.

A. Sorenson, picture ed in the NBC publicity dept. for the past two years, has resigned to go in the p. a. business himself.

Gordon Graham, one of the CBS funnyboners, had a medic apply the chisel to his sinus.

Charlie Williams writing the scripts for William Gaxton-Victor Moore, for the new Hellman's NBC program, with Jeanne Lang, Song-

fellow Quartet and Harry Salter's orchestra.

"Winchell on the Air" is a new Monday department in the N. Y. "Mirror", recounting excerpts of the columnist's previous night's broadcast.

Shirley Garwig and Karl Von Borcholt (Jack and Jill) have joined talent staff of WLW, CinCY. The Threesome, Grace Brandt, Edna and Alvin, have returned to the station.

Billie Dauscha, songstress, with orchestra background, goes tomorrow for Crosley's nation's station on a toothpaste account starting Jan. 17.

## West

Marion Mansfield has a contract to sing for KNTV, Hollywood, formerly known as Gertrude Ridenour.

Father of Sol Hoopii, who has a trio over KXN, Hollywood, is chief of police of Honolulu.

Two attaches at KNX, Hollywood, who will marry this month, but not each other, are Johnny Ehlers, pianist, and Paul O'Hara, technician.

Harry Jackson's orchestra supplying the music for Marx Bros' broadcast.

Al Herman, stage comic, has gone to New York, where he hopes to close negotiations for broadcasting.

Rooscoe E. Stockwell, director of radio dramas at KGA, Denver, will teach a class in radio technique and continuity at the University of Denver.

Tom Jones, barytone, winner of the Wyoming Atravert Kent contest last year, has been added to the artists at KLTZ, Denver.

Dewey Gordon and Jack Jones are slated to sing at the KLTZ, Denver, Serenade half hour over KLTZ, Denver.

Ernest A. McMahon of McCann-Erickson in L. A. to handle the Marx Brothers seven programs from that end.

## Mid-West

Jim Little departs from NBC's Chicago publicity dept. Jan. 15 after a year's affiliation.

Brooks and Ross have split as a partnership over WBBM, Chicago. Dou Ross is managing his wife, Jane Froman. Mr. and Mrs. Ross were in New York on leave of absence from NBC all last week.

C. A. Chitt pinchhit for Yank Taylor of the Chicago "Times" while the radio editor ferreted around in Kentucky and Tennessee on mid-season vacation.

Niles Thurst, vice-president of NBC, handled the Thurston deal personally.

Chicago radio editors have become competition-conscious since scooping became smart.

## Gaxton, Moore, for B. F.

Best Foods (Helman's Mayonnaise) has resumed an interest in the musical grocery store idea. Revised setup of this show has Billy Gaxton and Victor Moore, Jeannie Lang, the Songsmith quartet and a Harry Salter orchestra.

Program is figured to make its bow on NBC within the next two weeks. Time is now being cleared.

## Chi 'Amerka' on WENR

Chicago "American" starts tomorrow with selling its articles for women over WENR 15 minutes daily.

Station donates time in return for publicity breaks from daily "Haze Flynn, film critic, will be on one of the 'American' programs.

"American" follows Hearst's other local sheet, "Trial-Examiner", an intensive user of radio through its own leased outlet, KYW.

## LITTLE PRICE MENTION

Privilege Has Disadvantages—Not Used Extensively

Chicago, Jan. 9. Singularly little use has been made by national advertisers out here of the privilege now theirs of mentioning price in their radio programs. Advertising agencies advise against price-mentioning in general, despite the network's readiness to accept it in copy.

Two main reasons are ascribed for the failure of the price-mentioning privilege to be abused as feared, or even used, as expected. First, many stations assess a premium over card rates when prices are mentioned and limit the number of mentions per broadcast and thereby lessen the advantage to the advertiser. Second, and perhaps more important, most national advertisers don't want their product's price to be forever fixed at a certain figure.

Too much other publicity makes price-boosting in the future a matter of possible public resentment.

## New Censoring

(Continued from page 1)

provided with a stop-gap for the pointing fingers of reformers, minimizing their clamor. Not the least in the changes expected is the one relating to the pinpoints of reviewers. With the greater bulk of family trade in the U. S. now set to get its picture load down on the recommendations of motherhood, last regular film pinpoints, except in the largest metropolitan centers, may reach an all-time importance now.

## Names of Organizations

Organizations on the West Coast include: California Congress of Parents and Teachers, Daughters of the American Revolution, Federated Church Brotherhoods of California, General Federation of Women's Clubs, Los Angeles Branch, American Association of University Women, National Council of Jewish Women, New England Women. On the East Coast the reviewing organizations number: American Library Association, Boy Scouts of America, International Federation of Catholic Alumnae, Young Men's Christian Association, National Council of Teachers of English.

Foreword of the "Censorship Reviewers' first compendium notes that the opinions are designed to guide local picture chairmen of the 12 organizations; that it is for 'parents who desire to select motion picture entertainment for their children; for teachers who use the motion picture theatre as an adjunct to the classroom'; for religious leaders 'who accept the responsibility for the guidance of youth in the choice of leisure time occupation'; for editors who wish to offer to their readers disinterested comments on the social as well as entertainment value of current motion pictures; for 'theatre managers for exploitation and tie-up suggestions; for use in selecting junior matinee and family night programs'; for 'Motion Picture Councils and Civic Groups interested in aiding public appreciation of the best motion pictures, in increasing the social usefulness of the neighborhood theatre, and in adjusting the program of the motion picture theatre to the entertainment needs of the family.'

## 6 Classes

Features are divided into six classes. In the January program, as so far arranged, the west reviewers classify and approve 50 features, of which four are foreign, and nine shorts, while in the east reviewers endorse 13 features, of which six are foreign, and 35 shorts. Under the heading on Social and Dramatic Western group rules for adult patronage 'Animal Kingdom', 'Cynara', 'Flesh', 'Son-Daughter'. It classifies 'Handle With Care' as for the family. There is noted a difference of opinion on 'Farewell to Arms'. The dissenters were the National Society of New England Women and the United Church Brotherhood who opposed its 'irregular sex relations due to stress of war.'

Under 'Melodrama and Crime' this group ruled 'Mummy' and 'Undercover Man' for adults, while it classified 'Penguin Pool Murder' for family trade.

Concerning 'Nature and Adventure' it approved both 'Trailing the Killer' and 'With Williamson Beneath the Sea' for family.

Under 'Westerns' both

## AIR LINE NEWS

By Nellie Revell

Beginning Jan. 16 over WMCA, Eileen Wenzel, erstwhile showgirl, will give a series of beauty talks, accompanied by Gypsy Markoff, girl actor-cordianist. Miss Wenzel's stage career was interrupted when she suffered damages to her features in an automobile accident.

Lee Mortimer, former columnist on the "Mirror", inaugurates a series over WMCA next week. He will do a Broadway 'column'.

Adair and Kay's comedy sketch, "Crazy People", which has been on WOR, opens on an NBC sustaining to run twice weekly, beginning Jan. 24.

Keller, Sargent and Ross, formerly with British Broadcasting, begin a series over the WABC-Columbia net Jan. 17.

NBC did not broadcast the Coolidge funeral service because of Mrs. Coolidge's request that there be none. Columbia, however, did.

British Broadcasting Company turned down a program with Edna St. Vincent Millay, American poetess. British claimed they had hardly heard of her.

The character of the department store efficiency expert on the Bath Tub program has elicited so well, Fred Allen is changing his plan of having a different locale for each program.

Don Lowe, formerly with WZB at Springfield, and Bob Stanton, of WIOD, Miami, are recent additions to the WMCA announcing staff.

Ida Bailey Allen, who has just started a new series of commercial programs on WOR, gave her first big broadcast on WOR almost ten years ago.

Pick Malone and Pat Padgett, WOR minstrels, have completed a short for Warner Bros.

Bill Daly spent a month on William K. Vanderbilt's yacht—the catch being that Vanderbilt had sold it three years before.

Mildred Bailey received an ultimatum Saturday (?) that she appear at the Chicago NBC studios Wednesday at 10:15 or consider her contract cancelled. As a gesture of defiance, she leased a home in Forest Hills. Miss Bailey's contract expires March 16.

In a hat store contest several years ago in Cleveland, John Royal got the prize for wearing the largest size skimmer in town.

Dave Green spent the weekend in his old home town, Easton, Pa. Dave left Easton two years ago broke—and returned in a Lincoln, but still broke.

Only three members of Rudy Valle's official High-Ho Club orchestra are still with him—Joe Miller, Harry Petton and Cliff Burwell.

Frank Black, a victim of neuritis for the past two weeks, has had to conduct with his left hand.

## Short Shots

Three automobile merchants will hear auditions this week for network programs. Amos 'n' Andy 'n' the 'Missus' will be in New York next week. Georgine Cleveland will make a series of shorts for Warner Bros.... Ted Weems loaned his car to a song plugger, who smashed it.... George Burns and Gracie Allen leave for Hollywood Thursday night.... Marcella Shields has given 25 auditions for commercials in five weeks.... The modernistic photo outside the Music Hall at Radio City, depicting a pair of hands playing a drum, was posed by Joe McElHott, CBS photo editor.

Horse Meas' and 'Robbers' Rost' came under family designation.

'Fast Life' and 'Half Naked Truth' in the 'Farce' register were okayed for family.

The four foreign films approved in the west were 'David Golden', 'Lobeswitzer', 'Maedchen in Uniform', 'Passion Play'.

Opinions of the eastern group in the first release are not categorized as 'adults and young' are: 'As the Devil Commands', 'The Death Kiss', 'The Iron Master', 'Lawyer Man'. For family trade are the following: 'Come On Tarzan', 'Dynamite Ranch'.

Hal Grayson and a 15-piece band started at the Roosevelt, Los Angeles hotel, Saturday (7). Succeded Carlos Molina orchestra. Grayson left the hotel about a year ago and has not been active since.

## TED FIORITO AND HIS ORCHESTRA HOTEL ST. FRANCIS SAN FRANCISCO

BROADCASTING  
M.J.B. Demi-Tasse Revue, NBC, Monday Nights  
Columbia Network, Saturday Nights  
CBS-Dan Lee Chain, Nightly, 10 P.M. PST  
Lucky Strike  
Mgt. MUSIC CORP. OF AMERICA

"SWEETHEARTS OF THE AIR" MAY SINGHI PETER

## BREEN AND DE ROSE-ENTERING 10TH YEAR OF RADIO Mgt. NBC Artists' Bureau

## A. KUZNETZOFF

with "JOLLY RUSSIANS" from

RUSSIAN KRETCHMA (Res) 244 E. 14th St. TUESDAYS, 10:15 P.M., 58th Consecutive Week STATION WOR

## TOM KENNEDY

"VORKO"

First Office Lease Signed for RKO Building, 6th Floor, Radio City  
LESTER COLE and the RADIO SOLDIERS OF FORTUNE Jan. 7, RKO Palace, Milwaukee  
JORDAN & WOODS Jan. 7, RKO Palace, Milwaukee  
RADIO RUBES Jan. 7, RKO Palace, Milwaukee

## PICKENS: SISTERS: JANE — PATTI — HELEN

## EARL HINES

AND HIS N.E.C. ORCHESTRA  
Appearing Nightly at Grand Terrace Cafe, Chicago  
Management, EDWARD FOX

## ABE LYMAN

AND HIS CALIFORNIA ORCHESTRA  
Columbia Broadcasting System  
PHILLIPS' DENTAL MAGNIES  
Tue., Thurs., Sat., 8 to 9:15 P.M. E.S.T.  
COAST-TO-COAST  
WABC

## "THE GREATEST TRIO ON THE AIR"

"The 'man with the shovel and the hoe' including his family, get an early card of the Don Hall Trio and start off to work loaded with pep." ("Aie Dais" in Farm & Dairy)

## DON-HALL TRIO

TUNE IN WJZ 7:30 A.M.  
Mon., Tues., Wed., Thurs., Fri., Sat., N. B. C. NETWORK  
Mgt. M. Gals, 600 Lexington Ave., New York

## AL BOASBERG

Sole Director  
E. R. CONNE  
50 West 57th Street, New York  
Circle 7-7530

## PAUL WHITEMAN'S RADIO STARS

NBC Network - Baltimore Hotel  
RED WATKINS  
BARBARA  
BRYNN DAVIS  
PAUL WHITEMAN  
AL BARRY



## Union Boycotts Cleve. Station

### Musicians Say WHK Broke Agreement That Station Claims Didn't Exist

Cleveland, Jan. 9.

Claiming WHK broke its agreement with the musicians' union by letting out its staff orchestra, the Cleveland local has started a radio battle by ordering all union musicians to boycott the station.

Louis Rich's station band, half-a-dozen dance orchestras, an organ and a theatre band are being used up by the ukase, which was issued by Otto Kapl, president of musicians' union. According to Kapl, the union had agreed to permit its members to broadcast over WHK from remote control points on condition that WHK would retain a staff orchestra. This condition was broken and started the trouble, Kapl says, when the station gave Rich's band its walking papers.

In replying, M. A. Howlett, manager of WHK, declared the union never made such a ruling about remote control broadcasts. Also that the real reason for the band's lay-off was because it hadn't been getting enough sponsored time to warrant paying the members' salaries. Besides needing their time for CIO programs, Howlett said he had given Rich's band 15 days' notice of a temporary layoff.

Lockout leaves Rich, who was recently dropped by a local commercial, without a radio hookup. Although he still plays for the Hanna (legit). It also stops plans of Myron Roman, leader of Loew's State pit orchestra, to start a new commercial which was all set for WHK. It also may cause the cancellation of the Cleveland large musical agencies, since most of the league musicians belong to union.

#### Filling With CBS Program

Until the union controversy is settled, WHK is quitting the air half an hour earlier at night, filling spots made vacant by union bands with CBS programs.

Another complication, but not connected with the ban, arose when musicians' union president Vincent H. Percy, organist at Cleveland's Public Auditorium, not to broadcast his usual Sunday organ recital over WHK. Cause for this cancellation is believed to be the decision of city officials to not pay \$750 to the American Society for permission to have copyrighted songs played in Public Hall this year, economy being more important than new tunes to them.

Musicians' union got into a tight squabble when it tried to make Sam Brader's Players use a union band in pit of the Hanna during run of a Christmas benefit revival of 'Twelvedies'. With orchestra's cost running around \$375 for week, and a local blind society getting society getting half of proceeds, Brader refused to engage one. Union is now fighting with theatre's management, claiming its contract calls for a pit band or a payoff.

As its latest move, the union now threatens to appeal to the American Federation of Musicians in New York to stop CBS from supplying the station with network musical programs that are played by union members.

Although at present without any remote control programs featuring local union bands, H. H. Howlett, WHK manager, said he would continue to fight the union and its demands even if it means losing its Columbia franchise. Unless the union lifts its ban, Howlett threatened in turn to boycott union bands and only book unorganized local talent for future programs.

## CBS Props Benny

Overtures have been made Jack Benny by CBS for the comic to come under direction of the networks' artists' service. Chain has a commercial in mind for Benny to take the place of his Canada Dry connection. Latter program goes off CBS Jan. 26.

Benny's propositioning is being done by Ed Klabner, one of the CBS v.p.'s.

#### It's a Week

Three X Sisters, recently of the Tyrol show on CBS, play their first theatre Jan. 26.

It's a week for Loew in Washington.

## Air Act's Triple

Reis and Dunn will be tripling when they open for Loew at the State, New York, next week (13).

The CBS sustaining team, on seven times a week, started a floor show engagement at the New Yorker hotel, last week.

## MOST NETWORK TALENT FROM OUTSIDE SOURCES

Considering that the majority of the newer commercial talent came from the outside, and that some of the biggest on the air pay commish to outside agents, the networks' talent bureaus are worried about the trend of things. On top of that, the 1932 figures on income and net profit evidence the minimization of same talent bookings by the networks themselves.

Ed Wynn, Al Jolson, Eddie Cantor, Burns and Allen, et al., pay their radio commish to Broadway agents, chiefly legit. D. W. Griffith of the newer crop was booked by William Morris office which also engaged Ann and Burns and Allen. Ken Murray was set from without. Tom Howard ditto.

Ad agencies are buying their talent from the independent agents direct and not dealing with the artists' bureaus of the chains. Whether it's a matter of making better deals direct; or not trusting the networks who have been accused time and again of charging fancy tolls for \$75 tenors; or because the desired talent isn't available from the artists' bureaus, or what, the networks' own booking agencies aren't getting anywhere these days.

The talent bureaus squawk that their own program departments don't co-operate with them, and that's one cause. Program departments accuse the personnel in the artists' service of bucking one another in detrimental competition, so that the account goes to the outside for its talent.

### Paige Batoned Concert Gets Approval and \$800

Los Angeles, Jan. 9.

Showing the possibilities of grooming new patrons of symphonic music, special concert of the Philharmonic orchestra with Raymond Paige, KTH baton-welder, conducting, was one of the most successful of the local season with an almost sellout house. Station plugged the program.

In addition to the regular patrons, there were enough Paige fans to boost the gross to \$800, a big gate for a concert of this type.

## Wednesdays Strong

To the highly competitive Thursday and Friday night programs, in relation to theatre patronage and the stay-at-home influence, because of the wealth of air talent these nights, now have Wednesday as an added box office threat.

New programs starting Jan. 4 on all the chains bring Ken Murray, Bing Crosby, Morton Downey, Donald Novis and D. W. Griffith among the new commercials to the mike that night. Regular Wednesday nighters remaining are Kate Smith, Guy Lombardo, Burns and Allen, Five Star Theatre, Crime Club, Sherlock Holmes, etc.

## U. P.'s Stop Order

San Francisco, Jan. 9.

United Press, on an order from the East, put the stop sign on furnishing news dispatches to NBC.

Network's twice daily resume of current events is now being gathered from Hearst and INS reports.

#### Carney on Pooches

Spvatt's Patent, Ltd., has taken on Don Carney to glorify the lowly pooch in a Monday evening series over NBC starting Jan. 30. Contract all around is for 13 weeks.

Carney is the Uncle Don who tells bedtime stories to lullies each sundown over WOR, Newark.

## STRATTON'S DUTIES

On NBC Payroll Exclusively—Tacking Up Chappell's Duties

Chester Stratton, formerly RKO's contact man at NBC, went on the latter's payroll Jan. 1 as a member of the artist bureau.

Stratton will sell NBC's talent for stage bookings to RKO and the indie booking offices. He will also take over some of Ernest Chappell's duties, latter resigning last week.

## Coast Gimmick Offers Gold Mining Rights To Build Sucker List

Los Angeles, Jan. 9.

New way to build up a sucker list is being tried by a mining investment company that offers gold rights in Arizona to everyone calling the station on the telephone.

Investment company has a program plugging a mining possibility in that territory, and to get names is using the rights gag on lots within a mile of the proposed diggings.

Another company trying to crash the air on the coast, but as yet unsuccessful, is a middle west outfit which wants to use ether to sell birth-control apparatus.

## KFRC's New Pair

San Francisco, Jan. 9.

Don Lee's KFRC has pair of new commercials. General Paint drops its NBC program in favor of a once weekly spot for 'Feminine Fancies', with Charlie Bulotti, tenor, out, and Fay Frazer, chatterer, remaining.

Ingram face cream brought a weekly period for its 'Thru Looking Glass' transcription, which is also being done locally over KPO.

Campbell Cereal gave KFRC renewal on its Steamboat Bill disc, upping last year's once weekly spot to three weekly with Bill Wright continuing as Steamboat Bill.

## Party Friendships Don't Go in Biz, Say Ad Men; Actors Think Different

Ad agency executives have found a new source of inquiry for their addition to graphs and charts. It's the psychology of the entertainer in his personal relations with his business contacts. And it's a psychology, say the merchandise ballyhoosers, that's entirely new to the advertising business.

According to the findings of the program impresarios, an actor cannot conceive of drawing a line between friendship and business. The performer's outlook on human associations, aver his psychanalyst among the agency vermin, is predicated on the assumption that a guy that's a pal at a party will be the same pal when it comes to talking business the next day across an office desk.

It's an attitude, declare the agency men, that's typical of the actor and one that the trade hasn't heretofore encountered in its camaraderie with other professions or crafts doing business with advertisers' reps. The agency man says he has always been accustomed to attending a party, for instance, with a freelance commercial artist and the next day feel himself completely free to pan a drawing that the latter has submitted. Or to go golfing with a printer and a day or so afterwards reject a circular job.

#### Agency Boys Stumped

But not so, declare the agency boys, in the case of an actor. If the agency rep handling his program is invited out by an actor and the former shows the regular fellow spirit at the affair he's expected to carry through the same way when the pair on any subsequent occasion talk about the actor's performance or talents. If the agency man's opinion is unfavorable it should be left unsaid, no more than the former would think it proper to criticize the actor's liquor even if it weren't good stuff. It's a viewpoint that the agency execs admit has them stumped.

One agency man tells of his experience with a comic whose program is slated to fold. Former had attended a couple of parties tossed by the comedian and during a subsequent conference about the program the agency exec took occasion to remark that the performer had badly muffed his laugh lines the night before. Instead of asking where and how, the actor stared in pained amazement at this sudden jab of criticism and when he finally recovered from this outbreak from a guy he had considered to be his pal, he wanted to know what the fellow was sore about.

Similar reaction, says another agency radio department head, was responsible for the blowup of an actor whose program came off the network airplanes several weeks ago. The singer, according to the agency version, assumed because of his party camaraderie with the department head man that he could frame his programs to his own liking. When the agency insisted that it would do the dictating, the singer took it as a rift in personal relations.

#### WIBO EXPANDS

Chicago, Jan. 9.

Station WIBO moves into the former NBC studios on Michigan avenue this week. Having obtained a confirmation of its wave length and restrained WJKB of Gary and the Federal Radio Commission from taking it away, WIBO anticipates a period of expansion.

An additional studio is being added to those already in existence.

# Congratulations George Olsen

On

one of the most successful seasons in your career

# Welcome Ozzie Nelson

To the Famous Terrace Restaurant  
Of the Hotel New Yorker

We wish to take this opportunity to congratulate George Olsen and his Orchestra upon the termination of his highly successful season in the Terrace Restaurant of the Hotel New Yorker.

At the same time we heartily welcome Ozzie Nelson and his orchestra to the Terrace Room. We sincerely hope that he will enjoy a long and happy season—as well as a prosperous one—at this unique restaurant.

## INAUGURATING A NEW POLICY FOR THE NEW YEAR

Continuous Entertainment from 6 P. M. to Closing

# HOTEL NEW YORKER

34th Street at Eighth Avenue, New York City Ralph Hitz, President

BOOK-CADILLAC HOTEL, DETROIT and HOTEL VAN CLIEVE, DAYTON also under Ralph Hitz direction

For around 13 weeks the program had a limited eastern hookup with

(Continued on page 38)

# 4 A's Suggests Friendly Suit, but MPPA Isn't Strong for Friendship

American Association of Advertising Agencies has asked the Music Publishers Protective Association whether the latter would be a friendly unit to determine by court ruling the MPPA's right to collect a royalty on a recorded radio program. Publisher's reply to the invitation was to the effect that if there was to be any litigating it would have to be conducted on anything but a friendly basis.

Four A's reason for the request was that its agency members were complaining that they were getting a headache trying to explain to clients the wherefore of double billings for music. Advertisers, averred the agency body, have expressed themselves as unable to understand why after being billed on their station time statements for the 3% commercial tax collected on the program from the outlet by the American Society, they also have to pay the MPPA a fee for the music used in the recording. Questioning of these items on the billings relayed to their clients have been, according to the Four A's, embarrassing to the agencies.

To prove to the advertising accounts that the two-way music tax was lawfully compulsory, the legal spokesman for the agency organization suggested that the attorney for the MPPA, Francis Gilbert, get together with him and take the question to court for further and final determination.

At a meeting last week between the Four A's counsel and Gilbert, the statutes and decisions bearing upon the publisher's rights to a royalty on music used in recordings were gone over and discussed, but the agencies' rep opinioned, after it was all over, that he didn't think his clients would be satisfied with anything but a test case.

# Marxes West Broadcast For East Release Only

Hollywood, Jan. 9. With the Marx Brothers here for their next Paramount picture, "Cracked Ice," their NBC hour will be continued from this end although released only in the east.

Broadcasts will be from the Radio studio's stage. First of the west-east broadcasts is slated for today (9).

# NBC GOOD COMMERCIAL START ON COAST NET

San Francisco, Jan. 9. NBC is off to a good commercial start here for the new year with seven accounts either renewing or coming into the network fold.

Associated Oil Co. renewed for the 90-minute Saturday night "Spotlight Revue" for 52 weeks, and on Jan. 20 moves it to a 9 p. m. opening.

Wheatena went for another 16 weeks of the serial "Wheatena's Life." Langendorf Bakeries on Jan. 16 starts five quarter-hour a. m. periods weekly with Rush Hughes coming from KFRC to handle news chatter over KGO and KFRC. It's for 25 weeks.

Borden Milk this week began 26 weeks of once weekly 15-minute periods. Centaur Co.'s recent test campaign on KGO, KFI and KFSD was so successful that the firm signed for a total of 39 weeks on the 11 western stations, dividing the schedule into two periods, one of which expires June 12, when broadcaster goes off air until Sept. 11, returning then until Dec. 18.

Network's morning variety program, "The Morning Magazine of Air," m. c'd by Bennie Walker, has two new accounts.

These accounts don't include the transcriptions sold for release on KGO, KFRC and KFSD. Presenting musical variety discs three days weekly until May. Eno Crime Club records are now on, running twice weekly and replacing the Inception dramatizations which were recently done on KFRC. Musterlo also using two records weekly for 13 weeks. Ingram fire cream bankrolling 52 weeks of "Thru the Looking Glass" with Frances Ingram.

# Renewals

Having signed for another 52 weeks, Associated Oil Co. is changing the setup of its Saturday night variety program, "Spotlight Revue," in Frisco. Irving Kennedy, tenor, and Monroe Upton, doing an English character, are off the period's payroll. Roy Royle has a new m. c. assignment, continuing to write "School Days."

Thomas Cook & Son returns to NBC Feb. 12 for another series of 13 Sunday matinee travelogs, with Malcolm LaPrade again doing the tourist blurb. Studio combo will furnish the incidental music. Program will take a 15-minute frame over the basic blue "WJZ," the matinee and orange west-coast limits.

Evans Fur program has been straightened out. Blaise Levin of the William Morris agency keeps the account, which will stick on WBEM, Chicago, six nights a week as heretofore. Sunday show on WLS will henceforth include the same talent as used on WBEM, namely, Frank Wilson and Jules Stien.

Pickard Family of hillbillies, formerly with NBS here, has been picked up by International Oil Burner. Family broadcasts from WSM, Nashville, Tenn.

# With Marx on Coast

Hollywood, Jan. 9. Marjorie Field, of KNX, will be on the Marx Bros. broadcasts from here, taking the part filled by Mary McCoy in the eastern airings.

Other locals engaged for the seven Marx programs to originate here are Stewart Wilson, Colin Campbell, Roy Irwin.

# Either Plugging Ins. Firm Couldn't See \$5,000 Music Charge

Union Mutual Life Insurance Co. of Des Moines will hereafter use for its plugging over the air music culled from the public domain. So it notified the MPPA after the publishers' organization submitted an estimate of the music royalties that would be due from a Des Moines branch of the insurance company had decided to record.

Underwriter had submitted a list of copyright numbers it had proposed sending and advised the MPPA that these recordings would be placed on 40 stations. MPPA estimated that the accumulated broadcast royalties for the series would come to between \$4,000 and \$5,000.

Union Mutual practically confines its retailing of policies to radio. Usual arrangement it makes with stations is for a commission basis, with each outlet getting a definite fee on all policies sold as the result of inquiries garnered by the station.

# KID ACTORS GET MOSTLY NUTHIN

One class of talent that the studios around New York are using without recompense are kid actors. Only in rare instances does a child player on a sustaining program draw a check for its services and that goes for both the networks and the indie stations. Usual come-on bait piled by the networks is the promise of a commercial and an attending pay envelope. Recruits, and with plenty of them available for the contact and experience, come from the juve dramatic schools.

Even when it comes to commercial programs few on local outlets bring the kid performers a cash return on their services. Particular instance is that of the Horn & Hardart show on Sunday mornings over WABC. Program uses from 10 to 15 kids each Sunday, with the only cash outlay for entertainment being the studio combo.

# CBS' NOVICE EXEC

Karl Knipe Without Previous Radio Experience, New Sales Mgr.

Executive setup of the CBS sales department has been put through a general revision. Active direction of the selling staff has been turned over to Karl Knipe, a newcomer to the network and with no previous radio experience. Ken Boyce remains as vice-president in charge of sales but the title of general sales manager has been assigned to Knipe.

William Ensign has been moved up from the selling ranks to assistant general sales manager. Knipe's previous contact was as executive assistant to the president of Reuben H. Donnelly and he was at one time manager of J. Walter Thompson's Paris office.

Makes the first top executive reshuffling that the network has undergone in two years.

# Waxing 'Eb and Zeb'

Los Angeles, Jan. 9. 'Eb and Zeb,' Don Lee chain's small town serial, is now going out on record.

Substitution of wax for the direct stuff is due to Al Pearce being here from KFRC, San Francisco, with the "Happy-Go-Lucky" hour, broadcast over KLM William Wright, other half of the team remains at the Frisco station on staff.

# No Hotel Hookup

Los Angeles, Jan. 9. With Stanley Smith's Billmore hotel orchestra off KHJ a week ago and Carlos M. Mayo's Research combination through this week, the Don Lee CBS coast chain station is without a local hotel hookup for the first time in many months. Even dance stuff is now being supplied by the Santa Barbara Billmore orchestra, being broadcast nightly from the Lee station, KDB, in that town.

# Nationwide Broadcast Of 'Cavalcade' Opening

Hollywood, Jan. 9. Western premieres of "Cavalcade" at Grauman's Chinese Thursday (12) will be etherized over the Don Lee CBS coast chain, as well as 42 national stations and five short-wave lengths. Nationwide broadcast goes out from 9 to 9:30, with the Coast chain stations getting 15 minutes before and after that period.

W. R. Rogers will m. c. with Fred Niblo and James Dunn assisting.

# Aylesworth Gives NBC's Special WLW Rate Fast Rush, Headache Again

After a couple of the network's v. p.'s had worked out a special rate with WLW, Cincinnati, that was accepted as satisfactory all around, M. H. Aylesworth stepped in and ordered the deal for null and void. Situation is back to its former status of the fee from the CBS' sales and traffic departments are concerned.

Aylesworth's reaction was predicated on the anticipation that special concessions were made in the case of WLW the chain would maneuver itself into a ticklish position, with a flock of other affiliated stations liable to demand a similar concession. In the opinion of the NEC prexy the jacking up of WLW rate to the highest level on the NBC rate card and spitting of the fee with the Cincy outlet was too radical a departure for the present, at least.

Proposition given the thumbs down by Aylesworth, the CBS WLW price on the network card from \$250 to \$950 an hour, with the Cincy station collecting this difference in addition to the customary \$50 fee of WLW, has been dropped. Under the arrangement that previously, and now again, prevails, if an advertiser figured on using WLW for the local release of his chain program he would in addition to the \$250 fee have to pay WLW the margin between the network fee and the station's local card rate (\$1,152).

# Kennedy's Spot

Tom Kennedy, RKO agent and radio program man, was triplets as the voice of RKO's last week signed the first office lease issued to an outsider in Radio City.

Kennedy's office will include an equipped audition room for their acts.

# Belgian Radio Center

Brussels, Dec. 30. Belgian National Institute of Radiophony, the radio section of which acts at present scattered about in different parts of Brussels, is to construct a building which will house the technical and administrative services, studios, offices, auditorium, etc.

Land for the purpose has been purchased in the upper part of the town.

# KFWB'S 'TAHITI'

Hollywood, Jan. 9. Adding to the current coast vogue for serials, KFWB starts a new one, "Tahiti," to be broadcast weekly beginning Jan. 12.

South Seas island affair is authored by Kay Van Ripper, who has two other serializations running over the same station, "English Coronets" and "Plain People." Dale Gordon will have the top spot.

# Indie's 9th Year

San Francisco, Jan. 9. Indie KHJ last week celebrated its ninth anniversary. Ralph Brunton, manager, figured station in that time had done 6,668 hours of broadcasting, or more than either station in northern California. Of this 76% was sustaining.

# WMAL's Losses as Indie Gives NBC 2d Washington Outlet

Washington, Jan. 9. Four year fight of NBC for a second outlet in Washington will be over inside of two weeks when a lease is signed on WMAL, former CBS station here. Matter was brought to head when WMAL started going after NBC blue clients direct, landing Standard Oil Five Star Theatre three times weekly.

Negotiations have been on ever since WMAL lost its CBS affiliation last November. Hitch lay in WMAL's insistence on retaining management and NBC demand of straight lease. Compromise will give NBC operation but retain part of present WMAL staff.

Arrangement will pay WMAL owners \$30,000 a year. Station made a brave attempt at independent operation, inaugurating the first studio band in city, but move resulted in loss of nearly \$1,000 weekly and was dropped. NBC will take over elaborate WMAL studios and most of remote control staff formerly used for CBS pick-ups here.

WMAL uses 500-watts day and 250 night on Canadian-shared channel, 530 kc. WRC, present local NBC outlet has straight 500 watts on 550 kc. Power total would still be under CBS' 10,000-watts with WISV.

# Jarrett in Shorts

Art Jarrett has gone to the Coast to make talking shorts for Warners. The Flatbush, L. I. WB studio is closed.

Jarrett may also be spotted in a feature length musical. Jarrett is of the radio crooning category.

# BOASBERG—B. & A. PART

Al Boasberg has withdrawn as one of the authors of the Burns and Allen material on the Robert Burns session.

Move followed Boasberg's signing of an exclusive contract with Eddie Conne.

# LEONARD HAYTON and His CHESTERFIELD ORCHESTRA

SIX NIGHTS WEEKLY (Except Sunday) via Entire Columbia Network 9 P. M. (E.S.T.)

Besting From His Labor LEONARD HAYTON, 30th President U. S. A., Director M. T. Life Insurance Co.

It is fitting that the honorable presence of Leonard was the climax of a splendid career.

WE MOURN HIS LOSS

James H. Hestberg INCORPORATED INSURANCE 1674 BROADWAY NEW YORK CITY Information without obligation to radio felt

**CHIPS BROTHERS**  
and 4 Boys and a Guitar  
**COLUMBIA**  
BROADCASTING SYSTEM  
Annual dissemination  
Mills, Rockwell Inc.  
799 South Main Street  
9:15 P.M. Mon-Thurs.

**PICK and PAT**  
MALONE PADGETT  
Tune in for a Million  
Known to the Radio World  
'Molasses and January'  
Maxwell Show Show Boat  
WRAF, THURSDAYS, 9 P.M.

as "PICK and PAT" in  
MACY'S MINIRELS  
WOR, Tues. 8:30 P.M.  
**PAT and PICK**

**DUMB CRACKERS**  
ROBERT BURNS  
PANETELA WABC  
Every Wednesday Evening  
at 9:30 P. M.

**BURNS & ALLEN**  
Dir.: WM. MORRIS AGENCY

**JACK DENNY AND ORCHESTRA**  
WEAF WABC  
Waldorf-Astoria Hotel  
Victor Records  
Lucky Strike Dance Hour  
Whitman Chocolates  
WJZ WOR  
Management M. C. A.

**VOICES OF NESTLE'S CHOCOLATEERS**  
WJZ-FRIDAYS, 4-8:30 P. M.—NBC BLUE NETWORK  
**THE RONDOLIERI**  
HUBERT HENDRIE ROY HALLICE  
FRED WILSON GEORGE GOVE CHARLES TOLSON  
**THE THREE TONES**  
SYLVIA STONE MARTHA DOYER BARBARA WEEDEN  
UNDER DIRECTION OF  
**PHIL SPITALNY**

**RUTHETTING**  
GLORIFYING THE POPULAR SONG  
on  
**CHESTERFIELD Program**  
COLUMBIA-COAST-TO-COAST NETWORK  
MONDAY AND THURSDAY, 9 P. M. E.S.T.

# More Respect, Less 'Spec,' Is Authors' Plea

Chicago, Jan. 9. Radio authors with peevish against advertising agencies—and that seems to include all radio authors—apparently could hold down their squawks into three major clauses for the radio writers standard contract they like to talk about. Not that anybody believes that with radio the wide open, unorganized, guessing game that it is that its writers could get a standard contract when they can't even get an interview half the time.

Still the three things the radio scribblers seem to think should be standardized are:

- (1) A fixed price to be set upon every script and in the case of scripts written to order at least 50% down payment at time of commission and balance upon acceptance.
- (2) All changes or alterations to be made by the author.
- (3) Author to sit in on all story conferences with advertiser.

## Few Can Dictate

Behind these "first principles" is the inside history of most of the misunderstandings that crop up constantly between agencies and authors. Money, of course, comes first as the blithesome manner in which authors are requested to submit scripts on approval has been grossly abused. An author's time is deemed to have less value than a Chinese farmer's. By common consent writing on speculation is the great heartache of radio authorship and no established writer will ever put a sheet of paper into his Corona without a down payment. But there

# FREELANCE AIR P. A.'S CALLED A RADIO 'EVIL'

Freelance radio p. a.'s are the new "evil" being abjured by everybody in radio circles. Stations, like the picture studios on the coast, are irrevocably opposed to artists engaging individual p. a.'s on the theory that the network's own elaborate press bureaus are best manned for such exploitation.

Radio editors are also off them because of the wild stuff being circulated. James Cannon on the New York 'World-Telegram,' for example, has a hard and fast rule against anything, whether legitimate news or not, from a p. a. source getting into his column. He tells all that the chains furnish all his requirements.

The p. a.'s themselves, in their anxiety to land new clients, make themselves something of a nuisance with the artists by sending out squibs and blurb stuff gratis, and without sanction, and then proceeding to connect for a weekly stipend on strength of the few clippings.

## Maxwell's Trio

Maxwell House coffee is still auditioning replacements for 'Showboat.' Also for guest stars. Stated for a listening by the account are Keller Slaters and Lynch, Three Keys, Pickens Sisters and the Three Scamps.

are few 'established' radio writers and the competition is murderous.

Author's desire to be present at story conferences has a bit of vanity in it but has a business motive as it would give the author a chance to defend his brain children against raps or to get the advertiser's slant first hand.

Agencies are inclined to regard authors and actors as temperamental and to take them into their confidence as little as possible.

# Radio Reports

(Continued from page 36)

no New York release. On Jan. 4 it spread, out over 55 stations, and when it gets its release tomorrow night (11) there will be a total of 65 outlets relaying the stanza, making it the largest commercial web on CBS.

Nothing especially impressive about the Tom McLoughlin baritone from the trained-voice viewpoint, but it's got something of a romantic quality that fits in patly here. Numbers by McLoughlin and an assisting quartet are confined to the Friml-Romberg-Kern school, with the same going for the orchestral interludes. Warnow's is an all-string combo that suavely meets with the requirements of this program's pattern.

Patric exchange between McLoughlin and the quartet that cues into the song numbers has a silly tang about it and, unless an expert hand can be brought in to write it, its omission may make listening to the program easier for the male tyranum. Good piece of judgment in letting McLoughlin also handle the plug. It's smoothly and effectively read, with that dramatized bit introducing an infant's cry and explaining its ill-health connotation certain to hit the mark among the mother element.

For the fadeout there's the trailer idea, unrolling a bar or two from a number on the following week's program.

Dec.

## GEORGE SCHERBAN ORCH.

Concert Music  
30 Mins.

## Sustaining WEAF, New York

Scherban etherizes concert music from the terrace restaurant of the Hotel New Yorker at 1:30-2 p.m. EST, featuring maygar type of selections principally, although embracing other popular concert pieces.

His is a nice string ensemble, especially oke for a luncheon crowd. It's a thrice weekly 15 min. and half hour noontime interlude.

Abel.

# Inside Stuff—Radio

It cost a vaude name \$1,350 to get a sustaining spot on one of the networks and the chain employee who collected the money his job. After the inside of the take manipulation was uncovered, the chain started to call off the bulldog when the performer retorted that if it did he would immediately file suit to recover the kick-in. Rather than chance that kind of publicity the chain went through and the program is now on the air.

Staff employees that brought the act into the network advised it there would be a 'production charge' of \$350. After several days cogitation the performer refused to pay it and was then advised to make out the check payable to a certain agent, and to let this agent serve as his business contact with the network employee.

Day or two following the okay of the program by the network, the employee called the performer's home. The latter's wife answered the phone. To her the chain employee explained that he was in immediate need of \$1,000 and he would appreciate the loan of it. Next day the grand was in his hand, but at the insistence of the performer, the employee signed a note for the amount payable within a month. That period expired two weeks ago.

When the coin passing got out the network gave the employee his notice.

Commercials or their agency reps are now giving attention to sustaining programs on which their contract talent appears. Even though the hankler may not have an exclusive service, he figures that if the sustaining affair is below par the reflection on his actor may tend to belittle the latter's standing in the commercial session.

Attitude taken by some advertisers is that the sustaining features are usually slapped together affairs and if any item or items on the program are not to the liking of the show taking the slot from the listener. The attraction on his payroll may have been all right, the commercial sessions, but its association with the floppo sustaining program doesn't do any good.

One case was a request by the agency on the Nestle account that Phil Spitalny refrain from handling the bacon assignment on NBC's slated minstrel show. Commercial's rep interposed no ultimatum in the matter but advised Spitalny that it would prefer that the leader stay off the minstrel affair.

Big regret by Paramount is now said to be that it relinquished its 50% interest in the Columbia Broadcasting System. An equal regret is by Loew's that it only has WEIN as a minor channel in New York. The radio outlet for picture exploitation would be highly welcomed by all the film companies, from the inside dope, in view of the growing grip of the ether medium on the public. Par's relinquishment of its half in the CBS for \$1,000,000 was more or less an economic exigency at the time.

The manner in which the coast studio executives reacted to M. H. Aylesworth's invitation for all to avail themselves of the NBC's ether facilities is exceeded by the contemporaneous fever by the picture companies for the radio plug. NBC of course gives RKO Radio Pictures its obvious tie-in.

It's a holdover from the holiday spell but the incident serves as a sidelight on how NBC applies its rule against more than one plug a night on a single number.

It was a Christmas program and Sam Herman, xylophonist, included 'Jingle Bells' in a medley. Just before he went on the program department advised him he would have to omit the Jingles because a band previously that evening had used the tune.

World premiere of 'Emperor Jones' as an opera at the Metropolitan Opera House, New York, was broadcast over the NBC chain in its entirety. First time a new opera was sent out or the ether waves same time as it was shown to the first nighters.

## Weatherbee Back at NBC

Wilson Weatherbee has resumed his connection with NBC as supervisor of station relations for the eastern division. Prior to leaving the network to go into broadcasting on his own Weatherbee was mid-west station relations manager, operating out of Chicago NBC branch.

Before joining the latter office in 1925 Weatherbee had acquired quite a rep as a pioneer in radio entertainment while manager of KYW, Chicago's original commercial outlet.

## CBS Flips Flippen

CBS will drop Jay C. Flippen from its contract talent roster Jan. 21. The former vaude blackface comic has been with the network for six months.

Flippen landed a commercial shortly after going sustaining on CBS last summer, but lately had reverted to sustaining.

## Jr. Stars Out

Paul Whiteman junior stars show with Walter O'Keefe doing an m. c. has been dropped by Cheesborough Vaseline.

O'Keefe has asked NBC not to submit the idea to any other prospective client because the script had been specifically framed for the vaseline purveyor.

## WERE Gets 30 Days

Erie, Pa., Jan. 9.

Were, locally owned, got a 30-day stay after the federal comish ordered it off the air Jan. 1. Commission claimed that it had no financial resources and its equipment was poor.

Some locals went to bat for owners and Senator David A. Reed helped. Competition is WLBW (Columbia).

## VINCENT SOREY

Creator of the

## Gauchos Program

And Many Other Superior Programs  
OBS Sunday 11 P. M. WABC

## ART LINCK

In His Original Character

## 'MR. SCHLAGENHAUER'

Sponsored by TAYSTREET

6 P. M. 5 P. M. M. CST

WBBM—Chicago

The Lone Star of Texas  
Will Soon Be a Nationally  
Known Star on Radio

## THE TEXAN

The Sweetest Voice in the World



Starting RKO Tour January 6 at  
Omaha En Route to West Coast to  
Fulfill Limited Picture Contract

## AMERICA'S SONG STYLIST

# ART JARRETT

HAILED BY THE NEW YORK DAILIES AS

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Successfully Succeeded Buddy Rogers

In Ziegfeld's "Hot Cha"

Brunswick Recording Artist

Exclusive Management, LEO MORRISON—Associate, JOE RIVKIN

## SEE WHAT "VARIETY" SAYS ABOUT OUR NEW RADIO PROGRAM

TUESDAY, JANUARY 3, ISSUE

"As for Stoopnagle and Budd, with the exception of a couple lean spots, they were not so funny."

"Of their four appearances . . . the boys uncorked three laughs from the studio congregation."

"It is quite possible . . . a couple of outside gagmen could help freshen things up."

GREETINGS, EVERYONE!

# COLONEL STOOPNAGLE and BUDD

# Cantor-Morris \$2 Vaude Show Starts With 21 One-Niters in East on %

Eddie Cantor's straight vaudeville roadshow under William Morris of the sponsorship opens Jan. 28 for a series of 21 one-niters along the Atlantic coast, from north to south, all on percentages. With Cantor will be George Jessel, the Benny Meroff band and four or five other acts.

Opening stand will be Shea's Buffalo or another update New York, with the bill then proceeding south to wind up with a week on the Sparks circuit in Florida. Upon finishing the one-niters thus far booked Cantor will return to New York, where bookings in the larger eastern and middle western cities will be arranged meantime by the Morris office.

The 21 single niters are consecutive, but for Sunday layoffs. Cantor will relay his Sunday night CBS broadcasts from wherever he happens to be at the time. Dates are locally sponsored by fraternal or business organizations or civic associations. They were lined up for Cantor and Morris by Louis Epstein, who, with Garrett Cupp, goes out ahead of the show.

Films Chased  
Top will be \$2 all over. Where the regular policy of theatres played straight pictures, the films will be taken out the night of the Cantor engagement. Cantor and Jessel will play one picture house week as a team, Jan. 20 at Loew's Paradise, New York, before going back with the roadshow. They're at the Paramount, New York, currently, and lay off next week to line up the rest of the bill.

Loew has withdrawn all objections to Cantor's variety bill and Morris' sponsorship of the venture, with Morris back in the Loew bookers' office. It's possible that the other circuits may play the show in their own theatres later.

## INDIE VAUDE'S SHORT PAYOFF

As result of complaints from acts he has booked into the house, claiming failure to pay off in full, Eddie Sherman, Philadelphia Independent booker, has notified acts that he has no book to play, and that he will not handle the theatre in future. Sherman's last show finished Saturday (7).

Among attractions alleging only partial payoff are Fletcher Henderson's orchestra, booked at \$1,500, but only receiving \$540 on engagement, and Joe Sheffert's revue, which collected only \$275 under a \$550 contract. In each case it is noted that the theatre management claimed acts had broken their contracts by playing at a cafe in Reading after night shows.

According to Sherman, Fried & Fishman, who operate the cafe in Reading, also have a cafe under their theatre and often gets acts playing on vaude bills to double for the cafe. Contracts in some cases stipulate this.

With the cafe thing confusing the situation, sometimes acts work for their night spot believing that's the one they have to play, which results their contract at the theatre is declared breached.

## NBC'S HUTCHINSONS ASK \$2,500 FROM LOEW

Flying Hutchinsons play their first stage date the week of Jan. 13 at Loew's Valencia, New York. It's their last date at showmen's stand with further time depending on % suits there. For additional bookings the Hutchinsons are asking \$2,500.

Act comprises the father, mother and two daughters. Although an NBC contract turn and currently on sustaining broadcasts for the network, the Hutchinsons are being wanted for vaudeville by Charlie Yates.

### AL STRIKER OUT

Al Striker, of Al and Ann Striker, started the new year right by obtaining his discharge from St. Francis hospital, Pittsburgh, where he has been since July.

Recovering at the home of relatives in that city.

## Harriet Hctor Stops Group Using Her Name

Through her attorney, Harriet Hctor forced the removal of her name from the billing of a group of acts playing the Alleen theatre, Hartford, under the act name of the Harriet Hctor Girls.

The girls, Miss Hctor's attorney reveals, were booked out of the Metropolitan booking office, Boston, and were trained in their routines by Billy Sharp, of New York. It is reported that they had previously played Fitchburg, Mass., under the same title.

Harry Krivit, Miss Hctor's personal manager, states that there is no group of dancers entitled to be known as the Harriet Hctor Girls other than those in her present support. For a time last Summer, during her absence abroad, the billing was used by her own trained dancers, but such names were as well as a troupe since July of last year.

## EVEN FREE FOOD NO DRAW TO BENEFIT

Cleveland, Jan. 9.  
Three charity shows in one week, one of which did a broil even after town's theatres contributed their best talent to it, finally decided the theatre management that such houses were more inconvenient and bad for their box offices than any good-will it brings them.

One theatre mogul, after checking up receipts, declared that the low prices of three benefits in one week drew away a heavy trade and cut down his grosses 35%. Another argument is that they over-tax performers.

Gene and Glenn's pre-Christmas charity show at Cleveland's Public Auditorium recruited 25 acts, and at 26 for all seats, drew 15,000. Another newspaper charity show also hit a record for attendance, but the pay-off was a benefit sponsored by the city's mayor for the poor. While theatres contributed talent, and the city had enough money to provide free meals, which runs up to 80c for a family of four on a round trip, was found to be the chief reason why they stayed away.

Theatre moguls think it's time to have a better plan when they give-away won't get any patronage.

## B'klyn Doesn't Get Mae West with Her Pic; Only N. Y. Par

Mae West is scheduled for the New York Paramount week of Feb. 3, and with her second pic for Fox, "She Done Him Wrong," the same week. She will not play Brooklyn. Al Johnson's dates for both N. Y. and B'klyn will probably be ahead and behind of Miss West.

### Bob Murphy Abroad

Bob Murphy sails for England the end of March for four vaudeville weeks over there.

Opens April 17 at Palladium, London, for two weeks, followed by a week each at Highbury Empire and Victoria Palace. Morris office agent.

### WEAVERS START ROLLING

Chicago, Jan. 9.  
Weaver Bros. and Elvira started rolling over the rural roads in their automobile caravan . . . week. They opened their tour for a week at the Tivoli, Vincennes, Ind., opening Saturday (7). Company of 20 people is being carried on wheels.

Billy Diamond arranged Vincennes dates.

## Easily Insulted

Los Angeles, Jan. 9.  
Duel to the death, violinist at Warner's Downtown, thanked the audience following his first appearance, saying he considered it a compliment that the silence was maintained while he was playing.

Next act was Jed Dooley, comic, who stepped out and told the patrons he would consider it an insult if the silence continued.

## F&M Whoopee' 3d Degreed After Salt Lake Holdup

Denver, Jan. 9.  
While Fanchon & Marco's "Whoopee" was playing at the Capitol, Salt Lake City, the safe was opened and \$1,200 taken. Manager Ray Hendry said two men stuck a gun in his ribs after he had locked up the cash and was starting home. He was forced back in the office, made to open the safe, kidnapped, put in a car, and later let out in front of his home. Robbery occurred Sunday night, Dec. 18.

The cast stayed in Salt Lake for two days, not to help solve the robbery, but because F. & M. wanted to make bookings to take up some of the nine days between Salt Lake and Denver. No move was made to link any member of the cast with the robbery in that time.

Arriving in Denver, the show stayed at the Broadway for four days. On the last day, Sunday, Jan. 1, Manager Hendry, of the Capitol, and the Salt Lake chief of police, Ross Hunaker, came to town and wanted to arrest the men behind the matinee. Louis Hillborn, manager of the Broadway, persuaded the police to lay off until after the night show.

The police, with detectives, cops, police cars and patrol wagons, drove up to the stage door, and when the show ended, herded the men into the wagons, and took them to the station. The women were placed in one of the dressing rooms, then taken upstairs, then down, and then back upstairs, where they were kept 2 1/2 a.m.

The men were fingerprinted and photographed in the spirit of the fact that nobody was arrested or charged with anything. They were questioned, and then allowed to go to their hotel, in bunches of four, in custody of detectives, and their luggage was searched. The women were all questioned and their baggage searched.

The Denver police the next day admitted the action was hasty and were of the opinion that any action should have been taken in Salt Lake City. The cast was there for four days after the robbery, which should have been plenty of time to get dry to have identified any of them as the robbers.

## Garden, Des M., Makes \$ Even with the Cherry Sis

Des Moines, Jan. 9.  
The only theatre in town with live entertainment is the Garden, Public showing gals, and the show is doing plain business. This second run picture house goes in for pop corn, yelling kids and anything else that will make the customers feel right at home. The give 'em a stage show that holds all six piece stage band, an old-fashioned m.c., line of eight girls and whatnot, all for 15 and 25c.

Manager F. R. Peterson collects groceries and Jimcracks for gift nights, amateur nights and Saturday midnight shows.

The Garden is currently featuring the "comeback" of the Cherry Sisters. The girls insist on being billed as 'clean, neat and refined.'

## Pola's 5 RKO Wks.

Pola Negri is returning to vaudeville for five RKO weeks, set for Chicago, Ill., and commencing Jan. 13 in Kansas City, Mo. Balance of time includes Omaha, Cincinnati, Louisville, Paterson and Newark, in that order.

# Several Foreign Acts Among Those Caught in Radio City's Red Upset; \$30,000 Worth Goes to RKO Vaude

## PENCILING LYONS

Agent's Courtroom Audition In Actor's Suit, With Dialect

Sam Lyons' dialect will be starred this week in the N. Y. Supreme Court during the trial of Billy Hallen's suit against the Lyons & Lyons agency and Loew's, Inc., for a \$3,000 balance on a 25-week route issued in 1929 at \$450 a week. The other agents kuwoning Lyons' native sense of humor and will slim these days anyway will attend Sam Lyons' courtroom audition and pencil him in for something, mebbe.

Loew's denies that it had authority to negotiate for a 25-week route and states it played Hallen 9-12 weeks on a contract and then 16 weeks in all on a week-to-week basis, around New York.

Hallen complained that he was influenced to set back some Australian bookings for the Loew route.

## ACT TELLS RKO 'FORGET' 5G BOOKINGS

Dr. Rockwell has notified RKO to 'forget about' the two weeks due him on his four-week Radio City Music Hall booking. RKO planned to pay off the two weeks at \$2,500 each in the vaude houses, offering Rockwell the weeks of Jan. 20 at the Albee, Brooklyn, and Jan. 27 at the Palace, New York.

Rockwell stated he'd rather lose the \$5,000 than play vaude again with his old act, preferring to make them later on with new material.

Bing Crosby, to have been on the second Music Hall bill, will play off his four weeks in other RKO theatres, at the R. C. salary, \$2,500. He opens Jan. 13 at the Albee, Brooklyn. Crosby's contract was the only one issued in advance for the proposed second show. He's guaranteed four weeks.

## 8 Wks. Eng. Bookings Are 8 Wks. and Hilton Sis Mean to Play 'Em

Refusing to comply with Moss-Empire's attempt to cancel their eight weeks' of vaudeville bookings in England, the Hilton Sisters (Suzanne Twine) retained a firm of English lawyers, Rubenstein, and obtained a mandatory writ and sailed for England anyway. They left New York Dec. 26 to open Jan. 9 at the Palladium, London.

Millers were booked ahead through the Weber-Simons agency for eight weeks at 300 pounds (about \$975) per week. Contracts were signed and the act's steamship tickets had been delivered when Moss-Empire called to effect a cancellation. After the girls' first refusal they were notified that the English circuit had failed to obtain a labor permit for them.

The permit was obtained by the sisters' London attorneys, however, and the bookings forced through. When sailing the Hiltons stated they will sue if not played as booked.

### BILLY MILLER'S ILLNESS

William Olathe Miller, professional Billy Miller in vaudeville in his sketch, "The Sign Post," is ill in the University hospital, Syracuse, his native town. He has been ill for about two years.

Miller was in time in legit, but turned his interest to vaudeville where in addition to playing his own sketch he produced for the Louis Spielman office.

RKO's vaudeville theatres will have to carry about \$30,000 in unfilled Radio City contracts during the next few weeks as a result of the booking changes by the two R. C. houses. Ten acts from the Music Hall have been tossed on the vaude books, while the rest of the talent on the opening bill at the big house, considered unplayable in the other RKO theatres, must be paid off. Two acts from the RKO Roxy will also have to be taken care of by the booking office.

Obligation acts getting substitute vaude bills for 3 RKO closed Radio City time are Dave Apollon, Emil Boreo, Berry Bros., The Wallendas, Kirkwhite and Addison, Klhuta Jape, Sisters of the Skillet (East and Dumb), Gladys and Gents, Cherry Blossom and June and Four Brunettes.

### Never Opened

Latter three turns were in at rehearsal, but not before the opening. They get four vaude weeks each, while the others, having played two weeks at Radio City, receive two in vaude. All contracts were for four weeks, with options.

The Brunettes were among the acts caught and booked in Europe last spring during Roxy and Martin Beck's trip abroad and picked especially for Radio City. They never even opened there.

Another import, Vera Schwartz, Berlin soprano, won't be paid off or played, and the Roxy's policy is to seek to make arrangements for that now.

Talent from both houses getting the payoff without playing Radio City, Webster and Fields, De Wolf Hopper, Taylor Holmes, Titta Ruff, Tuskegee Choir (another importation), Jules and Josie Walton, Otto Fasanello and Fanny Abbott, Cor Glade, Martha Graham Dancers, Harald Krutzberg, Jeanne Lang, William Haines, Von Grona and Carolina Andrews.

### Some May Stay

Patricia Bowman, Harold Van Duzee, the ballet, Rockettes, Ray Rapee and the pit orchestra are due to remain at the Music Hall upon its reopening, while Maria Gamberale and Willie Robyn of the RKO Roxy show also may stick to a transfer to the larger house.

Some objections were received from Music Hall acts when RKO notified them that booking changes had been arranged, since the Music Hall engagement called for two-a-day, while the other RKO theatres do three and four shows, with the exception of the Palace, which does two. RKO referred the objections to the contract clause, stating that the number of daily performances shall be governed by the policy of the theatre in which the act is playing. RKO the right to switch bookings. In the event the substitute bookings are outside New York and involve transportation expenses, this will have to be carried by RKO.

## Long Beach House, F-M Break-in, Drops Units

Los Angeles, Jan. 9.  
West Coast theatre, Long Beach, is the latest coast house to drop Fanchon & Marco stage acts, following closely on the heels of Seattle and San Diego. Coast produced units have been tried out in Long Beach before coming into the Los Angeles State here.

Dropping of the stage shows at the Fox, San Diego, has that deluxer now in straight sound. With the show, F. M. closed its California, and put the Orpheum into a double feature policy. Admission prices at the Fox and Orpheum remain unchanged.

Manuscript shakup at San Diego has Charles McManus moving to the Orpheum, relieving Charles G. Pincus. B. P. Nause, who has been managing the California, takes the Egyptian post.

### OSTERMAN'S PERKINS ACT

Ray Perkins, actor (m.c.), going vaude, opens Friday (13) at Elizabet, N. Y. Jack Osterman is his author.



## Turner Resigns from RKO—Example Of 'Outsiders' in Show Business

One of the most glaring examples of the outsider in the show business of the past few years resigned Saturday as business administrator of Radio City. He is James R. Turner.

Roxy set Turner at R. C. but Hiram Brown, himself an outsider, brought Turner into the show business. Turner knew less about it than did Brown who knew nothing at all when becoming president of RKO. Brown made Turner his assistant. A banker downtown later described Turner as a glorified secretary who seems to be getting away with it.

Turner had been something or other at the Rye (N. Y.) country club. Brown, a member, met him there. Only actual business experience Turner is known to have encountered previously was in the textile industry.

In the show business and under Brown, Turner started to talk of 'merchandising,' how they do it at Macy's and other language foreign to showmen. He also nosed in to all depths of the RKO home office and apparently with Brown's approval. In no time at all Turner had cost Brown the loyalty and morale of his RKO organization heads. Turner became Brown's greatest error of his RKO administration.

### The Feeling Remained

The fact finally learned that Brown was not altogether in sympathy with the Turner tactics. This helped to restore a better feeling

but the Turner feeling remained around the RKO offices until Roxy carted him away, to be Roxy's assistant at Radio City at \$250 a week.

Before leaving, his benefactor, Brown, Turner was reported to have given visual evidence of the regard he had for what Brown had tried to do for him. It is said that one New Year's Turner sent Brown a 1,000-word wire of explanation and apology over some move he had made which largely concerned Brown and of which Roxy was aware. It was shortly after this that Turner started to work for Roxy.

On Saturday shortly before the Turner resignation was received at the Music Hall offices by Harold B. Franklin, it had been the RKO executives' intention to give him notice. Roxy from report concurred on the notice suggestion.

S. Jay Kaufman, another personal appointment by Roxy to his own staff, also resigned the same day.

## Turned Back Youngstown RKO'er Is Indie-Booked

Youngstown, O., Jan. 9.

Keith's theatre, turned back to the Quimby estate, original owners, by RKO, has gone into a five-act vaude policy under James Elliott's operation.

Shows are being booked from New York through Marty Forkins.

## No 20 Grand

Barito and Mann offered to put up \$10,000 to keep Arthur Klein's two-act vaude going at the Broadway, New York. If somebody else would match it with another 10's.

Barito and Mann still have their \$10,000.

## RKO Sells Own Act

### To Loew Competish In Self-Opposition

Failing to deliver Will Mahoney to Loew at \$1,750, as it is said to have promised in payment of booking obligation, the RKO booking official has substituted Ken Murray instead. RKO is taking the latter out of its own Albee, Brooklyn, so Loew can play him at opposition Metropolis, three blocks away.

Murray, whose regular Loew salary is \$2,250, is at the RKO Palace, New York, this week at \$1,750 and was booked for the Albee next week (13). He agreed to a switch to the Metropolitan at his RKO salary when Loew tossed in two additional weeks. Murray plays the Met. Jan. 20 and the Paradise and Jersey City follow. Met week is on his RKO Albee contract.

The jam was reported to have occurred when Mahoney refused to accept \$1,750 for the Loew Brooklyn date at RKO's request. He insisted on his old salary, \$2,500.

## PRINCE MIKE'S \$500

RKO Beats Skouras for Pseudo-Romanoff's App

RKO last week beat Skouras Bros. to the punch in getting Prince Michael Romanoff's name to a contract. It's for one week at the Palace, with an option of nine additional weeks, at a figure which is said to be \$500.

Contract is dependent on Prince Mike's release from Ellis Island where a hearing on his deportation has been under way two weeks. RKO's agreement with the allegedly phony Prince also covers the company on picture work, if wanting.

## N. H. Stageless?

New Haven, Jan. 9.

Paramount, set to drop F. & M. units this week (12) has added one more week with 'Desert Song' House then goes double feature straight sound and cuts top to 50c on same basis as Palace (Arthur) and Roger Sherman (WB).

Status of units, locally uncertain at present as deal whereby Harry Arthur would take them into the College has not been closed and possibility is that town will be stageless in a couple of weeks. Arthur's deal is ok but no agreement could be reached with musicians and matter currently hangs fire.

## Erie's F & M Try-Out Nil

Erie, Pa., Jan. 9.

Warner theatre here gave Fanchan & Marco unit a Christmas week tryout. 'Tia Juana' unit jumped in here splitting between Buffalo and Toronto. Warner called off stage shows after the week. This is second F&M try-out. Town is all sound.

Columbia, Warner house, is dark, so is Arts and Penn, Warner-owned nabes.

## Freeman Back West

Charlie Freeman, accompanied by his wife, left New York Sunday (8) for the RKO studios in Hollywood. Freeman had been in New York about two months, looking for picture material for Radio.

## RKO FORCED BERNIE TO CHANGE PROF. NITE

Chicago, Jan. 9.

Ben Bernie has moved forward his College Inn theatrical nite. It's Wednesday now instead of Thursday as for the past three years.

Reason is that with the Palace gone to Friday openings and the RKO acts, more useful than any other talent source to Bernie, scrambling on late Thursday trains the College Inn has been crowded.

Bernie tried to kid several acts to stay over and take Friday trains on the grounds that only acrobats took the Thursday choo-choos. Actors kidded him right back.

## Friday Opening Helped

Chicago, Jan. 9.

Friday opening is a success at the Palace here. RKO is highly pleased with the results having found that the Friday averages are distinctly better.

Whereas formerly the last day of the week, then Friday, was invariably poor this is not true of Thursday as a wind-up day.

## Roadhouse Floor Show

### Of 40 People for RKO

Floor show from Ben Marden's Riviera roadhouse on the Jersey side of the Hudson, which remained intact for vaudeville purposes after closing at the club Dec. 31, opens for RKO Jan. 10 at the Academy, New York, on a showing.

Troupe includes 40 people, including a line of girls and the Jimmy Carr band. At the Academy it will comprise the whole stage show, running an hour. Curtis & Allen, agenting.

N. T. G. currently has his Paradise cabaret floor show at Loew's State, New York.

## Mpls. Again Gets Stage

### Shows Via Breese's Band

Minneapolis, Jan. 9.

Publix is spotting stage entertainment at the Paramount, St. Paul, headed by Lou Breese's 24-piece stage band plus singers and specialty performers.

The 300,000 city has been entirely without stage most of this season. The RKO Orpheum tried out vaudeville on two different occasions for brief periods this season, but box-office results forced its discontinuance.

## NVA WILL PASS PLATE AGAIN THIS YEAR

Meeting of the NVA Fund board of directors for action on the usual April drive is scheduled for the end of this month. Indications are that plate passing will again go on for a week in the theatres, since no new means for raising the coin has been advanced. It looks like the collections will have to be supplemented by another fund raising method this year, belief being that plate passing alone won't balance the budget.

Last year's collections were \$200,000, about \$100,000 short of the amount needed to maintain both the New York and Saranac ends of the NVA for a year.

The expensive New York NVA clubhouse on west 46th street is still on the club's hands, all attempts to dispose of the property on a sub-lease having been futile. Latest to fall through was the Edison hotel's proposed leasing of the clubhouse which backs up to it in the block between 46th and 47th streets. Hotel's option ran until Dec. 31 and was not taken up.

## RKO's 5 Vaude Acts Again Into Seattle Orph Jan. 19

Los Angeles, Jan. 9.

RKO Orpheum, Seattle, will reopen Jan. 19 after being closed a month.

Five acts will be booked by Bern Bernard here.

## AT LIBERTY

Complete high-class olio. 3 professional acts, including soprano who can sing in 5 languages; up-to-date monologist; and old-time fiddler. Program runs 45 to 60 minutes. We carry our own accompanist. Excellent references from leading critics. Address: Wright, 1 North St., Auburn, N. Y.

## ORIGINAL GLORIA LEE

NOW RKO PALACE, CHICAGO

Direction, HARRY ROMM

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This Week (Jan. 7) Dir., PHIL TYRELL

**JANET MAE**  
AERIALIST SUPREME  
NOW PLAYING LOEW CIRCUIT  
Loew and Independent Circuits—MAX OBERNDORF RKO—JOHN HICKEY, CURTIS & ALLEN AGENCY

**THE AUSTRALIAN HONEY FAMILY**  
GYMNASTS DE LUXE  
LOEW'S METROPOLITAN, BROOKLYN (WEEK JANUARY 6)  
RKO—MILES INGALLS, CURTIS & ALLEN AGENCY Loew and Independent Circuits—MAX OBERNDORF

**BROADWAY**  
By ED SULLIVAN  
(Reprinted from New York "Daily News", Jan. 4)  
"Feature of the White show was the magnificent welcome which Broadway tendered to Tom Patricola . . . making his first Broadway appearance in five years, Patricola got an ovation which is reserved generally for a Lindbergh . . . It was the Stem's way of welcoming back a performer who always was regarded with real affection."

THANX  
**TOM PATRICOLA**  
Featured with George White's "Music Hall Varieties"  
Casino Theatre, New York

**HARRY BURNS**  
Assisted by HELEN LOCKWOOD, OTTILIE CORDAY, TONY DeLUCA  
NOW RKO PALACE, CHICAGO  
Direction, JAS. FLUNKETT—MAX FISHERMAN

# KLEIN'S 2-A-DAY BLOWS UP; NO PAY-OFF

Despite knowing as early as Wednesday of last week that they probably were working for nothing the nine acts on Arthur Klein's first and only two-a-day straight vaudeville bill at the Broadway, New York, stuck it out for the full week. House folded Sunday night (8), without paying off, grossing only \$2,530 in the second and final week.

George Goett, representing Feiler & Shea, who in turn were operating the house for the Prudence Bond Co., grabbed the entire gross, with the acts, Klein and Klein's staff getting nothing. Union help was paid. The stagehands had refused to work Sunday night without seeing some money, but went on when receiving a down payment. Goett refused to give up any coin for the acts, who were all in on percentage.

In spite of the Broadway brodie Klein says he will try again. If the Shuberts go through with a promise they are said to have made to their one time vaudeur, Klein will take over the Winter Garden next month for the same policy. Broadway venture brought him nothing but a headache and about \$1,000 in debts for printing, equipment, etc.

**Healy's Top, \$315**  
In its first week with Klein's \$1 top vaude the Broadway grossed \$1,100, that week taking in New Year's eve. The The Prudence people took the first \$4,600, under the terms by which Klein got the house on percentage, and the act's received \$2,087. Highest individual salary drawn the first week was \$315 for the headliner, Ted Healy. He was in for 15% of the gross in lieu of salary.

Some of the acts wanted to quit after the starvation opener but all agreed to stick for a second week's try, with Healy credited with keeping the bill together. By Wednesday, when the gross up to then was only \$1,000 for six performances, Healy started negotiations out of town with indie theatres to play the show intact on percentage. No guarantees were obtainable, however.

The other acts on the seven-day bill for the bank were Ann Codee, Jack McCallen and Sarah, Joe Frisco, Mosconi Bros., May Wirth Family, 12 Aristocrats, Val and

## Cleveland's RKO Pal. Again Vaudfilm; Three Will Change Policies

Cleveland, Jan. 9. RKO Palace is slated to return to its vaudfilm policy around Jan. 22, after experimenting for four weeks with straight pics. Although claiming it saved money by dropping costly vaude, house is being forced to put stage acts back to meet competition from next-door Loew's State, with its deluxe vaude policy.

J. J. Franklin, new Palace manager and local RKO city manager, is planning to change policies in all three theatres. Small-time vaude may be dropped at the Hipp, according to plans, to be replaced with tabloid musicals or units.

Ted Thomas, former manager of Palace, left Monday (9) to take over Keith's in Flushing, N. Y.

## Indie Booker Balks, Walks Out on Cosmo, RKO Now Booking It

RKO's first vaudeville bill is playing the Cosmopolitan, New York, this week, that circuit starting to book the house Saturday (7) after Arthur Fleher quit.

The budget remains at \$800 a week for the five-act split week bills. RKO will make \$40 on the deal in form of 5% commission from the acts, deducted by the booking office. The house is not paying a booking fee.

Fisher walked when the Cosmo operator, C. F. Zittel, commenced cancelling acts with contracts after the first show.

Cosmopolitan, at 59th and Broadway, is a few blocks away from RKO's own Colonial and not far from the Palace, which returned to vaudfilm this week.

## Animal Act Rescued, but Slight Human Injuries

Chicago, Jan. 9. Fire broke out New Year's day in the Lido, owned by Jack Miller, head of M. P. T. C. A. in Chicago. Backstage and front pair of orchestra floor was destroyed.

Toleros Circus playing the house escaped with the loss of a mat. All the animals were safely removed from building. Stagehand and fireman were slightly injured.

Ernie Stanton and De Wolfe, Metcalfe and Ford.

At the final show Sunday Healy, speaking for his fellow acts, announced that Klein was after another theatre—for the cuffed and a better location.

## DOLF LEFFLER BACK

Booking Permanently RKO—No Longer W-S Agent

Dolf Leffler is back in the RKO office as a booker on a permanent basis. He has severed his connection with the Weber-Simon agency, which he maintained while just during Bill Howard's illness.

Leffler joined the W-S office when let out as a broker during the November RKO shakeup.

## F&M PLAN FOR SETUP IN CHI.

Hollywood, Jan. 9. Fanchon, Marco, M. D. Howe, booking manager, and Jack Ratcliffe, transportation manager, left here for Chicago where they will hold a meeting regarding future production plans and operation to-day (8) with Jack Partington, New York representative, and Harry Singer, midwest rep.

Disasters will revolve around a new regional set-up with a view of placing a new type of show in towns where F&M can play two houses.

Fanchon, Howe and Ratcliffe will return here immediately after the meeting. Marco goes to New York, where he will remain until Jan. 20.

Larry Ceballos also left with the party and will be installed in one of the key centers to produce deluxe regional shows. There will be no production activities here for the next six weeks due to units coming in from the east.

With negotiations practically closed whereby Fanchon & Marco will take over the Pantages from Fox West Coast for operation, consummation of the deal is held up pending Marco's return from New York.

Marco's plan for operation of the Pantages would be to go in heavily for radio names on the stage, in an endeavor to build up a theatre following among other fans. Producer has had some negotiations with local air stations for the borrowing of coast favorites, and would also spot some of his stage talent on the air.

House picture policy, if and when taken over by F&M, would be second runs.

## Utica's 3 Acts, 5 Days

Utica, Jan. 9. Olympic, independent, has started vaudeville with pictures.

Five days a week of vaude with Harry McCormick's Orchestra accompanying; two days, Thursday and Friday, pictures only. Started with five acts but down to three for second week.

## Agents Squawk Again About NBC's 'Muscling In'; Other Tiffs Settled

### EX-AGENT

Eddie Dowling, Who Married Betty Compton, Gives Up

Eddie Dowling is out of the Lyons & Lyons New York office after a month's try as an agent. He connected with L. & L. after leaving the Metro studio on the Coast.

This is not Eddie Dowling, the actor. He's the Dowling who married Betty Compton, being on the shorts production staff at Paramount's Astoria studio at the time.

## Actors, Agents, Bookers Sigh for Old Times At Thal's Bye-Bye

Chicago, Jan. 9.

Agents that used to be actors, managers that used to be bookers, and 'Pop' Cameron, still an actor if anybody will book him, gathered Thursday night in the Blumark Hotel to say good-bye to Sam Thal and give him a watch. It was the remnant of Chicago vaudeville that used to be. Boyie Woolfolk composed a poem commemorating the occasion. Tom Powell said that Thal 'came in ahead of Rip Van Winkle 23 years ago and is leaving as Rip Van Winkle.' Danny Graham, the toastmaster, said Thal in New York should avoid Lou Holtz' cane, Otto Shafter's breath, and Harry Richman's women.

Jack (English As She Is Spoken) Fine, Sam 'Alimoney' Tishman, Billy Diamond, 'The DeWolf Hopper of the suitcases,' Nate Blumberg, Ed Morse, Morgan Ames and Pop Cameron were among those called upon to speak. Tommy Burchill spoke without being called upon.

Pop Cameron as the only actor present, all the others calling themselves something else, spoke of Dick Bergen, the booker with one full week, four days, and a Sunday 'all at cuts' and said that Bergen booked these days and Blumbergs and Ames supervised Berger.

A year ago, Martin Beck, newly returned to vaudeville, saw 'Pop' on the booking floor in New York said: 'My God, are you still doing an act?' and 'Pop' hasn't worked since as Beck doesn't want anybody older than he is around. Pop is hanging around in Miami Beach having saved his money and just happened to be in town for the Thal shindig. He says his pals in Hollywood want him to go out there, not to give him

Charges that NBC's artist bureau is muscling into franchised agents' territory in the RKO booking office, are up again. Latest complaint along that line is from the Jimmy Plunkett office over Frances Langford, songstress, who is under an NBC management contract.

Plunkett offices complaint to the RKO agents' association is that it booked Miss Langford in her first stage engagement a couple years ago, with the girl at that time broadcasting for WOR, Newark, and since then has spent time, effort and money in building her up for vaudeville purposes. Now that she's with NBC, the network's artist bureau is taking her away from Plunkett, the latter alleges.

At last week's meeting of the association the complaint was tabled pending a reply from NBC.

Two other cases disposed of at the same meeting involved disputes between the Weber-Simon and Curtis & Allen agencies, acts being the Max Thellon Bros. and Nellie Arnaut and Bros. Thellon turn was awarded to Weber-Simon. Miss Arnaut's request for a transfer from W-S to Curtis & Allen was denied, with the association ordering her to retain C. & A. as her agent.

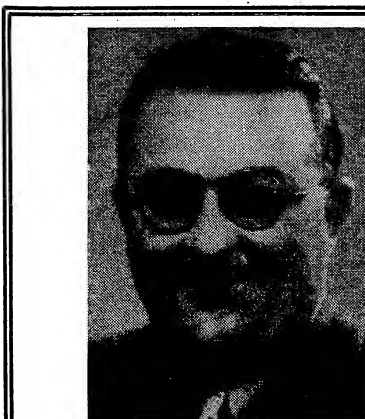
In another case involving C. & A., the agency voluntarily withdrew to settle June Pursell's complaint that she was being represented without authorization. C. & A. controversy with Phil Bloom over the Runaway Four was tabled for further hearing.

In Wayne Christie's complaint against Benham & Welner over the Ralph Cooper orchestra, it was decided that commission on the band's current week shall be split by the two offices with B. & W. becoming its sole agent in the future. Bob Murphy's request for a release from Harry Fitzgerald was turned down.

Three agents' petitions granted were George Oberlander's to transfer from Larry Puck's office to Max Richards; Jack Kalchelm's to associate with Hugo Morris, and Milt Lewis' to operate under his own name instead of in association with Max Gordon.

a job but to have somebody to argue with.

In the cross-fire, it developed that Nite Blum had a party boy at the Majestic, Milwaukee, that broke the pedal on Pop's bicycle 20 years ago. A letter from Fred Allen read into the record by Sam Tishman referred to the new Radio City theatre as 'about as necessary as more coin-operated comfort stations in Glasgow.'



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## 15 YEARS AGO

(From 'Variety' and 'Clippie')

First small-cast play hit London. Man and woman played four parts in 'Out of Hell'. Run for a time and followed by others but not a hit idea. People wanted more for the money.

Universal was trying to detach. Had the Broadway at 41st street for 14 months more at \$35,000 a year. Rental considered too high.

Houdini did his elephant vanishing for the first time at the Hippodrome. Old principle, but the elephant was the novelty.

Cohen's theatre, Poughkeepsie, closed by the building dept. Main street ran right into the entrance, which was on the balcony floor, with the orchestra seats one flight down. Town built on a hill.

Paramount had about decided that the only thing to do was to establish a chain of theatres in order to obtain proper placement of its product. Planned to start with 50 or 100 houses to play Par and Artcraft exclusively. Idea grew.

Newly opened Rivoli did \$30,000 in its first 10 days, topping the old Rialto.

There was a sugar shortage and a Paterson manager had the bright idea of offering pound packages of sugar to his patrons. He was required to sell it to the city and the wholesaler who supplied it was accused of hoarding.

'Ben Hur' called in from the road. Transportation trouble. Show required eight baggage cars and one horse car. Roads no could do.

'Clippie' told that picture stars were flocking to vaude due to the uncertainties of the picture business.

## 50 YEARS AGO

(From 'Clippie')

Langtry was meeting Chicago. 'Clippie' reported 'she was kindly received but there was no enthusiasm.'

Oscar Wilde, on a lecture tour here, taken for \$4,160 by 'Hungry Joe's' well known confidence man of his day. Police got the checks back before they could be cashed when Oscar yelped.

Actress was shot and painfully wounded during a performance of 'Article 47.' 'Clippie' called attention to the fact that it was against the law to use pistols, guns or even bows and arrows in stage performance in N. Y. state, though enforcement was lax.

Lester Wallack was due to appear on the stage of his new theatre (opened some months before), for the first time. Play was 'The Silver King,' a winner.

Henry E. Abbey took a lease on the uncompleted Metropolitan opera house. The directors agreed to pay for the music, scenery, costumes and props for 20 operas a season.

J. A. McCue advertised for circus acts for the Coast. Offered a full year starting Feb. 1. Usual season was 25-30 weeks.

Report around that R. H. Macy & Co. had bought Booth's theatre at 23d and 6th avenue for \$500,000 and would build. Then at 14th and 6th. Waited nearly 40 years and then hoped to 34th. Someone was always selling Booths, but only on paper. It had proven a white elephant.

Tony Pastor's theatre had a very small capacity so he built up his show and gave it in the huge Academy of Music next door, on Christmas night. Gate was good, so he booked the house for Feb. for a repeat.

## Inside Stuff—Pictures

A three-way fight has started in Hollywood for cafe patronage, with the Brown Derby for the first time on the defensive. Latter situation is created by the opening in two weeks of Sardi's to be operated by Eddie Brannatter, and the taking over by Al Levy of the Plaza hotel restaurant, next door to the Tavern, which continues.

With the competition the Derby is now looking with favor on the press. For the several years that the Vine street establishment has been operating only a few of the columnist chatteringers were the fair haired ones there. However, with the advent of the Yuletide holidays, the Derby decided to play patronage to the newspaper people and sent out press cards which entitle the holders to a 50% discount on all checks at any of the Derby's in town. Only one of the daily columnists not to get one was Jimmy Starr, whom the cafe sued for meal check obligations several months ago.

Also to get the jump on the new Sardi's, the Vine street Derby has a sketch artist in the place getting the countenances of celebs, or near important people, to adorn its walls. Sardi's here has that plan, as has the New York place in frames above its booths.

Film mob is getting a great laugh at the Derby management going on the defensive.

Ernest Schine, Chicago lawyer and brother of George Schine, who practices in New York, clarifies the position of Mrs. Caroline Kohl toward the Orpheum stockholders committee whose attorneys are Aarons and Lawrence. Mrs. Kohl is friendly in spirit with the aims of this committee but did not associate herself with it because the committee was asking stockholders to contribute to the committee at a fixed rate of so much per share owned. Mrs. Kohl disapproved the solicitation of funds.

Mrs. Kohl and Frank Rivers will be represented at the San Francisco meeting of stockholders but Ernest Schine does not expect to attend in person.

George Schine is not employed by the RKO real estate department as reported, his brother states.

In New York the understanding is that George Schine is still with RKO, drawing advances against commissions on rent reductions on RKO houses secured by him.

He left Hollywood a failure about two years ago. They had to give a benefit to provide him with transportation to New York, so that he might try the stage. That is the story of Roman Pfeiffer, who appeared in the New York stage show of 'Clear All Wires' and was brought to Culver City to play the same part in the Metro screen version.

Pfeiffer was around the studios seven years ago getting extra work now and then. He also appeared in Jewish plays when they were presented in the Los Angeles theatre. Work was very infrequent. He was broke and wanted to get to New York. Joseph Schildkraut arranged a benefit performance for him. He hung around east and finally got his chance in 'Clear All Wires' from Herman Shumlin.

When he returned to Hollywood, Pfeiffer was in a thankful mood to the friends who helped him in time of distress and went around telling them so. That was quite unusual for blame Hollywood.

Returning to America as an attache of the Rumanian government, a former writer, originally an Australian, has been given a directing contract at one of the major studios. His assignment was to direct a Director appeared at the office of an executive and ordered a camera boom, a traveling camera car and other accessories he had become familiar with through a three months' engagement at UFA.

Producer listened to his demands, then informed the director that he was making a western, and that he better bring it in within eight days, and furthermore, if he wanted the camera to be moved around he'd better carry it himself. He finished by telling the director that he never liked him, and never would, and that the picture had better be good. Director, who has a rep for fighting women, made no reply as he left the office.

Since the California Supreme court handed down a decision that no picture finance company can charge more than 1% a month interest, and that supplementary fees cannot exceed \$50, there have been several instances on the Coast lately of the old loan underground which was common in the building loan racket for many years.

As it works an independent about to make a picture goes to a financier for funds. After the latter has had the proposition for several days he turns it down, claiming that the story, cast, etc., would not be worth a gamble. Later, the independent producer is approached by another financier who wishes to back the picture for a 25% interest. Several producers have fallen for the racket, later to discover that financier No. 1 and Financier No. 2 are in on the split.

Critics holding gold passes have been paying government tax on them at film houses, some up to \$100. Explanation of theatres seeking holders of the gold passes is that no one knows which ones were issued to critics and which weren't.

Roxy, New York, is trying to make it simpler for the reviewing gentry by informing all critics, holding gold passes, that they should enter the theatre at the ladies' entrance. Paramount admits it is critical to get through a special door, also, but if holding a gold pass, third string assistants and ushers refuse to honor them for the press section which is frequently filled up by company execs and friends. Squawks have probably been the most frequent at the Par house.

'Death Kiss' (KBS) and 'Second Hand Wife' (Col) were the first pictures screened for the committee of socialists invited by Howard S. Cullman, receiver for the old Roxy, New York to give their opinions on new pictures, as a publicity gag. They were screened Wednesday afternoon (4).

Mrs. Oliver Harriman of committee is connected with the Campfire Girls, while Mrs. Kermit Roosevelt is interested in boys' clubs, and Mrs. Marshall Field in various charities with Mrs. Hearst. Others among Park ave. mesdames looking at Roxy films in advance of booking are Mrs. Kenneth O'Brien, Mrs. Rosamond Pichot Gaston and Mrs. Max Rosbach.

Radio Pictures has withdrawn 'Bring 'Em Back Alive' from the German market as a result of cuts ordered in the film by German officials. Picture was passed by censors in Berlin, but almost immediately called back, with the government ordering all the animal fights clipped because of 'cruelty to animals.'

Radio, after looking over the list of deletions, decided to withdraw it. It was Ufa, German company, that first released throughout the world a two-reeler showing a fight between animals, in that case a python and a mongoose, 'Killing the Killer.'

Paramount's deal with Buster Crabbe, Olympic swimmer, who was given the male lead in 'King of the Jungle', if not over remunerative to the former athlete is at least novel. Crabbe was on salary only during the actual photographing of the picture. He was paid for 16 to 18 weeks previous to the starting, and will remain until after the preview.

During the pre-production period, and between the finish of the picture and the preview, the studio is paying his living expenses only. If over, he gets a term contract after the initial showing of the picture.

Two previews of 'Calvacade' were held Wednesday, the night before it premiered at the Gaitey. While Fox executives and ERPI engineers witnessed the preview in the theatre and listened to the new wide range reproducing equipment, the theatre in the Fox home office was showing

## Inside Stuff—Legit

Richard (Dick) Maney, one of Broadway's most literate press agents, figures largely in '20th Century', which George Abbott and Phil Dunning opened at the Broadhurst last Thursday (30). Many of his colorful phrases are laugh lines. His prototype is called O'Malley, enacted by Bill Frawley.

Maney spent three days with the authors, Ben Hecht and Charlie MacArthur, who injected the favorite Maney sayings into the script. As a result Maney is supposed to get 5% of the royalties, also being a p. for the show.

He acted in that capacity for Jed Harris, who also figures partly as one of 'Century's' characters, a legit producer, alluded to as 'the earth-shaker.' That's what they called him around his office. Neither author present at the premiere, Hecht being at his hideaway in Nyack, while MacArthur was on his way back to the coast, after seeing a dress rehearsal.

Albert Bein has collected so much money in advance royalties on his play, 'Little Old Boy', without getting the thing produced, that he's now decided to use that money to produce the play on his own. Bein first sold his play to Arthur Hopkins. Hopkins then dropped his option and Jed Harris bought it. When Harris dropped it Charlie MacArthur and Ben Hecht got one of their sudden ideas to become producers, bought the play, and a minute and a half later changed their minds and dropped it.

Then Chester Erskin and Abbott and Dunning began bidding for the option, with the price running up and down the scale, and Abbott and Dunning winning out. Soon they dropped it and Erskin bought it, his option expiring Jan. 1, without a renewal.

'Saint Wench' has been on John Colton's mind for years. He wrote it from a foreign legend, and the first Broadway manager to obtain the rights was A. H. Woods. The producer gave the then usual \$1,000 on advance royalties. He gave the same sum to John Van Draten and Patrick Kearney, figuring he would get one script he liked from the three authors, but finally let it slide.

'Wench' was first shown on the coast in 1927 under the name of 'The Devil's Plum Tree' with Ruth Chatterton in the lead. Presentation here is by Helen Menken, who is appearing in it at the Lyceum. Harry Oshrin, theatrical attorney, is also in the set-up, but it is understood that Colton put up at least part of the production cost. Show drew adverse notices and closed Sat. (7).

'Sickness of Youth' quietly slipped into the Cherry Lane in Greenwich Village last week by Patrick Kearney, is 'Kronkheit der Jugend', presented originally in Berlin (1828) by Gustav Hartung. It was regarded as sensational because of the intimate relations between two girl college students. Paris and Vienna gave the play more than average engagements, but the cops stopped it in Budapest.

Reports abroad are that the actual author is Prof. Sigmund Freud, exponent of psycho-analysis. Program credit is given Ferdinand Bruckner, who wrote the libretto. Kearney adapted 'Youth', toning down the unlikable terms of the original. Arrangement to show here is with S. Fischer Verlag of Berlin.

Allan Scott, Oxford (England) graduate who wrote 'Goodbye Again', now at the Maquet, New York, was a lecturer ahead of 'Mourning Becomes Electra' for the Theatre Guild. He claims his play recounts some experiences on the road.

Scott entered show business in an odd way. He called at the Guild's office for data on Eugene O'Neill. His shock of hair and cultured voice attracted the attention of Guild people who put him in a talkcoat and sent him touring.

George Haight is billed as co-author of 'Goodbye'. His part of the writing following a tryout of the play at Southampton, L. I., last summer.

An entirely British cast is used in the London production of 'Dinner at Eight', George Kaufman-Edna Ferber play, which opened there Friday (6) and became an immediate hit.

In New York, the British characters are acted by British actors and American roles by Americans, as is almost always done, on the plea that Americans can't be British in plays. In London, apparently, Britishers can play American roles with a minimum of infirmation on local talent.

Broadway stage players offered work in coast shows have been asking more than their New York salaries to go west. It has coast agents puzzled.

Present instance is that of Bettina Hall, whose Broadway salary is \$750. She wanted \$1,250 to go west for stage 'Cat and the Fiddle.' Shortly after Miss Hall was turned down, she offered to cut but part had been filled.

Harry Bannister timed his production of 'Late One Evening', English play, carefully to follow on the opening of 'Cavalcade'. Piece stars Tom Ricketts, who's in the film. Play opened last night (9) at the Plymouth. Bannister figured that the reviews of the film on his star were sure to help his play get going.

The Postal Telegraph ticket agency in Gray's drug store, under the management of Leblang's, has been moved to the rear of the first floor. The agency occupies valuable space that was formerly a soda fountain. The fountain will be replaced and will have a food adjunct.

A middle aged couple have occupied front two seats not less than four times a night. 'Take a Chance at the Apollo', New York. Their laughter and plaudits have been a source of satisfaction to the cast, who allude to the repeaters as 'Mr. and Mrs. Sunshine.'

A. C. Blumenthal has a fixed charge of \$1,000 against the road tour of 'Show Boat', which goes in equal parts to Billie Burke and Patricia Ziegfeld, widow and daughter of the impresario.

Matter of financing is holding up the Joe Cook show, which Mrs. Tillie Leblang-Morris Green have on the tapis.

a print to an all-British audience of 165 Australians, Canadians and native Englishmen. Picture is hoped to be America's biggest grosser since sound in English speaking countries exclusive of the U. S.

Chicago offices of RKO in the State-Lake building no longer bear that name. Corporate identity with the rest of RKO has been erased as regarded the Orpheum division in several particulars. Before RKO became RKO these offices were the Chicago offices of the script letters of the Orpheum Circuit but whether the name Orpheum will be restored is not known.

Under the terms of his new two-picture contract with Universal, Tay Garnett is permitted to negotiate picture contracts before he takes to the screen. This provision is contrary to the producers' agreement not to talk turkey with a director or actor prior to fulfillment of current contractual obligations.

Gaumont-Britain is probably the only world film company that's gone openly to the front in fighting amusement taxes as a nuisance that hurts more than helps. Company has made three shorts, one-reelers, pointing out fallacies of the tax, and is distributing them throughout Britain.



# Shubert Co. Goes on Block Feb. 11, Lee Clears Way to Be a Bidder; Hyde Won't Abandon Probe Move

Judge Francis C. Caffey in the Federal Court assented yesterday (9) to the application of the receivers of the Shubert Theatre Corporation to sell the properties and other assets which will be disposed of by a special master on Feb. 11 or the ensuing week.

Before the court made the ruling the Shuberts proposed a vague plan of reorganization. It was presumed that Lee and J. J. Shubert would be in the theatres, and it was stated that they had bought the receivers' certificates, a first lien on the proceeds of the liquidation sale. Little comment on the reorganization idea came out, but Charles H. Hyde IV, the independent bondholders stated if such a plan is fulfilled it must not interfere with any proceedings concerning the Shubert business prior to receivership.

That meant that reorganization would not forestall an investigation should that be in order. Court apparently has not received the recommendation either way, and E. Hughes, special counsel, who is considering the petition to force the Shubert corporation. William Klein, who advised the court of the reorganization matter, said he had spoken but informally to one of the creditor committees about the matter.

## Shubert Steps Out

Said the court in part: 'At the inception of the receivership the court was informed that it was obvious that if liquidation was ordered at that time there would be at best but a small distribution to the creditors. If there were better or had the business been better maybe more would be realized if the committees preferred to gamble. They've had that opportunity. The time has arrived to discontinue the gamble.'

Application to dispose of the life insurance policies for the benefit of the receivership was opposed by Hyde who asked that the such sale be deferred. He remarked: 'The policies should not be disposed of at the present time. Lee or J. J. Shubert may die before these proceedings are over, and in such event the estate would benefit further.'

Lee Shubert stated through counsel he would resign as co-receiver prior to the sale of the properties because of 'Mr. Shubert's position as a prospective interested party in buying in the properties.'

'An ocean of figures' was the description of the receivers reports (Continued on page 46)

## AIR JUMP AND 3-DAY REHEARSAL FOR ACTORS

Chicago, Jan. 9.

After a period of 12 days spent in telegraphic and long distance negotiations, three actors, Robert Binkeslee, Isabel Florine, and Clifford Raynor, left Chicago Friday night by aeroplane. They were scheduled to open three days later at the Warner theatre, Oklahoma City in 'Private Lives.'

Delay centered about Equity's insistence that Nathan Soblosky, the impresario involved, present evidence of financial responsibility. Soblosky is a newcomer to legit. He refused to post the bond Equity asked, but ultimately a compromise was worked out. Equity agreed to permit the actors to waive salary guarantees if Soblosky paid return fares to Chicago. This he did. Equity denies that any question of Soblosky guaranteeing payment of Equity dues during the period of the engagement was involved.

## Joe Gaite's Hopes

Hollywood, Jan. 9.

Another sign of the returning favor for musicals is the fact that Joe M. Gaite is negotiating with Metro as probable associate producer of musicals. He is the former gen. manager for Shuberts, with musical comedies his specialty with that connection.

## Progress Backward

San Francisco, Jan. 9. Out of work actor was drawing \$15 weekly as doorman at local stock house, and getting by on \$15 stipend. Impresario put him into the cast for bit, making him double between the door and stage without extra pay and collected \$2.50 from the thespian's \$15 stipend.

## BILLING ROW, BUCHANAN OUT FOR 'ENGLISH' ROLE

Sudden shift last week took Jack Buchanan out of Aarons & Freedly new musical play 'Pardon My English,' George Glyot being the replacement. Because of the change the Broadway premiere at the Majestic will be back at its now dated for next Monday (16).

Withdrawal of the English player who clicked here in the first 'Charlot's Revue' was the result of a billing battle in which Jack Pearl came out on top. In Philadelphia where the show opened Pearl protested Buchanan being billed over him. It was conceded that Buchanan was miscast and the dispute was an out for him and the producers. Latter announced they would start Buchanan.

He sails back to London this week. 'English' was first slated to have an admission scale of \$5, including the tax. Instead it will have a \$4.40 top, which is usual for musicals this season, although considered too high by some showmen.

## Lacking 3 Stars, Duffy May Close El Capitan

Hollywood, Jan. 9.

El Capitan may remain dark on the conclusion of the return engagement of Billie Burke in 'The Marquise.'

Henry Duffy contemplated following up with 'Always Juliet,' having a cast of four people. However, three of those required must be of star calibre and the producer is unable to find them at this time. Should the players be found the play will be put into immediate rehearsal.

## CURRAN-BLUMEY TIE-UP

Coast Producer Says He'll Team For 'B'way Activity

San Francisco, Jan. 9.

Homer Curran said here this week he would associate with A. C. Blumenthal in New York production work, meanwhile retaining his interest in Curran and Geary, which he operates here.

Declared he would continue with his present partner, Eddie Belasco, who is now running the Belasco, Los Angeles.

## Arthur Pays Up

Los Angeles, Jan. 9.

Fastest on-and-off case recorded at the local office of the state labor commission was the complaint against George K. Arthur, producer of the Grand Guignol playlets at the Music Box, by C. McGee, scenic designer and painter.

On Friday (Dec. 30), McGee filed a claim for \$66 due and Arthur paid it the next morning.

## At 55c Top Small Stocks West Successfully Fighting Pictures

Chicago, Jan. 9. Dramatic stocks are doing fairly well around the middle west when equipped to compete with pictures. That means that 55c top is the universal scale for dramatic stock and managers must be organized to operate profitably within that margin. Even 75c is too high.

Oscar O. Shea Players at the Majestic, Waukegan, have stuck 22 weeks. This is believed to be the best stock engagement of the season in the middle west. Harry Minton Players, despite a couple of threatened closings, is still clinging to the Majestic, Milwaukee, and has 12 weeks behind it.

# 'Emperor Jones' Hailed as Vital, Pointing New Era of Music Drama In American Grand Opera Progress

By Wolfe Kaufman

## Goose Vs. Gander Angle On Scale for Musicals

Chicago, Jan. 9.

'Face the Music' wants to come into the Grand at \$2.75 top. Opposition of a strenuous character is expected from Max Gordon's 'Cat and Fiddle' which wants to do the same thing but was coerced into \$3.30 so as not to undersell 'Laugh Parade' at \$3.85.

Shubert office favoritism to its own attractions as against the outsider is charged and if 'Music' comes in at \$2.75 'Fiddle' may go to \$2.20, office or no office.

## Almost a Fite, but Not Quite, When Fay Walked from Show

Los Angeles, Jan. 9.

Falling to appear for the first performance New Year's eve of 'Little Tiler' at the Belasco, Frank Fay was out of the show and replaced by Richey Craig, Jr., and Benny Rubin. Fay has been among the missing since then and is reported to be at the Hollywood hotel, Mrs. Fay (Barbara Stanwyck) is living at Malibu.

Before he disappeared from his usual night haunts, Fay and Felix Young, who produced the show, had a near fist fight at the theatre, with Young ordering the comic out of the house.

Craig remained in the show a week, and because of a writing contract at Paramount, left, to be replaced by Jans and Whalen. Rubin remains. Four new numbers were added last week-end, staged by Danny Dare. Arthur Kay replaced Sam K. Wineland as musical director.

Place, which almost got an even break with \$5.00 top the first week will continue at the Belasco until Jan. 14, moving then to the Hollywood Playhouse Jan. 16, dropping the top 55c to a \$1.50 maximum. This is the second season for Fay in the past few months. Actor walked at the Palace, New York, in the middle of the week when he played the house last October.

## Marilynn Miller's Return

Marilynn Miller is dance tutoring at the Albertina Rasch studios prior to making a Broadway return in musical comedy.

Miss Miller has been in pictures and away from legit for several seasons.

## PROF. BAKER TRY-OUT

New Haven, Jan. 9.

Yale's Dept. of Drama will show 'The King's Court' for a single performance tomorrow night (11).

Play by Fred Knickerbocker, a member of Prof. Baker's playwrighting class. Donald Oenslager designed the sets, and costumes are by Frank Bevan.

New York got its first completely American opera Saturday afternoon (7), at the Metropolitan Opera House. And at the same time the entire music world was unexpectedly handed a lesson in how to make opera pay. That method being the birth, protection and production of vital, up-to-the-minute musical drama that retains dramatic and stage importance; that is, understatement and believable; that creates definite stage illusion in the manner of legitimate theatre and that at the same time has music of value.

All of which is true of 'Emperor Jones,' Eugene O'Neill's tense drama of an American negro, as rewritten and scored by Louis Gruenberg, youthful American composer, and as acted by Fiddie Tibbett and some other Metropolitan Opera company members.

What Louis Gruenberg did was not to write an opera based on O'Neill's play, but to write an operatic score to go with the play, being careful that the music at no time interferes with the stage production. It's not as if, but it's good theatre at the same time. Fiddie Tibbett in the title role does some splendid singing, several portions of the score has perfectly made for his strong baritone voice, but primarily the premiere audience was moved by his histrionic ability.

Popular Response Which probably explains the 20 (Continued on page 49)

## CLASS ACTORS GETTING RELIEF HELP AS LOANS

Stage Relief Fund contributions went close to \$10,000 late last week and even the week-end the total was appreciably boosted by the benefit performance of 'Of Thee I Sing.' Played to \$3,000 tilting the fund to nearly \$13,000. Next Sunday will see two more legit shows playing for the fund, 'When Ladies Meet' at the Royale, and 'Big Night' at the Elliott.

The Treasurers' Club has offered to add the fund to the limit of its ability and the club's offices have been made available to fund attaches. Although box office men are eligible to apply for aid, none has applied and the treasurers propose taking care of their own unemployed. The club has further offered to supply any number of boxes free for benefit shows without cost. Men assigned would be paid from the club's relief fund. Cars driven by treasurers are being used by Relief Fund people who are solving the problem.

The more substantial class of actors who require tiding over between engagements have started making application for relief. Understood any such money advanced would be in the nature of loans. The item of 'other contributions' (Continued on page 46)

## \$250 Matinee Chills

Selwyn on 'Left Bank'

Chicago, Jan. 9.

Negotiations to move 'Left Bank' from the Harris next door to the Selwyn fell through last week after the Wednesday matinee proved to be less than \$250. Selwyn, dark all season, figured that it was too risky to spend money cleaning the house, for a place packed and under \$200. It was unattractive, was to move into the Selwyn at \$110.

## AN EXPERIMENT

Lincoln, Neb. Jan. 9.

Liberty players boosted admissions just before the holidays to 60 from 40 cents, at the same time dropping newspaper advertising and, as far as the box office was concerned, claims hardly knew they were in town.

Xmas holiday when all the picture theatres were doing biz, the Liberty turnout was off. They're back in the papers now.

# 'Dinner at 8' a London Clean-Up; New Novello Play Also Succeeds

London, Jan. 9. "Dinner at Eight," George Kaufman and Edna Ferber piece currently heading the light best seller list in New York, opened here at the Palace and in certain success, meaning it'll be cleaning up on both sides of the ocean concurrently.

Only criticism that can be made of the show as produced here is that an English cast is used, even in the American roles, though they acquit themselves creditably. David Burns, scores as a theatrical agent, appears brilliantly in a minor role.

"Fresh Fields" a Hit

"Fresh Fields" at the Criterion is another new play here that seems headed for certain success. It's a new comedy by Ivo Novello, who seems to be heading to a niche right alongside Noel Coward for certitude of theatrical success. Piece is well written and nicely acted.

Confirming the first impression that both new pieces have smash potentials, it was learned following the premieres that the libraries are committed to both shows for a long time. "Dinner at Eight" appears to have bright prospects for an outstanding success.

Edna Ferber and George Kaufman were in London for the opening of "Dinner" but Miss Ferber was prevented from being present by an attack of flu which threatened to develop into a serious illness.

## Edna Best Sewing

London, Jan. 9. Edna Best is about to retire from the cast of "Another Language" in which she and her husband, Herbert Marshall, have been appearing. Actress anticipates the arrival of a baby soon.

## Relief Help

(Continued from page 45)

as printed below, includes weekly donations from players in six attractions who have pledged a percentage of salaries. The shows are:

"When Ladies Meet," "Dinner at Eight," "Of Thee I Sing," "Biography," "Another Language" and the Civic Repertory.

Among the first donors of \$1,000 was Marie Dressler who asked that the contribution be anonymous. She later requested the fund to make it known with the name of the donor. Other Hollywood professionals to contribute also. Individuals who have pledged a percentage of weekly earnings are:

Eddie Cantor, Florence Reed, Constance Collier, Betty Starbuck, Jean Dixon, Louise Sillico, Agnes Marchant, Rita Gould, Frank Gillingham, John Golden, Sam H. Harris and the Harris office, and Paul Kelly.

Jan. 6, 1933

Previous contributions	\$8,938.17
Stage Women	
War Relief	\$473.81
Stage Women	
War Relief	\$6.01
Margaret M. Burden	50.00
Charles Zellinger	100.00
Other contributors	207.76
	867.58
	\$9,705.75

## New Beverly Hills Play

Hollywood, Jan. 9. Internal politics that for a while threatened to disrupt the Beverly Hills Community Players, have been smoothed over, and the little theatre group is preparing for its season, starting tonight (Mon.).

"Play, In the Spring," by Sherrell Webb. Cecilia Parker and Walter McCall head the cast, which includes several picture players.

Pasadena Community Playhouse starts tomorrow (Tue) with Gordon Westcott in "The Devil Passes". It follows this with Lord Dunsany's "Mr. Faithful".

## Van Dyke Shuffles B. B.

Hollywood, Jan. 9. Irving Jacobs, New York stockbroker, has withdrawn his financial support from the Tom Van Dyke production, "Hedda Gabler," which was to be produced on the Van Dyke is going ahead with his modernized version of the play with other backing, said to be put up by Tink Humphries.

## Vaud Click for Mexico

Mexico City, Jan. 6. Biggest stage show smash these parts have witnessed for a long time is all-star program presented by Teatro Politeama, featuring a Singer's Midgets unit of 16 performers and George Bell, ventriloquist. Midget troupe includes several Mexican midgets and is a big draw.

Troupe came down here by rail from New York City. Bell is the son of the late Richard Bell, international famous clown and a Mexican public idol. His act is always sure fire. This is his first public appearance here in a number of years.

## PASTURES PROFITS GO TO IDLE REP PLAYERS

Stockholm, Jan. 9. Eric Wetterson, Corporation, the Royal Dramatic theatre, Stockholm, a state subsidized theatre, is out as the result of friction brought about by the success of "Green Pastures." American play is doing so well that it is occupying the boards most of the time and making money. Meantime, however, practically all the actors and staff of the theatre are employed, by being a state institution, collecting salaries anyway. So that the profits of the American importation, necessarily put on mostly by outside actors, is being absorbed with little or no net.

## Shubert Sale Ordered

(Continued from page 45)

pointing towards the end of the Shubert Theatre Corporation, submitted to Judge Caffery last Wednesday (4). But it was stated by counsel for the receivers that the business had lost \$979,000 during the period of receivership, a matter of nearly two millions.

The receivership calls for a discontinuance of operation for we do not see the slightest possibility of paying off the receivers certificates by going through the balance of the season's receipts on report. The proceedings, including an application for permission to sell the assets and pay off prior obligations such as \$300,000 in receivers' certificates and about \$90,000 in fees and expenses until yesterday (3), decision being reserved until then. That ruling came after representatives of creditors' committees stated they would like to examine the receiver's report. The question of objecting to the auctioning off (liquidation) of Shubert's theatres and disposing of stock and picture rights.

Indicating how bad the condition of the business is, the receivers state they have but one show and continuance through the season could not more than pay current expenses.

Equities' Value a Puzzle

The receivers say the book value of the assets totals \$12,500,000 of which \$11,000,000 is in realty. Against that are obligations (especially mortgages) of \$1,000,000. The difference appears to be the equities, but the discrepancy between the present market value of real estate and the book value may wipe out the cash on hand. In the end, to be more like realizable assets are items amounting to \$547,000 in 'current assets' and \$559,000 in miscellaneous assets. In addition is the \$1,000,000 of mortgages. What insurance policies on Lee and J. J. Shubert, the corporation being the beneficiary.

The policies amount to \$275,000 and have a cash surrender value of \$65,000. It is proposed to sell the policies to the Shuberts, one sign that the brothers are not broke. Actual cash on hand Sept. 30, 1932, was \$29,800. On Dec. 30 there was \$26,000 in cash on hand. In the interim the final book of receivers' certificates was sold, amounting to \$50,000 and the receivers turned everything they could into cash. The balance was paid in cash total \$367,000, including the \$300,000 in receivers' certificates but minus fees claimed by the receivers and their lawyers. Outside of these

## PRINTITEMPS FOR LONDON

French Star to Go Coward Musical for Cochran Next Fall

London, Jan. 9. Sascha Guitry's wife, Yvonne Printemps, has accepted an engagement to appear in London during the fall of 1933.

Piece is to be a musical, probably by Noel Coward, under the management of C. B. Cochran.

## SUES TO STOP 'BODY AND SOUL'

London, Jan. 9. Hassard Short is threatening an injunction against Joe Sachs for using "Body and Soul" song, in "The One Girl," renamed "Smiles."

Short claims the number, now being done by Louise Brown and Roy Royston, as his exclusive property, having been used by Clifton Webb and Tamara Geva in "Three's a Crowd" in New York and quoted a paid advertisement in "Variety" of Oct. 1932, in proof.

The Sachs infringement is injurious, claims Short, because he intends staging a revue in London with the same number as one of "Three's a Crowd," "Bandwagon" and "Flying Colors."

Written by an American songwriter, Johnny Green, "Body and Soul" was started in England and gained vogue on the Continent before being sung in New York. Upon arrival in the States, as an imported song, it was interpolated into a Broadway production and thus became a show property.

Two items the prior liabilities are but \$38,000.

Figures Do Not Jibe

In the maze of figures it was set forth that the total claims against the corporation were \$115,000. The \$320,000 has been allowed. The figures do not jibe and with the debtors bond indebtedness added, the money owed probably is in excess of \$300,000. In another report, it was stated that the total claims allowed amounted to \$7,869,580. Difference in figures and totals furnished the reason for the committees asking for permission to inspect the receipts.

The court acceded to the suggestion that the Shubert corporation properties be sold separately, if by that means a greater sum could be realized. It being felt that more cash could be realized than by asking for a single bid for all assets. That also goes for the rights to be sold later. Understood, fees, the theatre will go on block.

Fees Left Open

Judge Caffery refused to fix the fees claimed of \$40,000 to the receivers' attorneys. Court pointed out that if the fees were so fixed it would be tantamount to placing a knock-down price for those who might bid in the assets. That ruling favored the creditors, but attorneys present expressed little hope of getting any settlement. Lawyer Klein stated that Lee Shubert as co-receiver withdrew his claim for his half share of the receivers' fee (\$20,000). However, he agreed to forego the fees some time ago. Court fixed Feb. 15 as the date to consider the fees. By then the properties will have been sold and the receivers will know how much cash is available.

A youthful attorney arose on behalf of Irving Caesar, asking that \$1,000 be set aside in favor of his client. The motion represents request on show after approval by Caesar. It was pointed out that royalties are in the nature of trust funds in the hands of managers, courts having so ruled several years ago. Said the receivers, "We have not a show, 'Autumn Crocus'." Understood they are interested to the extent of 50%.

Mr. Hughes was present at the first hearing, but participated in no way. He, however, took notes on the reports as read by Carl Painter for Cravath, De Gersdorff, Swaine & Woods, the receivers' attorneys.

## London Show World

London, Jan. 1. Palladium bill week of Dec. 28 had three newcomers, an American standard, the most important is the Young China Troup, five men and a girl, in for show. Act is beautifully taught. The troupe includes a master of dancing, contortion, acrobatics and plate spinning, while doing a head-balancing. Act is one of the best of its kind and should have no trouble in getting dates, particularly as it is purely a sight act and has no language barrier.

Al Norman has a novel opening. His dancing to take him off, could be much stronger, as he looks the type that can hold.

Clemens Belling Co., three people and several well trained dogs, makes a very effective show, and is the other act that will find many openings in England and elsewhere in Europe.

Bill is headed by Layton and Johnston, who were recently barred by George Black from broadcasting. Boys are still popular at 250 per week rank about the biggest paid double act in England.

"Business With America," which was produced at the Haymarket Dec. 8 and served as a vehicle for the return of Madge Titherage after several years absence, was withdrawn almost immediately.

"Double Harness," by Edward P. Morgan and Mary Ellis, in the leading roles, succeeds.

Thirteen pantomimes in general London this Xmas made up a record figure for the post-war years.

The two biggies are "Mother Goose," Leister's show at Daly's, and "Dick Whittington," Julian Wylie's piece, at the Hippodrome.

Leister's production, England's leading pantomime, and his production, which has not half the overhauling, the Wylie show, along the road, fully equalled the general entertainment for the holiday season.

"Dick Whittington" has the familiar West End success story, produced by Lee Henson as comedian and Fay Compton as principal boy.

On the success story, a revelation. She has never uttered more deftly or looked prettier.

Both shows opened to staides troupes and look like holding far longer than the normal pantomime.

'Chaube Souris' Dull

Charles Cochran presented "Chaube Souris" at the Cambridge Dec. 27. It was the same old performance, with all right intentions, but those who have seen it once or twice before.

## 'Showman'

(Continued from page 45)

and cost of operations is held far enough down so that Moore can see a profit of \$15,000. An advance man ahead of each company does the booking and attempts to obtain a \$150 a day guarantee and percentage of gross.

When the company is small to book and stands range from one to three nights. Where possible, company plays dance hall or gives dance in hotel after show at local theatre. In some spots it goes into open houses as regular road show. For "Broadway on Parade" bookings at Paramount, Des Moines and Marshall.

When "Variety's" reporter called at the rehearsal hall he was informed that Moore was with "Broadway on Parade" for a few days, but M. W. Weather, his representative, said he was ready to answer questions. First, however, Letcher, who described himself as a showman of several years and an expert on the business, was called wanted to know what sort of publication "Variety" is and whether it is published locally. After being informed on this subject, he talked freely.

According to Letcher, Moore has done most of his producing in Los Angeles.

Letcher didn't know anything about Equity, but said Moore is well-heeled financially and that "it wasn't necessary to post any bonds to insure the safe return of the performers' receipts. It was in contracts that return transportation must be provided." Contracts call for six months' work and specifically state that girls are not permitted to drink or make dates with men and must be in bed one hour after their work is completed.

According to Letcher, Moore is taking advantage of a heavy market for live entertainment, particularly girl shows, in the small towns which have been starved for this sort of fare. The companies are not entirely of amateurs, but also, says Letcher, include such stars as Fern Della, direct from the Larry Rich band and RKO circuit.

fore, is tiresome. Sober analysts fail to reveal genuine talent.

Ballast seems to be taking himself seriously. On the opening night, a man stroled into the auditorium with a lighted cigar between his lips. Immediately noticed, he was upon by an attendant and notified smoking was not permitted. Repairing to Cochran's press man, major of the Incubus "why?" Letcher said "hell" and told Cochran's general manager, H. Lewis, who requested the actor's ejection. All three waited upon the house manager, who informed them the no-smoking edict came from Nikita Balter.

The King's English

Speaking of English—did New York hear the speech broadcast by King George on Christmas Day? The next time you hear one of the visiting Britishers speak in an affected accent tell him to lay off. The King doesn't do it, neither does the Prince of Wales—nor, in fact, any of the "royal" people.

'Savages' Censored

Clara Bow's picture here was enthusiastic, but the Fox people have had a 'spot of bother' about her picture, fearing had to cut out about 1,300 feet.

Hit for Cochran

Charles Cochran produced "Mother of Pearl" at the Opera House, Manchester, Dec. 23. According to reports from there, it is another triumph. The picture has been in newspaper circulation printed raves.

G-B Takes Dominion

Gaumont-British take possession of the Dominion theatre from United Artists on Jan. 15. Under the new plan the house will be to show two films and have a big stage band with an act or two, the films to be second and third in the program.

This means G. B. will have three premier release houses in the West End, in addition to the previous houses. Policy of running the Dominion as second pre-release house in the West End may be a mistake, as the entertainment market is saturated by a big orchestra and a couple of acts, as such a policy has been followed by the old Gaiety and Gulliver and has not proved successful. However, it is difficult to predict.

Leicester Sq. Policy

Looks like there is trouble ahead of the Leicester Square Theatre. After experimenting with films for several seasons, the theatre opened with continuous variety, relying mainly on girls and big scenes. Project was the idea of Bert Aza, who operated the house in conjunction with his brother, Pat Aza and Archie Pitt, also a brother and husband of Grace Fields. But the backing of the new idea came from Grace Fields.

Bert Aza and Archie Pitt are now both out of the venture, although Archie is still in. What is going to happen to this theatre is giving Sir Walter Gibbons plenty of headaches. He has not renewed his lease to RKO, although they asked for a reduced rental.

Evans Turns to Reality

Although William Evans, formerly juggling managing director of Gaumont-British, and more recently one of the three joint managing directors of Moss Empires, has definitely turned to reality, he has not yet retired from business. At present he is gradually acquiring interests in some very important building concerns. But these concerns are builders of modern apartment houses.

Sir Oswald Stoll and Erik Charell have not been so friendly since the picture of "Casanova" at the London Coliseum. But lately Stoll has been putting out feelers for a well to produce another show for him.

Shuffling Bands

Harry Hall, who came to British Broadcasting with a flourish of trumpets about a year ago, is vacating end of January or early February, with Jack Payne returning. Roy Fox leaves Caesars on Jan. 10 and goes to the Kit-Cat. Harry Fox leaves the Fox and would replace Roy Fox at the Caesars.

Hiltons for G. T.

Hilton Sisters (Siamese Twins) open for General Theatres at the end of January or early February. General Theatres has been after this act for months and finally got together on the money. Act will play the Palladium and will undoubtedly tour the entire circuit as well as Moss Empires.

Watkins in England

Harvey Watkins is here looking around. He spent a long time in England in connection with the Bailey circuit and afterwards the Buffalo Bill aggregation. He liked so well the idea of remaining permanently. On his return he has begun to develop the same yen.

# Not One Capacity Broadway Show, Unique Occurrence in Show Memory

It is a rarity that at least one show does not approximate full capacity on Broadway during January, but that was true last week. Reaction from the Christmas to New Year's period was such a sensation, continuing generally another.

Musicals, even the successes dipped further away from S. R. O. than the leading dramas. More than half sold out all performances for any one week. Post-holiday trade was so much off that complaints were general. Ticket agencies are daily squawking, but it was evident that theatregoers sensed they could get tickets for almost any attraction at the box office.

There are 33 attractions in all, including cheap ticket revivals, current this week. It is doubtful if the last week top ticket prices for the season, and indications are that Broadway's shows will soon be down to the dozen mark before winter is over.

**Entries Disappoint**  
Recent crop of new shows looked good in advance, but were generally disappointing in the week. One exception is "20th Century," which drew about \$13,000 at the Delmar, but the picture was reported being in top demand in agencies by Saturday night. "Goodbye Again" has some chance, but "Mademoiselle," being priced low, about \$7,000 and enough. "Saint Wench" stopped after one week at the Lyceum, and "Girls in Uniform" folded at the Booth.

Biggest disappointment, however, is the Music Hall, Radio City. Unable to draw at \$2.50 top, mammoth house goes to four a day Wednesday (11), with prices slashed and a feature picture added. Estimated not over \$45,000, means plenty of operators.

Toppling the dramas last week was "Dinner at Eight" again, grossing \$22,500 in nine times; "Biography" came next, with \$16,000 in eight performances. Added matinees did not much aid the others. "Take a Chance" led the musicals at \$25,000, with "Music in the Air" at \$23,000; "Walk a Little Faster" dropped to \$17,500, and "Varieties" away off at \$16,500; "Flying Colors" about \$15,000 at reduced prices.

Closing this week are "Of This I Sing," 16th Street; "Lucifer," Biltmore; "The Good Fairy," Forrest; and "Mademoiselle," Playhouse; "Cyrano de Bergerac" withdrew at the New Amsterdam last Saturday. Several additional shows doubtful after this week.

Due next week: "Pardon My English" (again postponed), Majestic; "Pigeons and People," Sam H.; "The Good Fairy," Empire; "Big Night," Elliott; and a revival of "As Husbands Go," Forrest.

"Anybody's Game," Alway (4th week) (C-508-\$3.30). Brought down to this show, but doubtful after this week; estimated around \$2,500.

"Mormon Grease," Morosco (9th week) (CD-893-\$3.30). Making some profit; good matinee attendance and extra afternoon added; about \$1,500.

"The Good Fairy," Shubert (38th week) (C-1,395-\$3.30). Due back at Booth instead of touring; \$8,000 last week and still profitable.

"Biography," Guild (5th week) (C-914-\$3.30). Should stay through winter; extra space added because subscription period expires this week; but trade excellent last week at \$16,000; second only to "Dinner at Eight."

"Criminal at Large," 48th St. (14th week) (CD-893-\$3.30). About \$6,000; better even break for both house and attraction.

"Dangerous Corner," Fulton (12th week) (D-913-\$3.30). Moved here from Avon; good attraction for house this season; gross last week about \$6,000.

"Dinner at Eight," Music Box (18th week) (C-1,000-\$3.85). Nothing sold out on Broadway last week; extra matinee (New Year's) added gross \$12,500; about \$4,500 under capacity in nine times.

"Flying Colors," Imperial (17th week) (R-1,416-\$2.20). Success of the ticket sale; picture was shown; about \$15,000 on new scale not better than even break.

"Varieties," Times Square (1st week) (CD-1,057-\$3.30). Presented independently (Sheppard & Buchanan); first called "The Last Night"; written by George Currell and Eduardo Cinnelli; opens Wednesday (11).

"Girls in Uniform," Barmore (7th week) (M-1,059-\$1.40). Expected to move after another week, with probable ticket reduction; about \$12,000 last week; "Design for Living" due Jan. 23.

"Goodbye Again," Masque (3d week) (C-700-\$3.30). First week approached \$10,000; both houses show profitable at moderate gross.

"Good Woman, Poor Things," Avon (1st week) (CD-1,340-\$3.30). Presented independently (John H. Potter); written by Dillard Long; favorable indications out of town; opened Monday.

"Honeymoon," Vanderbilt (4th week) (C-771-\$2.20). Moved here from Little Monday; tickets being chopped from \$3.30 to \$2.20; around \$4,000; salaries cut.

"Late Christopher Bean," Miller (11th week) (C-946-\$3.30). Got about \$10,000 with an extra matinee last week; hooked up to earn next profit.

"Late One Evening," Plymouth (1st week) (C-1,050-\$3.30). Presented independently (Harry C. Bannister); written by "Melody" and Waverly Carter; opened cold Monday.

"Lucifer," Belasco (4th week) (D-1,000-\$2.85). Final week; okay upstairs, but very light in orchestra; estimated around \$10,000; "Allen Comings" readied.

"Mademoiselle," Playhouse (13th week) (C-876-\$3.30). Final week; going on tour; was expected to make \$10,000; about \$8,000; "Bad Manners" being readied.

"Music Hall Varieties," Casino (8th week) (M-1,250-\$2.75). Claimed to have topped even break with something over \$16,000; little change from original vaude-revue routine; "Melody" probable successor at pop scale.

"Music in the Air," Alvin (10th week) (C-1,397-\$4.40). Making money; but considerably under capacity; last week claimed about \$23,000 in nine times.

"Of This I Sing," 16th St. (55th week) (M-1,413-\$4.40). Final week; prize winner eased off last week to about \$20,000; goes to road playing Tuesday.

"Pardon My English," Majestic. Again set back; Jack Buchanan out of town; current in Boston; due next week.

"Radio City Music Hall" (3rd week) (\$2.45-\$2.50). Change of policy and prices; picture being added to stage show last week; last week approximated \$8,000; heavy loss.

"Saint Wench," Lyceum. Taken off Saturday after playing one week; panned hard; house dark again.

"Shuffle Along," Mansfield (3rd week) (R-1,050-\$3.30). Colored revue attracted little attention; ads value of papers but playing; maybe \$5,500.

"Take a Chance," Apollo (7th week) (CD-893-\$3.30). Due back on Broadway; although under capacity by considerable margin, regarded as best at \$25,000 last week.

"The Good Fairy," 8th week (C-1,395-\$4.40). Will move or close after this week; house going to tour; picture to about \$11,000 to lose last week.

"Twentieth Century," Broadway (3rd week) (C-1,118-\$3.30). Interest developing; also attendance; called in agencies Saturday night; quoted around \$13,000 first full week.

"Two Strange Women," Little (1st week) (CD-830-\$3.30). Presented independently (Arthur C. Mester); by Edwin B. Lewis; opens tonight (first called "River Hill").

"Walk a Little Faster," St. James (1st week) (R-1,416-\$2.40). Slipped after good holiday week to about \$18,000; difference of opinion about this revue.

"When Ladies Meet," Royale (15th week) (C-1,118-\$3.30). Played 10 performances; gross about \$12,000 last week; called considerably under expectations.

**Other Attractions**  
Abbey Players, Beck; Irish troupe grosses about \$12,000; good enough, but expected more; last weeks billed.

"Cyrano de Bergerac," New Amsterdam; withdrawn Saturday; two weeks.

"Italian Marionettes," Lyric; dropped after holidays, but profitable.

"Shakespeare Theatre," Johnson's; Shavilla.

"Fantasia," Provincetown; announced for two weeks; due off Saturday.

"Skins of Youth," Cherry Lane; drawing attention in Greenwich Village; may come to Broadway.

"The Good Fairy," good revival closing; "As Husbands Go," next week.

"The Show-Off," Hudson; revival "Whistling in the Dark," Waldorf; revival.

## Stock for Portland

Portland, Me., Jan. 9. Rowland G. Edwards of New York completed arrangements this past week to take a resident company at the Jefferson here, with Monday, Jan. 9, as the opening date, resident manager Michael J. Garriety announced Saturday.

# Two Start, Three Quit 'Frisco Legti Line-Up

San Francisco, Jan. 9. Opening of "Girls in Uniform" with Lois Wilson, Tom and Matt Moore at Henry Duff's Alcazar and "Too Good to Be True" at Columbia are new ones of the week. "Frisco" starting nicely, while latter holding to the okay pace set by Columbia players in the previous two weeks of "Queen's Husband."

Charlie Murray and George Sidney in "Alcazar's Irish Rose" bowed out of Alcazar after two weeks, last stanza pulling around \$7,000. "Cat and Fiddle," out of Murray after two weeks, last week drawing not much more than pay roll, reported at \$6,000. Colbourne-Jones drew \$100 on "Queen's Husband."

Dick Wilbur folds up his Tivoli stock company after six weeks. No his and labor troubles.

Curran gets Louise Dresser in "Plain Man and His Wife" Jan. 16, while Geary opens (3rd week) "Laughing," 2nd "Tattle Tales" due from L. A. shortly for one of these houses.

# NO PROFIT FOR 'TALES' AT \$8,200

Los Angeles, Jan. 9. Despite extra performances New Year's day, local leftists did a dive last week with only George and Helen's "Laughing" players, geared to a low nut, showing any profit.

Polly Young's "Tattle Tales" revenue at the Belasco almost went on the rocks New Year's eve when Frank Fay, part owner and star, in dispute, failed to show up for the first performance. Richey Craig, Jr., and Benny Rubin jumped into the void on an hour's notice, but despite their help a. o. tabbed lightly around \$8,200 on the week. Young and Fay backed out, leaving the producer ordering the actor out of the theatre and warning him not to return.

Frank Fay and His Wife held on at the Hollywood Playhouse to \$3,000, slightly under the nut. "Love's Passport" at the Loew's Egan did \$1,100, good for that house, but still under the nut.

**Estimates for Last Week**  
"A Plain Man and His Wife," Hollywood Playhouse (2nd week) (C-1,150-\$1.65). Below the nut at \$3,000. Another week, then moves to San Francisco.

"Grand Guignol," Music Box (2nd week) (D-965-\$1.65). Short cast and paying off in buttone gives this one a slight profit at \$3,000.

"Love's Passport," Los Angeles Theatre Guild, Egan (2nd week) (CD-330-\$1.60). No profit at \$1,100. Guarantors taking it on the chin.

"Tattle Tales," Belasco (2nd week) (R-1103-\$2.20). Run-out of Frank Fay left the revue in a tough spot. Take of \$2,200 on the week is about good for that house, but still under the nut. "Tattle Tales" moved to the Hollywood Playhouse Jan. 16 at \$1.50 top.

# 'Melody' Tapers to \$27,000 in Philly; But Two Current, Future List Slim

Philadelphia, Jan. 9. Low-water mark for legit this week, which finds only two houses open and mighty little in prospect to hold the city for more than a week, or, possibly, three to be numbered.

Two in town are "The Green Pastures" in third week at the Forrest, and "Land of Smiles," opening tonight (9) at the Chestnut. Garriety, Brock and Hubert are due. First named reopens next Monday with "Springtime for Henry" (Chicago company) scheduled for only a week; that will be followed by "Fears' production, "Shadow Line" (formerly Peep Show), also listed for one week.

The Chestnut advertises "Counselor-at-Law" Feb. 13, but has nothing in between "Land of Smiles" and the "Shadow Line" production. Theatre Society has had first of its second subscription series, with not another one in immediate prospect. This is first time subscription group, either under present name or as Professional Players, has broken continuity of last season.

If second subscription offering arrives until March or later, and nobody knows where they're going to get four more weeks.

**'Sing' in Prospect**  
"Of This I Sing" will come to the Philadelphia stage only once, and hardly looks strong enough for more than five weeks in all, despite excellent trade. Shubert is looking for

# Union Rule of 5 Musicians Forces 'Family' From Chi. Garrick to Cort

## BOAT'S CUT AS TEST FOR CHI

Chicago, Jan. 9. Under any tenor, or policy the Garrick theatre must employ five musicians. This was the gist of the ruling of James Petrillo, president of the Chicago Federation of Musicians, who summarily caused the closing of "The Family Upstairs" on Thursday night.

Attraction was in its second week when the demand to install five musicians was made. A one-set, small-cost production, "Family" couldn't stand the gaff of \$500 weekly for musicians and refused to comply. A little thereupon called upon the Stagehands Union to back him up. They did.

Closing occurred at 8:15 p. m. with the audience dismissed and refunds made. A check was struck the set and scrambled. Garrick was under the nominal leasehold of Ray West, treasurer of the Adelphi, but Ralph Ketterling, manager and receiver of the Adelphi, was a silent if not controlling partner. Attraction is owned by Leonard Doyle, who also appears in cast. They were doing a little show and expecting a little more, but the set was struck at 8:15 p. m. with the audience dismissed and refunds made. A check was struck the set and scrambled. Garrick was under the nominal leasehold of Ray West, treasurer of the Adelphi, but Ralph Ketterling, manager and receiver of the Adelphi, was a silent if not controlling partner. Attraction is owned by Leonard Doyle, who also appears in cast. They were doing a little show and expecting a little more, but the set was struck at 8:15 p. m. with the audience dismissed and refunds made. A check was struck the set and scrambled. 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# RENO MARRIAGE SIDELINE IN JEOPARDY

Reno, Jan. 9.

A squawk has been registered with the California legislature that county clerks of the smaller California counties because so many of their marrying customers come to Reno each year to avoid the delay caused by the California civil marriage law, which requires couples to apply for a marriage license and then wait three days before getting it.

Reno ministers as well as justices of the peace and district judges are watching the attempts to have the California legislature repeal the law and they are hoping California de-clared to keep right on trying to prevent hasty weddings.

During 1932, despite the depression, 4,500 couples came to Reno from California to be married and they left considerable money. Besides the two buck ante for a license the county received, each couple paid from \$5 to \$25 to the minister.

Minister gathered in \$2,500 in marriage fees, another garnered \$2,000 while others picked from \$500 up. One of the district judges, whose office is just up the street from the county clerk's office, has systematized the marriage business and performed nearly 2,000 weddings during the year and it is estimated he added between \$5,000 and \$10,000 to his yearly pay of \$7,500.

## E. C. Raftery Succeeds Malevinsky in Firm

With the passing of Moses L. Malevinsky this past year, the theatrical law firm is now O'Brien, Driscoll & Raftery.

When C. Raftery was made a partner. He has been the active trial counsel in O'Brien, Malevinsky & Driscoll's defense of the distribute who are being sued all over the country for independent actions for alleged conspiracy. Raftery is now in Indianapolis on a trial of this kind.

## Another Boston Flurry Over Pinks in Rialto

Boston, Jan. 9.  
Recent use of a femme Pink in a local house reveals her detecta-tifs in the Rialto sector.

In the lobby of a deluxe house in Washington St. here, two men loitering about too long aroused suspi-cion. A Cop in plain dress, sum-moned, accosted both, with a de-mand who they were and what they wanted.

The two refused to divulge their identities as the crowd pressed close. To the Lagrange St. police station they were carted, under ar-rest. To the desk sergeant they showed badges proving they were Pinks.  
And now the Rialto, remembering what a convulsion followed the visit of the femme Pink, is wondering if everybody's under suspih.

## MARRIAGES

Louise Carr, dancer, to Wm. Darby, pictures, in Elktion, Md., Feb. 14, 1931. Announced last week.

Joan Blondell to George Barnes, Phoenix, Ariz., Jan. 4. Bridegroom a newspaperman.

Alphonse Gentile, musician, New York, and Sara Crispino have filed marriage intentions at Greenwich, Conn.

Otto Mickel, musician, and Nan-nie F. Branche, have applied at Greenwich, Conn., where both are residents, for a marriage license.

Mary Elizabeth Lansing, picture actress, to Frank Brandon Nelson, actor, Jan. 7 in Los Angeles.

Thomas McConnell, manager of the Riviera in Knoxville, Tenn., and Eula Mae Harrison (non pro) were married Christmas Day in Mont-gomery, Ala.

Bata Kappel of Seattle, Wash., vaudeville actress, and Clifford H. Drinkwine, Syracuse, N. Y., were married in Syracuse. Groom is a brother of Mrs. Willard R. Rich, who, before her marriage, was Ger-trude Drinkwine, stage and screen actress. Miss Kappel was leading woman with Olson and Johnson.

## Kentucky's Colonels

Cincinnati, Jan. 9.

Looking across the Ohio River into the state of Ken-tucky, John Hennegan re-marked:

"To become a colonel over there send the governor a self-addressed stamped envelope and your commission comes back in the next mail!"

## Miniature Beer War Has Coast Prices Tumbling To Offset Chicago Brew

Los Angeles, Jan. 9.

Film colonels are getting a taste of its first beer battle. With the let-down in state and city enforcement since election, beer parlors and flats are springing up all over town.

Previously most of the beer sold locally came from miniature brew-eries, and sold to retailers at \$40 per bbl. About three weeks ago beer started to come in from the east, to meet the new price. Eastern stuff was later sold at \$35 per bbl., but first a \$5 cut was made. Local beer boys retaliated by wholesaling their stock at \$30, but within a few days the eastern brew took another \$5 drop so the local stuff was dipped to \$20, where it is at present, the imported brew falling to meet the new price.

Public has been getting the benefit of the price war with draught beer selling at 20c per 16 ounce glasses. Bottled beer, which formerly sold at four bits, is now going over the bar for 35c.

Until recently, most of the local bootleg joints were beer flats; however, with the repealing of the "Right Act" (State Prohibition law), the booties have become bolder and are opening up regular bars, most of them operating under club and fraternal organization charters.

Joints are all doing good business. Class speaks have been a rarity here, privi-ge of drinking hereto-fore being confined to apartments where nothing but hard liquor was served. Few spots that did serve beer were usually back alley places, and the stuff home brew.

## HOTELS NO LIKE NAME BANDS; IT'S MUTUAL

For the amount of extra business they may pull, hotels don't want name bands because of the over-head. And the name bands are equally chilly towards hotel bands now because of the long hours. Bands in position to accept stage engagements do better with spot bookings, plus their radio com-mercials, than a permanent engage-ment.

Rudy Vallee is one example. Aside from his Thursday night broadcasts for Fleischmann, he does better hopping out into Wash-ing-ton, D. C., the Fenney opera-houses, Ohio, etc., in two and three-day engagements than working a week steady in a New York spot.

George Olsen is leaving the Hotel New Yorker for the same reason. With the rep he and Ethel Shutta, his wife, have built up on the air, he would rather chance stage book-ings, plus his Oldsmobile radio com-mercials, than be tied up in the hostelry. Ozzie Nelson and Ben Selvin, also Guy Lombardo, are mentioned to succeed him at the New Yorker, but Lombardo con-templated at the Hotel Roosevelt, N. Y., expiring next month.

Russ Columbo is doubling from the Park Central hotel currently at the Brooklyn Paramount and may also leave to go on tour.

Paul Whiteman purposely has a stop clause in his Hotel Biltmore contract and will proposition the hotel to permit him to hop into Bos-ton, Philly, Washington, Balto, etc., for Sunday night concerts, instead of broadcasting them gratis, from the hotel, for an hour or two.

Whiteman has had bids from concert managers to visit these town for personal apps.

## East-West's \$60,000

San Francisco, Jan. 9.

Shriner's annual New Year's East-West game was best yet de-spite the handicap of a bad winter, caused a depression and lack of in-terest in post-season grid tussles.

Gross was around \$60,000 with Shriners netting close to \$25,000 on the game and a spectacular pageant that preceded it.

## SCHAAF STEPS OUT AND STOPS POREDA

By Jack Pulaski

The boys got their money's worth at the Garden last Friday (8) and admitted it. Heavyweight card at \$3.30 top drew a fairish crowd which saw Ernie Schaaf, once of Jersey and now of Boston, put Stanley Poreda of Jersey City to bed in the sixth round.

Because of the pop prices the top loft was not opened and the guys who can go for only a buck were in the end arena sections! There were two or three one round kayos which aroused a mug to yell: "What a card, what a card!" There was sarcasm in that call but it was not heard after the main event went on. Either the fellow was satisfied or eliminated by the gendarmes.

Quite a colorful night, with some laughs. First came when Joe Humphries in a tux he borrowed or rented, climbed into the ring to tell the error of boxing Jack Sharkey as big as Schaaf and Poreda (Sharkey was slated to be in Ernie's corner but had to go to Bermuda). Said Joe: "If any of you guys, pardon me, I mean if there are any present who are dis-appointed that Sharkey will not be in Schaaf's corner tonight, they can go to the boxoffice and get their money back on the tickets for next week's show." The re-sponse was a long, loud raspberry and nobody left the arena.

It seemed the kind of boxing show that most paying patrons are always hoping for. They want to see the big hunks of butcher boys and so forth knocked out and that is what they got throughout the evening. Maybe the desire for carnage is an aftermath of the war, maybe prohibition. In most of the bouts the winner was outstanding and the other had a good fight, but he didn't know it before the gong clanked.

It was reported that Schaaf was slowed up because of the weight he took on the year during which his ring exhibitions were not satisfactory. He came in at 203, about six pounds heavier than Foree in his last decision over Eric in Jersey sometime ago. But he didn't know it before the gong clanked. He promptly proved it.

Coming out determinedly Schaaf finally got the win in three rounds. What a relief. Poreda on fight.

(Continued on page 55)

## B. A. Rolfe Taken for \$4,600 Gambling On Cruise—Stops Check in Time

### Came the Cops

Hollywood, Jan. 9.

With things as they are, one actor has decided not to buy new license plates for his car this year.

He's going to give his old ones a paint job in the pre-vailing colors.

## Wanta Make 15 Grand Quick? Sell Three Pens, Sit Back and Collect

Los Angeles, Jan. 9.

Chain sales letter gag, with a mere fortune of \$15,000 to be made as quickly as you say "pout", has again hit this neck of the woods, and is flooding the picture colony. Such an avalanche of letters has been loosed here that the Better Business Bureau has turned the matter over to the post office de-partment for investigation.

All the individuals who do is sell three pens, then each of the first purchasers sells pens to three other persons, the original salesman getting a 50c commish on each. And on, and on, and on.

One statistician reporting to the BBB figured that by this method every person in the U. S. would own a pen in 60 days; every individual in the world in 90 days and in one year every human that ever in-habited this earth would possess one of the pens.

No one person, according to these sales letters, is permitted to make over \$15,000.

### Strong-Arm Peace Offer

Youngtown, Jan. 9.

Local strong-arms would like to muscle in on dance hall operators in the Youngtown district. It is re-vealed.

Proprietors of dance halls and night clubs in this district have been approached recently with of-fers to see that there are no fights in your place for a fee of \$10 a week. None of the dance halls here has capitulated.

## I'm Telling You'

By Jack Osterman

### THE HOLIDAYS ARE OVER BUT DEPRESSION LINGERS ON.

Enter Technocracy

We'll believe the suddenly older of cross word puzzles and the Ein-stein theory so they have decided to toss a new thing at us namely, "Technocracy." Also there is an idea to take us off the grid standard and put us on the electric basis by introducing the electric dollar. Can you imagine going up to a guy and saying, "Brother can you spare a spark?" All we have to say to all these fellows is that the baby chewed up the tickets and you're going to make trouble for me.

### Bye Bye Baby

Speaking of babies reminds us that we haven't mentioned our kid in the last two columns. The younger pupured the other night and we asked the wife what kind of a sound it was. Mary told us not to worry that a baby makes dif-ferent sounds than another. It's okay with us but as soon as she starts crooning we move to the Luxor bath.

### We Know It

Sitting in Lee Chumley's with Louie Sobol we started talking about music. Louy confided to us that he intended to make another picture. His answer was, "Never, I got tired of the public before the public got tired of me."

### The Smart Answer

And a heckler was trying to rib

a former movie star the other night and in a mock baby talk tone asked him, "What's gin?" The actor stopped him with, "Gin is what a lot of actors have in their heads." But Ruth Roland was buying real estate.

### Casualty

Jim Cann reports he took his girl to the Roxy opening and she caught cold. He says she was not used to the great outdoors.

### Little Accident

It is rumored that Little Billy walked into the Fry with his en-tire hand bandaged up. Somebody thought he was in an xplosion, but one of other paid up members ex-plainated that his Dunhill lighter turned over on him.

### Thought For The Week

After his many previous successes and his new smash, "Cavalcade," it's hard for parents to say to their kids, "Don't grow up to be a Coward."

### Just Rehearsing

While out in our car the other day we struck a fellow in the middle of the street swinging his thumb back and forth. We thought he wanted a lift and stopped for him. He told us he didn't want a ride, but that he was hitch hiker and with Spring coming on he was just out breaking in his thumb.

### Osterman's

Harold Arlen is back in town with a Syracuse sat...Eddie Buzzell has tummy trouble...success went to his stomach...Pat Rooney's celebrated kitchen did terrific business over the New Year...We asked Al Selgal when he ex-pected his latest find to leave him...She's plenty hot...And it ve hard to find a good just line this column would be finished...ARE YOU READING?

## Surprise N. Year Eve Turnout Response to Spots Most Prices

New Year's eve on Broadway was 10% successful although both the house parties and the wide out in spots were both bullish. More house stuff than ever, but also very big bite club and hotel biz.

The reduced tariffs had much to do with bringing out the merry-makers, the hotels providing sup-per, mineral waters, favors, and even breakfast, at an average of \$2 and \$5.50 a head.

The smooty Central Park Casino at \$15 and the swank El Patio club at \$12.50 a plate were examples of bringing down the tariff from the previous \$20 and \$25 standard which spots such as these com-manded in 1929.

On the other hand, Mayfair Sat-urday night was light, but in the main the partying was as merry as well. Even the obscure highway hotels and restaurants with special \$2.50 and \$3 supper tariffs, plus a snazzy dance combo thrown in, got unexpectedly good play.

Nearby resorts also flourished surprisingly over the holiday week-end. Atlantic City, Lakewood and similar spots were capacity with vacationists down from New York,

## Caliente Biz Builds, but Below Expectations

Agua Caliente, Jan. 9.

Attendance here under the new Joe Schenck regime is below expec-tations, but over that of the previous management. The 1932 attendance was 26, saw a crowd of 8,000, next day 10,000 and the following three stanzas fell off to an average of 3,600. Officials hoped for and got 20,000 New Year's week-end.

Only mutuels windows getting a play are the \$2 wickets, but odds are much higher than previously. A top play is also low but hotel, a sell-out Christmas, had standing room sign up for New Year's.

## Legal Liquor Sales Drop to One-Third

Minneapolis, Jan. 9.

As against an average for the first 10 prohibition years of 100,000 pints annually, local legal dispensers of hard liquor filled orders for only 33,139 pints of whisky in 1932, the smallest number since the Eighteenth amendment became law and a drop of nearly 50% from the 434 pints sold in 1931, and compared with 83,400 pints in 1930 and 100,558 pints in 1929. Figures were made public by clerk of district court.

Newspapers believe the drop is due to depression and "less illness," as this liquor is supposed to be sold by the druggists only on prescrip-tion. One snect, however, draws the conclusion that the price of the whisky is on the decline or the quality of bootleg product has im-proved to such an extent or is so much nearer to the price that the thirty buy it in preference to the drug store product.



# Broadway

Col. Herchel Stuart wins when called by his title.

Hal Horne back from the Xmas holidays on the Coast.

Doe Steiner telling all who'll listen about the Roxy openings.

My Higgins recovered from influenza, back at Leblang's.

Galaxoxers loaded attractions in the Gal of the Square dance halls.

Noel Busch is the man on 'Time' who's so tough on everybody's picture.

Walter Eberhardt took his wife to dinner the other eve, and bragging about it.

Just Dumb Dora put thumbs down on 'Cavalcade' because she didn't like how dramatic.

Tom 'Mystery' White, wife of the famous London cartoonist, is visiting in New York.

Most Blumentock wrestling with a 'Variety' mug and both of 'em nursing bum knees.

Beth Brown has her novel completed. She says she has to do is to correct galley proofs.

Joe Frisco at the reopened Dover Club old rendezvous of Clayton, Jackson and Durante.

Gert (WB) Sells gave up New Year's celebration 11 p. m. because I've got to be dignified.

Chimes probably supplanting door and telephone bells.

New patent simply operating Leblang's.

Lou Goldberg's Mortgage Man, in Seaside, is undergoing renovation for an East Coast tour.

Stage belle parlor in an empty store on 7th ave. near the old Roxy. About 40 tables but not many using 'em.

Sam Stuart is showing all his new 10th Wood in 'Dinner at Eight' last week. Miss Wood ill with influenza.

Buck (Screen) Scott, conductor of the Coast to do some personals and radio work and maybe also a show.

In all of the buildings designed for the Radio City stories are being put stories altogether, solely for office space.

Maude Williams, from Hollywood, around Broadway taking in the new shows for a couple of weeks.

Lyttel retains his hunch to turn his polar script into an active play. Maybe later this winter or fall.

Broadway gave a friend a bottle he swore he had had since pre-fall of 1927.

Took two men three days to fix up the Palace marquee after they shifted the Capitol improvements over to the Rivoli.

Max Cohen mentioned in the Arthur Brilliant damage suit on the Coast as English teacher daily to improve her diction.

Eugene Leontovich of 20th Century has English teacher daily to improve her diction.

State marquee this week reads 'Wallace Berry, Fresh N. G.'s'.

Charles Revere is wondering why they mention Berry.

Most novel Xmas card from Billy Miller (and Jerry) to G. A. P. cross-word puzzle, with the couple posed untidy fashion.

Texas Guinan and Bert Edson played Lindy's ruse the Larry Fay funeral, 'Tex' coming down from Montreal for the services.

Jack Osterman, 33 with a cut. A new complication on his foot required a second minor op, but he left the hospital to go to work.

Eddie Buzzell, having bounced in and out of about all the shows in town, chirped 'Westward Ho' and called the Central Sun.

B'way suggesting that if RKO wants a big act for Radio City it might get Kate and the Vaughn De Witt to do a sister spectacle.

Louie Mitchell, the colored restaurateur who conducted an American eatery in Paris now in Harlem, calls the place 'Yeah Man'.

John Nettuno of the Rogowski Press goes from the composing room to the concert stage Saturday (14) in a singing recital at the Metropolitan.

'College Inn' newest supper dance spot in the 'sky salon' at the St. Moritz hotel. Restricted to college students and guests. Opens on Feb. 11.

Guy admits murder of former assassin. Worried him for a long succession of summonses. Dropped over when about to be served with final plaster.

Sam Cohen, after his fortnight's road touring with '50 Million Frenchmen' as company manager, came back with enough to tell to be physically fit if financially otherwise.

Auto show at Grand Central Palace, magnificently staged by the life actors. Speaks and joints have had everything in readiness for the painting motor crowds and hope it'll work out all right.

Police escort for a parade of antique motors through the Square Saturday for the 'New Year' show Jan. 7-14 at the Grand Central Palace. All else excepting a 1914 Mercer.

Leblang's Gray's drugstore going into the luncery business in its upstairs store in a big way, remodeling more than half of it into a luncheonette bar, without taking away from the ticket brokerage agency either upstairs or down.

NTG's new Paradise, directly op-

posite the Hollywood restaurant on 48th and 49th, which Grand had recently left, is doing well. So is Hollywood. NTG's spot is getting a bit of a ritzier play, but it's still a good bet for \$2 and \$3.50 minimum check idea.

Katharine Cornell has talent which, if developed, would make one of the best woman golfers in the United States, according to Ernie Jones, pro. at the Women's National Golf Club. Jones says he could use the legit. actress to tournament pitch by six months' steady practice.

Jean Dalrymple resigned at John Golden's p. a. because of press of other duties. She's working for the various Krimsky shows, as well as handling Arch Selwyn's Talulla Bankhead production.

# The Hague

By M. W. Ety-Lyal

Fritze Hirsch company announces Holland and new opera composed by Kreisler, 'Elsy'.

Italian opera has new guest who finds big favor with public, Margherita Salvi, who is staying on here till February.

As expositions of pictures by Queen Wilhelmina in such success in Holland, collection now going out to Java.

Don Cosmick choir 'Platoff' expected here in January; tour managed by Impresario Krauss. Giving its 2,500th performance shortly.

Concert, conducted by Max Krauss, in Dutch version, popular vaudeville at Rotterdam, married Mia Castelli, Dutch cabaret star. At their wedding the musical troupe on board of 'Annie' formed group of honor at Tonnahill.

Impresario Krauss is arranging tour of Bert and Mary led by Max Reinhardt; partners in this enterprise are German agents Borken & Leonidoff. Holland also included in tour to be visited, and probably 'Stella' by Goethe and 'Mademoiselle' by Deval on bill.

Richard Berlin, gen. mgr. of the Hearst magazines, here for his semi-annual visit with William Randolph Hearst.

After years without any sort of clock, corner of Hollywood and Vine now has two, giving two kinds of time—early and late.

Ryllis Hemmington, who has been in charge of P-WC public relations dept., now devoting all her time to organization contacts.

Robert McNeill, head of Golden Gate theatres, stopped off here en route home to Princeton after a hurried trip to New York.

McClellan Barclay, illustrator for 'Circulation' and other magazines, flew here to visit his wife, Helene, who is in pictures.

Clarence Freed, Kelt-Eden plugger and Roberta Kramon, now engaged on Christmas day. They plan marriage sometime in March.

# Boston

By Len Libbey

Ray Simmons stepping out of the 'Land of Smiles' cast, quite suddenly.

Jesus Maria Sanroma gives a piano recital in Symphony hall, Sunday afternoon, Jan. 22.

Henry Taylor's parting gift from Met staff was a gold watch and a handsome desk set.

George Krasna and Buck Rooney grossed \$7,400 on the Guy Lombardo show at Symphony hall.

Irving Isaacs pulls his first premiere at the Tremont with 'The Merry Widow' and 'The Gipsies'.

Shella Barrett threw a party backstage at Keith's, with newspaper folk as guests of honor.

George Krasna is home from his foreign films shopping trip, with a couple of new discs for his Artie Tremont audiences like the novelty of air broadcasts from the theatre. Theatre will continue feature.

Ranny Meyers, Boston tenor and late long-time star at the Met, is going to New York for disc recordings (Columbia).

Paul Muni gets an in-person welcome from the Kelt-Eden staff. Was in a Yiddish stock company as Muni Weisenfreund.

Farker house, famous home of the famous film town, has been taken over and is being run by the First National Bank.

George Krasna, the Barclay, is latching the notables, among them Ben Ames Williams, the author of 'The Day After Tomorrow' and Sam Levine in Barney Rapp's band (Keith's) opportunity for telecasts.

Bookings table gave Saxonhoff, burlesque star (Old Howard).

Gertrude Hayes, Jr., is trying sauerkraut juice for her diet; and the Kelt-Eden is doing better than Gertie with orange juice and coffee sans cream or sugar.

Joe Kramon, who is making a jump from managing the Penway to handling the Paramount in Newton, while C. Snider makes the longer jump by going from the Newton house to Haverhill.

# Hollywood

Eddie Pardo here from New York.

B. Stern, English authoress, in town.

Jack Robbins due in a brace of weeks.

Warner Baxter will spend a vacation in Havana.

Joe Gayer back at work after a week's flu siege.

Tom Baker, vet road show agent, out after a seven-day flu siege.

Barrett Kieselting taking two weeks off on the desert at Salome, Ariz.

Harry Martin here to pick up some articles for the 'Chico Enquirer'.

Local fruit products company will soon put out Mickey Mouse ginger ale.

George O'Brien set for a trip to Italy, but can't decide on a sailing date.

Darryl Zanuck organizing a 12-team All-California polo tournament.

Frances Thew, daughter of Harry Thew, playing regularly in pictures.

Jack Shuback, retired Denver circuit operator, here to spend the winter.

Harold Goldstein enters the music biz as local rep. for Agor, Yelken & Bornstein.

Cleveland 'Plain Dealer' has sent out a party to represent it in Hollywood.

Con Conrad and Paul Moss, who is associated with him, are here to sign radio names.

Sig Marcus thinking of becoming a vaude electrical wizard when and if vaude is revived.

An imported record store now occupying part of the frontage of Freeman, music store.

Jack Evans has Jiggs, Jr., around the studio. He's the grandson of Jiggs, former canine actor.

Rob Parsons, formerly at Columbia, goes to Paramount's publicity department to handle art work on stills.

Richard Berlin, gen. mgr. of the Hearst magazines, here for his semi-annual visit with William Randolph Hearst.

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Clarence Freed, Kelt-Eden plugger and Roberta Kramon, now engaged on Christmas day. They plan marriage sometime in March.

# Havana

The races start 21.

Season in full swing.

Taxis still 10 cents for city ride.

Pat Morgan heading the Montmartre show.

Universal newswear taking shots at Sam Soud.

Charlie Houston still editing the Havana 'Post'.

Ernesto Smith now running the Encarnacion.

All film exchanges renting pictures on percentages.

Ernesto Smith is trying to get Fausto out of the red.

Fair at Precios Piles still going strong on ninth month.

Football law in Havana, not on the rest of the island.

Depress hit bus lines and now of the CMC rebroadcast special Pan American program from KDKA.

The Casino cleared \$200,000 on the game tables on New Year's Eve.

Ignacio Pineiro, popular Cuban composer, editing album of works.

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which is brand of alcohol for automobiles.

Three thousand tourists arrived to make merry on Xmas and New Years. Montmartre, Sans Souci, Eden Court, Loker and Black Cat catering to the holiday crowd as usual.

Prof. Ford saw George Kramon the most recent of playwrights.

Henry Sherek off to Berlin for a couple of weeks to see Sherek press.

Biggest holiday do in town was voted to be the Ivor Novello party.

Frank Zeitlin offered exclusive handling of Harry Langdon in England.

Syd Moorhouse now doing an Al Johnson under the guise of Burgess Moon.

Romney Brent getting cable from Dorothy Gish eulogizing Francis Lederer.

Will Wyffe anxiously awaiting his meeting Earl Carroll at the Palladium.

# Loop

Ty Mahon in town.

Art Peak at Riviera.

Elwin Seymour talking biz with Edwison.

Gloria Lee's mother visiting her during Palace week.

Allen Atwater passed through, San Francisco bound.

William Williams, now over week-end with intestinal flu.

Ally Nazimova was breakfasted by George Kramon.

Terry Biddle handling 'Big Drive' in Illinois and Indiana.

Ken Kertz, former Barton organ rep. in Chicago.

Tivoli and Uptown establishing 50 cents (tax included) as top scale.

William Canning has gone to Lockman, Iowa, to cover the union troubles at the mines there.

Railroad buddies gave Sam Thall a traveling case.

Harry Sosnick has the music job for the new production at the Stevens Hotel Jan. 25-Feb. 4.

Pete Michon, holidaying in Milwaukee, fought it out with a comedian, William Miles Trammel.

Sundra Love with 'Fu Manchu' on the air is Mrs. Lawrence Rosenthal.

Ed Beck is guiding spirit in Mms. Annetonette LeBrun's \$110 grand opera idea for the 8th Street theatre.

Genevieve Harris, former film critic of 'Post', now publicist for the Annals of the National Live Stock Assn.

Tommy Burchill finally accepted Ed Morse's challenge and socked him. Burchill weighs 110, Morse 230. All in fun.

Charles Freeman nursing a pet project to stage 'The Front Page' for charity and use nothing but newspapermen as actors.

Roy Bell and Dolly Joy in the Co. of the Family Unitaires moved over after union closed attraction at Garrick.

David and Russell has promoted his operetta enterprise for the Civic Opera building and expects to place it in rehearsal next week.

Max Gordon wired ahead for Mrs. Sam Kahl to prepare pot roast and potato pancakes, his favorite dishes.

Gordon was in and out of town discussing a 'Cat and Fiddle' price war with 'Face the Music'.

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# Cincinnati

Keith's installed a Carrier cooling system.

Abe Fark plugging Miller Music, Inc. catalog.

Eddie Conway's mother died; Vic Bury buried in Shubert cave.

Fred Tyle left show biz flat to return to his home in New York.

Jack Pearl's tag line, 'Vass you done, Charlie?' in pop use here.

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# London

Cole brothers recording for Regal.

A. E. Abrahams back from Paris.

Bert Aza out of Leicester Square theatre as sole booker.

Alexander Woolcott in town.

Sam Soud in town.

Gina Maio sporting a new boy friend with two Bentleys.

Irvin Dash celebrating Christmas at 'Reed's Restaurant'.

The Alan Napier Boxing Day party at Quigley's plenty wet.

Prof. Ford saw George Kramon the most recent of playwrights.

Henry Sherek off to Berlin for a couple of weeks to see Sherek press.

Biggest holiday do in town was voted to be the Ivor Novello party.

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Syd Moorhouse now doing an Al Johnson under the guise of Burgess Moon.

Romney Brent getting cable from Dorothy Gish eulogizing Francis Lederer.

Will Wyffe anxiously awaiting his meeting Earl Carroll at the Palladium.

More dirt spilled at these theatrical golf club dinners than in most West End ryes.

'To Brighten with a Bird', new film, has a Zoological Garden perigun as the hero.

George Kramon, who is in pictures, is J. L. Sachs' 'Smiles' predict veteran showman has a hit at last.

Edwison is now interested with appendicitis during rehearsal of new Fred Karno revue, and holding up show.

Charles Kitz calling Harry Potter to find out how many houses playing vaudeville in London and the prices of vaudeville.

Audrey Thacker, former Moss Empires booker, now with Hope & Palmer, lining up talent for the Yvonne Arlidge theatre.

Sir Walter Gibbons wants Harry Potter to do the exclusive booking for the Yvonne Arlidge theatre, with Foster considering it.

Sir Philip Ben Greet to produce 'Rager' except for two performances at Sadler's Wells in January, proceeds to go to charity.

New Reel theatre in Tottenham Court Road is being reconstructed on plans by Alister MacDonald, son of the English Premier.

A Guards officer comes to the London Pavilion twice per week, always occupies a whole box by himself.

British International Pictures probably will produce 'The One Girl' 'Bloomsbury Burglars' sketch, with Leslie Fuller in lead, but changes its mind at the last minute.

John Alden 'Tribune's' new film critic.

Will Hope here for week of exhibition matches.

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Fair at Precios Piles still going strong on ninth month.

Football law in Havana, not on the rest of the island.

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## OBITUARY

## MOLLY FULLER

Molly Fuller, 68, old friend of star and member of the team of Frazar and Golden, died at her home in Hollywood, Jan. 5 of complications. She had been blind for the past 16 years and suffered from asthma.

Born in Boston, she made her stage debut there at the age of 18. At 17, she played one of the four daughters in E. E. Rice's "Evangelina" and became famous throughout the country. She married Fred Hallen of the team of Hallen and Hart and was starred in their shows, notably "The Twentieth Century Girl." Latter was her first husband. After his partner, Joe Hart, left him to produce "Foxy Grandpa."

About 18 years ago, she first became stricken with blindness. Her husband died 12 years ago and soon after an unsuccessful eye operation was performed on her at the Presbyterian hospital, Chicago. Despite this, Miss Fuller carried on, appearing as a Keith-Albee headliner with a play written by Blanche Merrill. She retired about four years ago, coming to Hollywood where she lived until her death.

Services were held at the LeRoy parlors, Hollywood, Dec. 7, by the Troupers' club, of which Miss Fuller was a member. Cremation followed and Lella Roman, who was in Miss Fuller's act and had been her companion, will take the ashes back to Woodlawn, New York, to be placed beside her husband's grave.

## VLADIMIR DE PACHMANN

Vladimir de Pachmann, 55, died in Paris Jan. 7. He had been ill only two days.

Although he made his platform debut in the early '70s, de Pachmann was still active and had in contemplation a number of recitals this season. He ranked as one of the world's great pianists and was the foremost interpreter of the works of Frederick Chopin. It was this fact coupled with his erratic platform behavior in his early days, plus a beard which led the late James Hinkler to nickname him the "Chopinace." In later years he developed a gruffly of demeanor, but his younger days were marked by a series of exhibitions of eccentricity which ranged from bouncing around on the piano bench to audibly damning the instrument when he was called upon to play other than the piano supplied for his concert tour by the Chickering, who parted him handsomely for the advertisement of the piano.

He was married to Olga, who died in 1910. He was survived by his daughter, the actress with Rubenstein, Liszt, Padewski and Rafael Joseffy.

## JACK PICKFORD

Jack Pickford, 36, brother of Mary Pickford and himself once a well known picture player, died in Paris Jan. 8 of pneumonia, which finally reached the brain.

Jack Pickford was born in Toronto, but brought to New York when his sister was put on the stage as a child actress. As a child he did considerable screen work as Jack Smith, his own name, and later as Jack Pickford he was given more mature parts, including the Paramount silent pictures of "Huckleberry Finn" and "Tom Sawyer."

He was married to Olive Thomas, who died in the same Paris hospital some years ago, and later to Marilyn Miller and to Mary Mulhern, from whom he was divorced about two years ago. The body will be brought home for burial.

## BARRY CONNORS

Barry Connors, 49, playwright and fiction writer, died in Hollywood Jan. 6 of apoplexy. He was overcome by the smoke of a fire in his apartment due, it is believed, to his falling asleep while smoking a cigarette. He died after his removal to the Receiving hospital.

Connors was admitted to the New York bar but never practiced. He knocked about with various theatrical troupes ranging from musical comedy to medicine shows and then turned prospector. Writing to while away his idle moments, he sold his first efforts and turned his thoughts toward literary work. He wrote several plays between 1920 and 1928, but scored no outstanding successes. He went to Hollywood for Fox in 1930 and has since done the continuities for scores of plays.

## SAM COIT

Sam Coit, 61, who appeared in many Broadway legit attractions, died in New York Jan. 2 after a three-day illness with pneumonia. Latterly he has been connected with Equity's headquarters in charge of the casting agency department.

Deceased was president of the Actors Order of Friendship, oldest American stage society and also was a director of the Actors Fund. He is survived by a wife, Estelle Davis, teacher of dramatic literature at Columbia University.

## STANDISH WILLCOX

Standish Willcox, 62, famous figure in Boston Rialto life for a generation, whose voice was often heard as proxy for the mayor at theatre events, died at his home in the Roxbury district of the Hub. Officially known last as Mayor Curley's social secretary, but he was fidus Achates and general factotum, doing all things well.

## PAUL DICKEY

Paul Dickey, 50, playwright, died in New York of heart disease Jan. 8. He was found dead in his bed at the Fraternities Club. He came

vaudeville for RKO and other circuits as Bobby Taylor.

Miss Troilo, the sister of Nicholas and Leonard Troilo, former being head of the Troilo Theatrical Enterprises of Pittsburgh and the latter known as Len Leslie, orchestra leader.

Burial will be at the St. Peter's Roman Catholic Church in Pittsburgh Tuesday (10) morning.

## FRED P. GREENE

Fred P. Greene, 54, of the team of Tabor and Greene, Negro comedians, died in Chicago, Dec. 29, of heart trouble. The team was filling an engagement at the Harlem theatre, New York, when he was stricken and he was taken to his home in Chicago, where he died. Tabor and Greene claimed to be the oldest colored act in vaudeville.

## HARRY G. BATES

Harry Gillespie Bates, 62, died Dec. 29, at the Percy Williams Home, East Islip, L. I., where he and his wife have been guests for the past 12 years. He made his stage debut in 1889 and his last appearance was with the original cast of "The Old Soak." His widow survives.

## ANDY SINDLAR

Andy Sindlar, 37, 74, died in Bellaire, O., Dec. 21, of an apoplectic stroke. He was a well known clarinetist and six of his 10 chil-

edy and burlesque productions for more than 40 years.

Alice Siets, wife of John Siets, head cameraman at Fox, died suddenly of pneumonia Jan. 7, at their home in Hollywood.

Her husband and a two-year-old daughter survive.

Edward R. Luke, 76, the father of Mahew L. Luke, a jazz musician, committed suicide by inhaling gas at his home in Brockton, Mass. He had been in poor health.

Mrs. J. A. McGehee, mother of Mrs. J. Clayton Tinsell, wife of the local manager of the Saenger theatre, died Dec. 23 at Chickasha, Okla.

Father, 82, of Ted Lay, manager of the Los Angeles office of the National Theatre Supply Co., died here of a paralytic stroke Jan. 6.

Mother, 94, of Jack Roshier, vaude act, died at her son's Los Angeles home Dec. 26, of old age. She is survived by the son.

Grandmother, 92, of Adela Rogers Hyland, writer, died Dec. 31 at her Los Angeles home following a long illness. Survived by two daughters.

Bert L. Irving, 41, attorney for picture people, died Jan. 3 from a heart attack in his Hollywood offices. Survived by his widow and a son.

Aunt, 82, of Douglas Fairbanks, died Dec. 30 at her Hollywood home.

Sells-Floto P.A. with Col. During Layoff

Hollywood, Jan. 9. Cliff McDougall, handling press for the Sells-Floto show the last two seasons, has joined the Columbia studio publicity department for the rest of the winter as planner.

McDougall is slated to go with the Ringling circus next season.

To Rebuild Showboat

Memphis, Jan. 9. The city denied the Hollywood Show Boat permission to open in Memphis.

Commissioner Sam Jackson branded the show boat as unsafe and said it would have to be practically rebuilt before it would meet the safety specifications of the theatre ordinance.

Capt. J. W. "Bill" Menke thought some of the city requirements were too strict, but said he would start immediately to bring the boat up to theatre specifications.

Work will be completed by spring and the performances are to be given in Milwaukee. Following the local engagement the boat will be taken to Chicago to put in its bid for World's Fair patronage.

Schaaf vs Poreda

(Continued from page 51)

the other hand seemed just as confident. He took it and stared in some excellent shots to Stan's jaw, waiting the first shot.

After that it was different. Early in the second round a left hook sent Stanley to the mat and he foolishly arose without a count.

How he survived until the bell in a mystery because he was dropped several times before then.

Still dazed but somewhat refreshed Poreda, made the fight sensational by smothering through an occasional blow to the chin that sent Schaaf backwards. In the sixth, however, Ernie started out as if he had caught an early train.

Down went Poreda and although he arose, was washed up and Arthur Donovan stopped it. Right.

So what happens? Sharkey has a place of Schaaf and as the champion box him for the title, or will he have the nerve to try it?

However there are mlt toties around like Schmelling, Baer and even Carmen. Schaaf looked like he would have a fine chance against all of them, now that he has snapped out of it. And if he beats that trio, maybe Sharkey would retire.

This Friday (13) Ben Juby and Frank Battaglia will fight it out for 15 rounds for the middleweight championship. The wop is a tough guy and Juby has been messing up the other contenders and may win.

Jack Robbins and Jimmy Campbell to Cleveland, Chi. C. and St. Louis on a plugging trip to break the jump into the Metro coast studios.

## William Morris

east three months ago for medical treatment.

Among his best known plays are "Lionel Lincoln," "Back Slapper," "Ghost Breaker," "The Last Laugh," "Misleading Lady" and "Dust Heap."

He married Iva Plummer in 1915, but they separated.

## SYLVIA DI GAETANO

Sylvia Di Gaetano, 25, former vaudeville dancer, died in Denver from pneumonia. She is survived by her husband, Don D. Darragh, former elephant trainer. For the past five years they have conducted a dancing school in Denver, training acts for the stage. Besides her husband, she leaves a daughter, her parents, and two brothers and two sisters. A brother and sister, Adam and Amelia, are with Ed Wynn's "Laugh Parade." Burial in Denver.

## WORTHY BUTTS

Worthington (Worthy) Butts, 59, died of pneumonia in a New York hotel Jan. 8. Formerly with the McManis Lithograph Co., he was known in the profession and the Frasers club. Deceased had recently returned from the coast and reentered the lithographing business. He is survived by a wife formerly professionally known as Rosalie Ceballos, also a daughter by a former marriage.

## IRVIN O'DUNN

Irvin O'Dunn, 29, of the vaudeville team of O'Dunn and O'Day, fell to his death at his hotel in New York, Jan. 8. He was the husband of a woman who closed suddenly yielded and he fell outward. Had been a child actor in the pictures and a magician on the stage before forming a team with his wife, who is the former Bernice Frankel. She survives him as does his mother and brother.

## MRS. HARRIET COUGHLIN

Mrs. Harriet Shattuck Cole Jacobs Coughlin, 74, owner of the Shattuck Opera House, Hornell, N. Y., oldest theatre in the Southern Tier, died after two weeks' illness of pneumonia Jan. 6 in New York.

Miss Primrose was in vaudeville for about 12 years, most of the time as a singing single. For awhile she headed an all-girl minstrel troupe. Several brothers and sisters, none in show business, survive.

## VIOLET E. TROILO

Violet Elaine Troilo, 19, died at the Troilo home, Mt. Lebanon, Pittsburgh, Jan. 7. She had appeared in

aren, were educated for the music business. Mrs. Sindlar died of a heart attack about two years ago but all of the children survive.

## CHARLES ZERBER

Charles Zerber, 62, burlesque stagehand, died Jan. 1 of pneumonia at Bellevue hospital, New York.

The widow, Miss Reeves, of burlesque, survives.

## W. C. MASSON

W. C. Masson, 60, actor and stage director, died in New York Jan. 2. He had been stage manager for the Boston Castle Square productions and in charge of the stages in Percy G. Williams' N. Y. houses in Greater New York. Interment on Staten Island.

## HENRY L. SOUTHWICK

Henry L. Southwick, 70, former actor, then lecturer and Shakespearean authority, and a student of actors, died at his home in the Back Bay, Boston. Once played with Augustin Daly, and was a leading expert on voice and its use on stage.

## ARTHUR VAN DIEN

Arthur Van Dien, former transportation manager for RKO, committed suicide last week. Funeral expenses were defrayed by the RKO sick benefit fund, maintained by a surtax on trip passes to the RKO theatres.

## LILLIAN H. G. RUSSELL

Mrs. Lillian Hanson Gray Russell, 64, widow of Herbert J. Russell, died recently at her home in Worcester, Mass. She formerly had sung in opera in Chicago and other cities. She had taught singing to Edwin Brattelle, musical comedy star, and Thomas Ryan, light opera star.

## MILT COLLINS

Milt Collins, 51, veteran stage monologist, died in New York. He had been ill for about a year with cancer.

As a member of the dialect school of monologists on politics, Collins was a well-known vaudeville single for many years.

Widow and small daughter survive.

## KATHARINE LYONS

Katharine Lyons, probably the best loved figure in Boston's newspaper and theatre world, died at the Emerson hospital, Forest Hills, following a major operation. The funeral was held Jan. 7.

In private life she was Mrs. Herman O. Bletzer. She is survived by her husband and a child of five.

## JAMES WESLEY MACK

James Wesley Mack (McCorrick), 70, died in Englewood, N. J. hospital Jan. 2. He had been a guest of the Actors' Fund home there for several years. He had been identified with musical com-

## SENNETT HELD FOR EXTRADITION SOUTH

Mobile, Ala., Jan. 9.

Hearing on the extradition of William Earl Sennett, former boss of Robbins Bros.' circus wanted here on a charge of murder in connection with the killing of John Smith, colored circus clown of Charleston, West Virginia, will be held at Des Moines, Iowa, where he is under arrest as a fugitive from justice from Mobile.

Smith was thrown off a circus train here, Sept. 30, 1931, and so badly injured that he died from the injuries.

In a dying statement he charged Sennett and Ralph Nobles, another circus worker, with his death, saying that he was paid off \$1 for a week's work, called into a baggage car and thrown from the train onto a switch post. Sheriff William H. Holcombe has asked Governor B. M. Miller to extradite Sennett and the latter is fighting his return here. Nobles has never been apprehended.

## FIGURING WILD WEST FOR WORLD'S FAIR

Chicago, Jan. 9.

Tom Mix, Ed Ballard, Charles Hall, the local Coliseum and Zack Terrell are interested in a wild west circus for the coming season, probably playing at the World's Fair.

Mix left Congress hotel Monday, reported going to Marine, Okla., to possibly buy 101 Roman equipment.

Still nebulous but pink canvas and purple seats part of unique ideas in Wild West presentation.

## Neb. Fair Mgrs. and '33

Lincoln, Neb., Jan. 9.

Booking agents will meet State and County fair managers at the annual confab in the Lincoln hotel Jan. 16, 17 and 18.

Cautious spending will probably feature this year's haggling over acts.

This is the 24th annual convention.

## Show Boat for Chi Fair

Milwaukee, Jan. 9.

L. D. Cook, Milwaukee showman, has purchased the 17-foot, four-barge Collier, from the Electric company and will convert it into a show boat.

Work will be completed by spring and the performances are to be given in Milwaukee. Following the local engagement the boat will be taken to Chicago to put in its bid for World's Fair patronage.

## LETTERS

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NEW YORK, TUESDAY, JANUARY 17, 1933

64 PAGES

## HONKEY-TONK BROADWAY

### John D. 3d Chosen by Rockefellers To Oversee Show Biz Interests

Show interests of John D. Rockefeller, Jr., are stated to have been delegated by him to his son, John D. Rockefeller, 3d. Latter, according to reports, will head these interests of the Rockefeller family. They at present directly concern mostly Radio City and the recently acquired stock holdings by the Rockefellers in RCA and RKO.

During the construction of Radio City, most of the Rockefeller theaters contact came through Nelson Rockefeller, second son of John D. Jr.

In all likelihood this new Rockefeller dept will include the little Memorial Theatre which the Rockefellers have built in Williamsburg, Va. House is to be operated by RKO, but final details have still to be ironed out.

As the situation stands, the Rockefellers are satisfied to let RKO run the spot, but the financial and business end of the house itself is reserved to the Rockefellers, whose representative, so far not named, will handle all the money angles. This rep may be John D. 3d.

The RKO operation is at the Rockefeller request. No money gain is looked for by RKO in the matter.

### 'Buy American' Has Lots with Foreign Stars Quite Upset

Hollywood, Jan. 16.

'Buy American' campaign is causing concern to studio executives who are wondering what effect the propaganda will have on pictures carrying foreign stars.

Particularly there is speculation about the Paramount lot with the Maurice Chevalier pictures, with a fear that the patriotic drive is aimed chiefly at France. Fox also is concerned as to its future for Henry Garat, due here from France within the next month.

Feeling of discomfort is evident at the studios in connection with name players of several nationalities.

Hooted Off English Made English made picture, 'Woman in Bondage', was taken off at the Million Dollar here on its second day as part of a double bill. It was stopped after the second reel when the audience shouted, 'Give us an American picture' on a preview New Year's Eve in the same house.

Despite this, picture went in Jan. 12 as booked, house management chancing the New Year's Eve incident was brought on by holiday hilarity.

Second try the same although top billing was given to an American-made feature, 'The Devil Is Driving.'

### Ham Lovers

Hollywood, Jan. 16. In Fox's 'State Fair' no little part of the plot is given to the love affair of 'Blue Boy' and 'Esmeralda,' two prize hogs.

With a cast of strong names, studio doesn't know just what to do about the hogs in the publicity. It's admitted that the love life of the porkers is a novelty.

### SUBMIT HOOVER TO GM FOR AIR

President Hoover has been offered to General Motors for a series of commercial programs. Proposition was made through the GM advertising agency, Campbell-Ewald, with the Bell Syndicate, newspaper feature service, claiming it has been authorized to act as the President's ether agent.

Understanding was that the chief executive would be amenable for an air commercial shortly after his retirement from office. Salary figure per broadcast was not mentioned during the preliminary approach.

Syndicate also conveyed the impression that it has the President under contract for a series of articles to be authored by him following his return to private life.

### FRENCH DEBT DEFAULT HALTS FOX-PICTURE

Hollywood, Jan. 16. Fearing possible resentment against the French due to that country's failure to pay her war debt installment, Fox has abandoned the idea of reproducing 'Wooden Clogs,' French picture made by Pathe. Fox bought it several months ago.

Intention was to remake it here with an American cast. Studio also influenced by the 'Buy American' campaign started by Sam Dwyer.

### Recognizing Russia?

Hollywood, Jan. 16. Metro is rushing 'Soviet' on the belief that the new administration at Washington will recognize Russia.

It is understood that Louis B. Mayer has received information that diplomatic relations are to be restored, and is anxious to have the picture ready to shoot out immediately that happens.

Clark Gable and Wallace Berry co-starred.

### TIMES SQ. GOES STILL CHEAPER

Everything Between 42d and 57th — 17 Dance Halls with 1c or 5c Dances — Vast Cut Rate Scheme Ruins Once Famous Street

### NOTHING MISSED

Broadway, the world's most famous stem, in this 1933 resembles more the main street of a frontier town than has only honkey-tonks to attract customers.

Times Square from 42d to 57th streets discloses 17 dance halls, ranging from 1c and 5c a dance 'with 200 most beautiful hostesses as your dancing partners,' and as many more pep scale eateries where

(Continued on page 55)

### B'KLYN BULLER STRICTLY FOR SUGAR

Anything is okay with Sidney Franklin, Brooklyn's claim to Hall of Fame as a bull wrestler, if there's money in it. The matador who once was a commercial artist but didn't find that the best profession in the world, wouldn't even mind giving-up bullfighting.

Pictures can have him, says Franklin, if they want. It's as good (Continued on page 59)

### Where News Is Made

New York 'World-Telegram' has assigned a reporter to keep steadily in Radio City and the theatres there. Instructions are to hang around and write daily stories of the changes, who's thrown out, who's brought in, and what the policy of the moment is.

New York 'Daily News' also has a man so assigned. With a second man instructed the other day to try for an interview with John D. Rockefeller, Jr., personally. This man was specifically instructed to overlook everybody else in his aim to reach Rockefeller and particularly not to let Ivy Lee deter him.

It is more than likely that all the dallies have particular men assigned especially to the Radio City thing.

### Ed Wynn and Co. of 50 Stop Road Tour—In Capitol, N. Y., for \$20,000

### Critics' Scores

Usual box office ratings of the drama and picture critics are in this issue. Each in its department.

### BAD, BAD MEN GET THE DAMES

Minneapolis, Jan. 16.

Box-office figures in the territory reveal that some of the 'most hated' villains of the screen actually carry a considerable box-office wallop. It is shown that feminine patrons in particular are attracted by these bad boys of the pictures and, in some instances, the worse they behave the better they draw.

The presence in the casts of Nils Asther, Monroe Owsley, Walter Byron and Ian Keith, among the leading heavies, is a box-office asset, house managers declare, backing up their opinion with records of grosses. Asther leads the bunch, according to the figures.

Pictures in which Clark Gable, Ricardo Cortez, Jack Holt and Warren William do villains or wrong by our Nell have been magnets for the feminine trade. Karloff and Bela Lugosi also are cards, as is Lionel Barrymore when cast as a wicked person as well as otherwise. In his first American picture in which he was the most despicable of cads, Charles Laughton drew the gals.

### SILENT FILM STAR'S IDEAS ON THE LEGIT

Jaqueline Logan, star of noiseless film era, intends to put on revivals of old plays in Hoboken on same lines as done by Christopher Morley a few years ago. She has the financial backing.

Miss Logan made her legit debut last week in 'Two Strange Women' at the Little, New York. She is said to have secured the angel for that show.

### Jessel's High Cost Boner

George Jessel states that Theodore J. Lesser, his ex-lawyer, who was sued by Frank L. Ippolito, Lesser's former law partner, cost him (Jessel) \$115,000 for nothing. Jessel explains, 'That's how much I settled for with my wife to keep out what got into the newspapers, referring to his private affairs, in relation to Florence Courtney (Mrs. Jessel) and Norma Talmadge.'

Highest week's flat salary ever paid a stage attraction in a pop priced theatre engagement—\$20,000—goes to Ed Wynn and his 'Laugh Parade' legit musical show for the week of Feb. 10 and possibly a holdover at Loew's Capitol, New York. Booking provides that Wynn do his Tuesday night commercial broadcast from the Capitol stage.

Wynn and company will play as per house policy, four performances daily and five daily on weekends.

Wynn's 'Laugh Parade' troupe, which closes on the road Feb. 4 in Buffalo, playing eight performances weekly at \$2 top, will stay intact for the Loew date. It comprises about 50 people, including a chorus of 32 girls. Of the \$20,000 Wynn probably will draw about \$15,000 for himself. Wynn's previous top and last variety figure was \$7,500 for a week at the Palace a year and a half ago. That was pre-radio for him.

RKO last week made a competitive bid of \$18,000 for Wynn for the Radio City Musical Hall, but lost out when Marvin Schenck, Loew's booking head, made a trip to Chicago to clinch the deal. Schenck returned to New York Saturday (14) with the contracts.

If Wynn fails to hold over at the Capitol, his second week for Loew will be either at the Paradise in the Bronx, or Jersey City, for the same money. In the event of a Capitol holdover the booking will extend to three weeks anyway.

### Stars Must Yield Up Boudoir, Cradle Data To Satisfy Fan Mags

Hollywood, Jan. 16.

Biographical data asked of contract players by the studio has become increasingly personal in order that publicity men can give out the intimate stuff wanted by fan magazines and chatter columns.

Mimeographed group of questions recently concocted by one of the studios goes much farther than the rest. It sounds like a questionnaire sent out by a true confessions mag. Aside from the usual inquiries, this questionnaire unflinchingly asks: 'Who're your closest friends?' 'Where do you go weekends?' and 'Do you live with your parents?' Then it queries: 'What is your favorite type of man or woman?'

Another question, the answer to which may be useful to know if the option isn't taken up is: 'What would you do if you left the screen?' Other typical questions are, 'What makes you angry?' 'Are you interested in politics?' 'Do you like rain, bad suits, ice cream, corn, prohibition, modern architecture, to travel alone?'

If players don't fill it out themselves, the press agent will do that job.

## Dr. Goldsmith as Pro Consultant To Show Biz—'Entertainment Engineer'

Besieged as it is with new problems in science, patents, and the subconscious effort to duplicate the novelty which sound afforded, show business, Dr. A. Goldsmith, eminent authority for Radio Corporation of America has decided, needs the aid of a new profession. Accordingly, the Dr. is authorizing the new industry capacity of 'entertainment engineer' in which, he as the founder, will endeavor to answer not only the more complex problems but also will seek to analyze in advance the capabilities of new inventions offered for consideration of show business.

Dr. Goldsmith, probably the only engineer and scientist ever to be in direct contact with show business for a lengthy time, has actually been considering the establishment of such an industry consultancy for the past five years.

In status, Goldsmith describes himself much that of an entertainment lawyer. He will not enter into litigation, so that with him it will not be a matter of representing plaintiff or defendant. Thus Dr. Goldsmith feels that he can be of service to all and be harmful to none.

### New Co.

With his knowledge of sound, in the theatre and home, television, radio, telegraph and telephone as well as numerous other fields, Dr. Goldsmith is now organizing a company to conduct, for the individual or organization in these fields, research, development, and commercial organization for new products and processes. The latter will include patent surveys and appraisals.

While Dr. Goldsmith has already resigned a vice-presidency in RCA in order to facilitate his own organization, he has been retained by that interest in his capacity as consultant. The Doctor will retain his present offices in the RCA building for the next few months, when he expects his own company will have been formed.

## PAR SPOTS HOLLOWAY, COAST ETHER FAV

Hollywood, Jan. 16.

Jack Cunningham, recently at Universal, goes to Paramount's scenic staff. He will collaborate with Gerald Geraghty on a new treatment for 'Under the Tonto Rim,' Zane Grey western.

Sting Holloway, local radio fav, goes into the film in a comedy part.

## Wife Sues Allan Zeidman

Los Angeles, Jan. 16.

Bernice Murray Zeidman, 17, has filed suit for annulment of her marriage to Allan Zeidman, actor and brother of B. F. Zeidman. Alleges she was under age when the marriage took place.

They were merged in Tia Juana, Oct. 12, 1932, and parted the same day.

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## On Pronunciation

Hollywood, Jan. 16.

Estimated that fully 90% of the first-nighters to speak over the ether hooled from the Chinese forecourt at the opening of 'Cavalcade' made the same error.

Though most of those who endeavored were English, it was noted that almost invariably they mispronounced the title as 'Cavalcade'.

## COLUMNISTS MAY YET SPLIT MARRIED PAIR

Hollywood, Jan. 16.

Meddlesome chatters, fan writers and columnists seem determined to break up the matrimonial life of Joan Crawford and Douglas Fairbanks, Jr. Anytime one is seen without the other, the meddlers write a quip about strained relations in the household.

One femme chatterer who sets herself up as the 'Mother Superior' of her clan seems unusually eager to get some gossip on them that spells of discord in the home of the couple. 'Young Fairbanks went to Agua Caliente with his father at last week's golf tournament last week immediately the tip was hot that Fairbanks-Crawford were split and the woman chatterer raised puffs of havoc when the studio where both were employed did not confirm her hope.

Friends of the couple fear if this stuff keeps up it may eventually lead to a split of the couple.

## Powell's New WB Contract After 96 Weekly Average

Burbank, Jan. 16.

Warner-First National are working on a new three picture deal with William Powell. Under his old contract on a 40-week basis, the star got better than \$5,000 a week.

New deal calls for flat sum per picture and is to start upon expiration of Powell's contract, following his next picture.

## 2-Way Notice

Gertrude Purcell left for Hollywood Thursday (12) after 10 days in New York to take up a new Columbia writing contract.

Miss Purcell held out for a contract with two-week cancellation clause good for either side, and gained her point.

## Freaking Technocracy?

Hollywood, Jan. 16.

In addition to Upton Sinclair's original of technocracy at Metro, Universal is readying a yarn on the same subject titled 'The Wizard,' for Boris Karloff.

It is an original by Don Ryan, who is also working on the adaptation.

## Le Vanway Upped at MG

Hollywood, Jan. 16.

William Le Vanway, cutter at Metro, draws a promotion. He becomes production assistant to Harry Rapf.

## SAILINGS

Jan. 27 (New York to London) Jack Buchanan (Berengaria).

Jan. 21 (cruise) Marcus A. Benn (Columbus).

Jan. 21 (New York to London), Clayton Sheehan (Bremen).

Jan. 21 (Los Angeles to New York), Mr. and Mrs. Allen Delano (Santa Maria).

Jan. 20 (New York to New York) Gifford Cochran (Leviathan).

Jan. 18 (London to New York), Padewski, Philip Guadalla (Berengaria).

Jan. 14 (New York to London), Arthur Hornblow, Jr. (Conte di Savoia).



## WILL MAHONEY

The Los Angeles Herald 'Ex-smash hit.' The audience last night cheered him. His falls, his comedy and famous xylophone dance brought many of the audience to their feet to shout bravo.

This Week, Jan. 14, RKO Palace, New York.

Direction  
**RALPH G. FARNUM**  
1580 Broadway

## NO WOMAN LEAD FOUND SO PICTURE PUT OFF

Hollywood, Jan. 16.

Unable to get a woman lead after three months' search for 'only Yesterday,' to be directed by John M. Stahl, Universal has postponed the Stahl will get another story.

## ROGERS, JR., TOP POLOIST

Leads Film Bunch at 2 Goals—Curtiz Up, Zanuck Down

Hollywood, Jan. 16.

The '33 official ratings on the polo handicap list show last year's laurels to a junior member as far as the local film malleeters are concerned. Top rating for the picture contingent goes to Will Rogers, Jr., handicapper or rider, at two goals. It's an advance of one goal for the youngster over his '32 designation.

Mike Curtiz, the director, and Darryl Zanuck, are currently figured at one goal apiece, this marking nothing a rifle of one for Curtiz and a drop of one for Zanuck from the previous year.

And Will Rogers, Sr., just has no goals at all. Will was rated as being worth two goals a game to his side last year. The handicapper is evidently sore at some of Bill's gags.

## Burn Cooled Down

Hollywood, Jan. 16.

Walking out on the Marx Brothers Thursday (12) because of a story argument, Herman J. Mankiewicz forgot his burn later and returned to the Paramount lot.

The Marx 'Cracked Ice,' which Mankiewicz is to supervise, starts March 1.

## Extra Asks Damages

Los Angeles, Jan. 16.

As an aftermath of an explosion at San Gabriel dam during filming of scenes for 'Showdown,' in January, 1932, John H. H. Low, an extra, filed suit against Nick Grindle, director, and Joe Cooke, production manager, of the Columbia picture.

Asking for \$130,500 damages.

## International Radio Stars in Film

## Expansion of 'Big Broadcast' Scheme Into 'International House'

Hollywood, Jan. 16.

As the result of good reports from abroad on 'Big Broadcast,' Par is planning to enclose some international scenes in 'International House,' newest film employing radio stars. Idea is to have some sequences made in several foreign countries employing local radio talent for splicing into the picture when distributed over there.

## Studios Can Cut to \$175,000 Cost, Claims E. Cohen—Tells a Few Things

### Standing 'Em Up

Hollywood, Jan. 16.

Reeves Epsy visited a friend in a local hospital and found F. Smith and Howard Strickling occupying the only two chairs in the patient's room. When the latter sent out for extra chairs, Epsy remarked: 'This is the only place I can think of that's under-seated these days.'

## SMALL RUINS 'CLOTHES' OF TASHMAN-MAXWELL

Hollywood, Jan. 16.

Eddie Small will buy no clothes for Lillian Tashman, not from Elsie Maxwell, anyway. They have not only come to the parting of the ways, but they've passed it and the author will endeavor to sell her 'Clothes' elsewhere.

Small had Miss Tashman down for a picture. He needed a script. Elsie Maxwell had written a yarn titled 'Clothes.' What could be sweeter than putting the screen's alleged most stylishly gowned woman into 'Clothes'? Small could not think of anything better, so he held pavers and pourpurses with Miss Maxwell who, in consideration of certain cash payments and benefits yet to come, assigned him the rights to her story.

Small read the treatment and with a producer's second nature, spotted places where he could greatly improve the story. Miss Maxwell couldn't see it nor Small. So they held more talks. For the finish Miss Maxwell packed the script and went home.

Leaving Lillian near-naked.

## NEW CONTRACT ALLOWS ACTOR TO BROADCAST

Hollywood, Jan. 16.

Warners gave Dick Powell a new six-month contract which has provisions permitting Powell to broadcast for a national network during that period.

Also gave a new term to Claire Dodd, who was in 'Hard to Handle.'

## Coast's Sick List

Hollywood, Jan. 16.

Following a flu attack that laid him up at the Hollywood hospital for several days, M. H. Hoffman has gone to Palm Springs to recover.

Ed Sparks is ill at home with intestinal flu.

Ed Graneman of Republic studio is recovering from pneumonia.

Mrs. Ben Piazza is another flu victim.

Mrs. Earl Hammons has a severe cold.

Paul Rocky of the Rocky twins is at the Good Samaritan hospital for treatment for jaundice.

## Lowe as U Star

Hollywood, Jan. 16.

Universal will star Edmund Lowe in 'Damsels to Women,' formerly called 'Out on Parole.'

Tom Buckingham will direct.

'Vaudeville can vanish, the legitimate diminish and radio can continue producing after word comes for the other, but Hollywood isn't worrying about its talent or production future. Speaking for the coast, Emanuel Cohen, Paramount studio chief, says it has enough names for the next five years without being concerned about creating another 'find.'

As for meeting the economic situations, Cohen, speaking for Paramount, says Hollywood is now so geared that it can adjust itself to even a box office level lower than currently and make money with the right kind of pictures.

If it becomes necessary during '33-'34, major companies in Hollywood can turn out features on a \$175,000 budget and still make a fair box office, Cohen believes. In his estimation, Hollywood economy should be guided the same as the make of a picture at a percentage below office cost. Cohen believes Hollywood should spend more money in good times the same as it is now spending less.

### 50% Shave

Instead of 81%, Cohen estimates Paramount's production expenses in one year would into a 50% shave over what they were. Average budget for his company, he says, is now slightly in excess of \$250,000.

Forecasting a bad start, Cohen believes Hollywood should spend more money in good times the same as it is now spending less.

He says the same feeling toward slashing admissions as is existent in the east. According to Cohen, the western sentiment in this respect is that if lower prices will increase the gross at this time the scale should be cut. As for any plans which would increase the playing time of the better features during the winter season, Cohen incorporated in the Kent Plan, Cohen feels that today exhibitors are holding pictures as long as they represent money in their locality.

### Indie Units

Cohen emphatically calls 'Independent production units' on a major lot a 'mishmash.' In this regard he states:

'I don't see our producers on the Paramount lot as a unit. We have nine—not two. They are all under my supervision. Not one of them is independently operated.' Cohen said that in the same situation and the constant reports that Hollywood is facing a famine on its constellation, Cohen first observes that the industry created no new star in 1932 because money was no need for such development.

For the past year and now, with no indication when it will cease, the public is in the mood for freak ideas rather than single names. Cohen qualifies this statement by adding that it is only another cycle of fan taste. In his belief the star cycle is more than a single name. When it does the hold Hollywood to be adequately prepared.

Hollywood's next and final step in economy can only be one thing—clipping the big name envelopes.

Contrary to the opinions in many home offices, big names have not been sheared at the rate of \$1,000 a week each year during the past three years. Cohen declares that many stars are now making more than they did three years ago. The new contract affords more opportunity for the star to demand an increase, and get it in many instances, than for the producer to cry poverty and persuade a cut.

Cohen is shortly going back to Hollywood to see just how much of the plans for Paramount's '33-'34 production year, and he feels the industry is dependent upon world conditions.

## Cummings, Asso. Prod.

Hollywood, Jan. 16.

Jack Cummings, best producing musical and other shorts for Metro, appointed associate producer.

## BUZZELL'S 'WIVES'

Hollywood, Jan. 16.

'Rules For Wives,' original by Robert Riskin, will be Eddie Buzzell's first mugging job on his return from New York to Hollywood. Columbia director has been away six weeks.

# WATTS 1ST, N.Y.: ARDEN WEST

## Film Critics' Box Score

Season 32-33

(JUNE-DECEMBER INCLUSIVE)

Key to Abbreviations: PC (pictures caught), R. (right), W (wrong), O (no opinion), Pct. (percentage).  
NEW YORK

RICHARD WATTS, JR. ('H-Trip').....	105	74	27	4	705
THORNTON DELEHANTY ('Post').....	148	98	47	3	682
BLAND JOHANESON ('Mirror').....	163	101	59	3	620
WM. BOEHNEL ('World-Tel').....	141	88	63	2	610
IRENE THIRER ('News').....	170	103	67	0	607
JOHN S. COHEN ('Sun').....	114	67	45	2	585
REGINA CREWE ('American').....	157	89	62	6	580
ROSE PELSWICK ('Journal').....	158	83	49	21	567
MARGARET TAZELAAR ('H-T').....	46	25	13	3	540
MORDAUNT HALL ('Times').....	119	47	30	42	400

'VARIETY' (combined)..... 175 137 38 0 783  
(This score based on 175 pictures)

CHICAGO

DORIS ARDEN ('Times').....	117	73	44	0	624
MAE TINEE* ('Tribune').....	108	66	38	6	611
CLARK RODENBACH ('News').....	102	61	27	14	600
CAROL FRINK ('Her-Exan').....	106	57	34	15	538
ROB REEL* ('American').....	68	35	22	11	515

(This score based on 144 pictures)

\*Ellen Keene.  
\*Frances Kurner.  
\*Hazel Flynn.

## Technocrats May Land in Studios When They Find Out What's What

No office boy in the picture business will work four days a week and draw \$20,000 yearly because technocracy applies only to 'commodities' and films are officially classified as a 'necessity.' That's how the Hay Headquarters disposes of the Scott survey and is so answering queries from all parts of the industry.

It's something we wouldn't want to be interested in,' said one Hayette.

'What is it anyway and how could it be applied to the industry?' 'Oh, it's just some humbuggery. Look up the word in the dictionary,' he instructed his secretary.

She promptly replied: 'It's a new word and we have only an old edition of Webster's.'

'Technocracy is not a gigantic pipe dream. It is a scientific economic survey of North America.'

'I know all of that,' he was told. 'But how can it benefit the film industry?'

'Well, it couldn't apply to films for the same reason that the Federal Reserve has nothing to do with the studios.'

'Couldn't any phase of it be used in connection with industry policy?'

'The survey just said: 'Here are the facts. Now you find the way.' The industry interested in finding the way?'

'No, because it couldn't even remotely be related to films. It applies particularly to the production of commodities.'

'Isn't a picture a commodity?'

'No, a commodity is tangible merchandise and a picture is a necessity.'

'Was entertainment ever really a necessity?'

'Yes.'

'Why?'

'Well, people can take their choice of having entertainment or nothing. Medical science says the human machine must have some forms of relaxation in order to survive.'

Despite all of this there still remains a great curiosity about technocracy in the business. Some believe there is a possibility, if the 'ways and means' are ever divulged, of a couple of companies sending technocrats to Hollywood. These recall that only a few years ago the industry lent psychology such a strong ear that Carl Laemmle hired a couple and agreed to let them revamp production policies. Of the two men for whom he bought \$100,000 tickets one came home and wrote a book and the other is still panning the business.

## GERSHWIN'S \$5,000

Composer's Solo Week at B'way  
Pan-Direct Booking

George Gershwin will do a personal foray for Public as a single the week of Feb. 11 at the Paramount, New York.

Composer's salary for the week is \$5,000 on a direct booking.

## UNIV. USES 11 WRITERS TO IMPROVE H. G. WELLS

Universal City, Jan. 16. Eleventh script of 'Invisible Man' is now in preparation at Universal. H. G. Wells' story has proved one of the toughest yarns studio has ever attempted to fashion into talker material.

Ray Doyle and John Weld are on the latest script.

## Hersholt Renews

Metro has given Jean Hersholt a new contract, his old one having stopped in December. Hersholt asked for a European leave in between with the company acquiescing, though asking him to take the trip in the spring, after making one more picture on the coast.

At the end of his next film Hersholt will go to his native Stockholm.

## New Talent Hunt Has

Most of Majors Scouting

Hollywood, Jan. 16. Studios have feelers out for new screen personalities, especially Radio, Universal, Warners and Columbia.

U and Radio are seeking to replenish their contract list with hopefuls. Warners is scouting for young femmes only as talent for musicals.

## Lubitsch Influences Par

Hollywood, Jan. 16. On recommendation of Ernst Lubitsch, Paramount has taken an option on 'Ringstrasser Drei' (3 Ring Street), German play seen by the director while in Europe.

Lubitsch returns here Feb. 1, after vacationing since November.

## MID-WINTER FILM CRITICS SCORES

Star System Advances Two Writers—Most Percentages Down on Tendency to Over-Value Pictures—Men Reviewers Lose Ground in Both Cities—Trade Angles Complicate Judgment

### SURVEY OF 175 FILMS

Second stanza of 'Variety's' film critics' box score, covering November and December to the mid-way mark of the '33 season, finds minor but significant changes in the ratings, from the list as of Nov. 1.

Richard Watts, Jr., ('Herald-Tribune') retains his leadership of the New York contingent, repeating from the November compilation while Doris Arden again tops the Chicago group for the 'Times', returning to the spot she has held almost from the start of the ratings, and by that much again indicates the star system of reporting film values.

William Boehnel ('World-Telegram') slipped from second place in the New York coterie to fourth, after maintaining his leadership of his section for more than two years, his place being taken as runner-up by Thornton Delehanty of the 'Post', who in the last two listings has come up from rather far behind in the field. Bland Johanneson of the New York 'Mirror' moves up one place, disturbing the trio of men writers who were grouped at the top Dec. 1.

Majority of reviewers in Chicago and New York scored lower percentages, although both leaders improved their ratio of rights, proving exceptions to the trend. Miss Arden (Ellen Keene), in jumping from No. 3 to No. 1 in the Chicago group, improved from 59.3 for the June-Nov. listings to 62.4 for the whole period of June to January. Miss Johanneson also improved her average in New York. John S. Cohen ('Sun') fattened his batting average but not enough to hold his spot at No. 5, which he yielded to Irene Thirer ('News'), another star system reporter who advanced a step. The 'Variety' average for combined staff reviewers was down with the majority, from 54.5 for the first count to 7.83 for the longer ratings.

Most Over-estimate Films  
Tendency throughout the list continues to be over estimation of screen values. A count for the last two months reveals only 128 ratings of 'bad' for the picture under consideration. Of these appraisals 71 were wrong, the picture so rated being entitled to 'fair' or better. The errors of under-valuation amounted to about 55%, and of course, were always likewise for the better. In the total of reviews there were 239 appraisals of 'good,' errors of judgment in this group numbering 14, or over appraisal amounting to something more than 6%. In this lot there were 50 ratings of 'good' on pictures that turned out to be commercially 'bad' on their performance in the box office, that is, that failed to return their cost to the producer.

### COLMAN GOING LEGIT?

May Try B'way Stage—In Huff with Goldwyn Over Publicity

Hollywood, Jan. 16. With his contract not stipulating any specified time between pictures, and with differences between himself and Sam Goldwyn, Ronald Colman may go to New York within two weeks to appear in a stage play. Agreement provides only that four more pictures are to be made in two years.

Two are putting over what Colman claims were undesirable press stories sent out by Goldwyn.

## Fan Mags Now Faking Reviews and News in Desperate Competitive Fite

### Star Pampering

Hollywood, Jan. 17. Lillian Harvey should have no cause for complaint when making a grand entry at Fox. Fearing that the import might find things Spanish a bit offensive, architecture of her lot bungalow is being changed to the Norman period.

## AYLESWORTH FAVORED BY DAWES FOR FAIR

Powers behind the Chicago World's Fair are looking around for a showman to take over general supervision of the exposition's amusement enterprises. Committee, assigned by Gen. Rufus Dawes, head of the fair's board of trustees, has been around New York interviewing prospects for the job.

Among the first considered for the assignment was Romy, Borros Morrow, just prior to his taking over of the Public stage operations, was given consideration. Morris Gest had also put in a bid. Understood that General Dawes' favorite for the post is M. H. Aylesworth, with the arrangement allowing for the booking of all attractions for the exposition through RKO and the NBC Artists Service.

Authority of the exposition's general showman would not only extend over the theatrical, musical and spectacle features, but over all professional and amateur athletic events planned. Among the latter a prize fight for the heavyweight championship is in prospect.

## TWELVETREES' BABE FOR ITS MOTHER'S PICTURE

Helen Twelvetrees is anxious that her three months' old baby follow in her mother's footsteps. She wants the baby to appear with her in 'A Bedtime Story' and Paramount has taken test scenes of the child with this in view.

These scenes were taken despite the studio publicity rag of getting an orphan to 'pick' the part and presenting it with an insurance endorsement policy for \$1,000.

## Helen Hayes No Like?

Hollywood, Jan. 16.

Following completion of 'The White Sister' at Metro, Helen Hayes may go to state again for John Golden after a brief vacation. Although the pictures sent her among the top places with femme stars, the admiration does not appear to be made by her friends. Miss Hayes has voiced considerable dissatisfaction over picture work.

## Colbert in 'Mike'

Hollywood, Jan. 16. Claudette Colbert will have the top spot in 'Mike,' dramatic yarn of a rain singer to be made by Paramount under Al Lewis' supervision. Story is by Grace Perkins and Zoe Aiken.

'Great Magoo,' to be handled by Lewis, goes over until spring or early summer for release on next year's program.

## Gleckler Called West

Robert Gleckler, in 'Take a Chance,' Broadway musical, leaves for the Coast Monday (23) at the behest of his agent, Leo Morrison. Gleckler will look over a couple of picture propositions out there.

Hollywood, Jan. 16. Competition between fan magazine writers here for news and reviews of pictures has brought more faking in its style of publication than ever before.

Fan mag publishers in the east, hollering for material to compete with the many syndicated daily film columns, have the local scribes anticipating news events about the players that never happen.

With a minimum of three weeks between writing the stuff here and publication with fan muggers are running around in circles trying to get news that can be held exclusive. With so many agencies looking for this type of material, however, the scribes are resorting more than ever to fictional news.

Review Unfinished Pix  
Most obvious of all faking in the fan magazines is in the reviews of pictures. In many cases films that have never been seen by the fan scribes are reviewed, and it isn't uncommon to see billed 'as the best picture of the month' a picture that is still in production.

This happened in the case of 'King Kong,' a Radio picture that isn't expected to be completed for four weeks. Another magazine printed a review on Metro's 'Esquimo,' which is now in production in Alaska and cannot be completed until next summer at the earliest.

Similar case was seen on a recent Universal release. Carl Laemmle, Jr., who produced this picture, saw the completed film for the first time in the projection room and on leaving the pre-running was handed a copy of a current film magazine that contained a full review on the film. It had been written at least a month before.

Better Class Mag Plan  
To avoid such mystic reviewing some of the better class mags, however, are giving up reviewing and will replace with comment on pictures in the making along the line, 'these are features that you will see in forthcoming films.' They are taking this angle to protect themselves against the advance guessers.

## SCHNOZZLE AHEAD IN MINN. OF THE COMICS

Minneapolis, Jan. 16. In Minneapolis Public theatres during 1932 the presence of 'Schnozzle' by Maurice Durante in a picture meant more to the box office than that of any other film comedian, according to a check-up of box-office records just completed. Thus, Durante may be said to lead all the comics as a draw here, not excepting Harold Lloyd, Buster Keaton, Laurel and Hardy, etc. No comparison with Charley Chaplin is available, of course.

It marks one of the greatest strides forward in popularity of any of the screen players, Public executives here believe.

## Pickford Drops Levee

Hollywood, Jan. 16. Mary Pickford drops M. C. Levee on the completion this week of 'Secrets.' Levee has been acting as her business manager since the blow-up several months ago of his Screen Guild idea.

Former producer will now confine himself to his agency, handling several clients.

## THALBERG STILL AT HOME

Physicians Say May Be at Studio in 4 Weeks—No Visitors

Hollywood, Jan. 16. Irving Thalberg is still confined at his Santa Monica home. He is not receiving visitors from studio or other places.

Doctors are very optimistic about his condition, and say he may return to the studio in four weeks.



## Arthur Loew Resigns from Loew's, But Persuaded to Defer Action for Two Wks.—Stock Bonuses Did It

Arthur Loew turned in his resignation from Loew's and Metro early last week as the result of inner national discussions. He was urged to withhold action for two weeks. Executive members of the firm are attempting to convince Loew he was hasty, with belief on that part he can be won about.

It's the first important disruption among the Metro and Loew execs in some time and came as a direct result of Loew's financial statement of two months ago. At that time it was announced by Loew's that, in lieu of the regular annual bonuses, Irving Thalberg, Louis B. Mayer and J. Robert Rubin be allowed to purchase 250,000 shares of stock under a special arrangement. Thalberg took 100,000 shares and the other two took 50,000 each, with David Bernstein, Loew's treasurer, also getting 50,000 shares. Loew's contention is that he, as a member of the board, was not consulted on the matter and should have been, despite he was in England at the time on company business.

Arthur Loew, immediately upon his return from Europe several weeks ago, registered complaint of the action. Loew's resignation was almost immediately called to the middle west for a week. Returning to New York he forwarded his resignation.

Bernstein and Nicholas Schenck went into immediate confab with Loew. It resulted in an agreement on Loew's part to allow matters to lie dormant for a week, and to immediately called to the middle west for a week. Returning to New York he forwarded his resignation.

Schenck and Rubin were due to go to Hollywood Thursday (13) for a conference of all the Metro execs, but Rubin put off the trip for a couple of days to go into the Arthur Loew matter. Attempts were made to induce Loew to go along with them at the same time, but Rubin left alone Monday (16).

Coast confab is announced to be on the matter of slashing film production costs, though indicated that several troubling directorate matters will be taken up. Irving Thalberg, the Metro producer, is now at home ill.

Arthur Loew is head of the Metro foreign department and a son of Marcus Loew, founder of the company. David Loew, Arthur's brother, is also connected with Loew's in the capacity of vice-president. He's in the theatre department.

## Schenck's U. A. Quota Of Pictures Now Set With British Co. In

Future production of Joseph M. Schenck's quota of pictures for United Artists will be made up by Reliance Pictures, Edward Small-Harry Goetz company, and British & Dominion, London, on inside. Art Cinema, Schenck's producing-financing unit, has tied up with Reliance, with the combination to turn out four and possibly five features for this season's program.

Although Schenck personally owns several valuable properties, including 'Shanghai Gesture' and 'Miss Lulu Bett,' nothing is scheduled except from Reliance.

Latter is an independent producing company with Harry Goetz, president, headquartered in New York. Edward Small, v. p. and the producing head, is on the Coast. So far this season Schenck's has turned out 'Rain' and the Al Jolson picture, Gloria Swanson picture, 'Perfect Understanding' was made in London.

From abroad under the British & Dominion deal with U. A. company distributes a total of 10 B. & D. pictures in Canada and other parts of the world, but reserves the right to decide on any of them for American until seen.

Reliance's first will be 'I Cover the Waterfront,' second 'Joe Palooka' with Jimmy Durante, and other two a style picture with Lilyan Tashman and 'If Christ Came to Chicago,' latter being discussed with George Bancroft.

Fifth possibility is a story called 'Mr. Helen Green.'

## Beck's \$16,000 Squawk

Impressed by all the luxurious apartments, chefs and intra-office comforts accorded some of the major executives in Radio City, Martin Beck squawked that a certain adjunct be added, adjacent to his private office in R. C.

It cost \$16,000 to fix things up to suit Beck's demands. In view of the piping, etc., having to be detoured away from the central plumbing system.

## 'SANCTUARY' IS OFF; COULDN'T CLEAN IT UP

Hollywood, Jan. 16.

After a series of headaches, Paramount has called off production on William Faulkner's 'Sanctuary,' a novel banned in several states.

Trouble started for the studio on the writing of the first treatment which brought about a Hays' office protest. Story went back for a rewrite and got a change of title to 'The Story of Temple Drake.' When George Raft read the role assigned him, he refused to do it.

Story returned to the scenario department for still another revamp, but inability of writers to save anything of the original and still keep it clean brought about the ultimate decision to drop it.

Yarn would have had the chief male character, that Raft refused to do, playing the part of a deficient erotic.

## STORES OPEN SAT. NITE FELT BY THEATRES

Reading, Pa., Jan. 16.

Revival of the old custom of keeping Main street stores open on Saturday nights, when there is not enough retail business to keep salespeople working steadily on Saturday afternoons, is hitting theatres here hard, without doing the stores any good.

At first only a few small shops, followed by two department stores, followed by the 9 o'clock closing hour, but now all are doing it. At first it was believed the post-holiday slump in retail trade would close the stores on Saturday nights, but they are open as usual, and will stay open, merchants say. Union organizations are protesting, but the store selling forces are not organized, and their objections are disregarded.

## ERPI MAY PAY \$680,000 FOR PAR'S L. I. STUDIO

Paramount's Astoria, L. I., studio, now dark, may go to Erpi. Latter is considering acquiring the plant in payment of the \$680,000 Par owes Erpi for equipment royalties.

If taking the Long Island studio Erpi will transfer the indie production business from its eastern service studio in the Bronx to Astoria, maintaining the former for industrial films only.

## Par's 63 Programmers

Hollywood, Jan. 16.

Paramount is striving to make 63 features for the current program, finishing up by summer. Company announced 70.

Stories are all set for remainder of program. Scenario department will start preparation within two weeks on next year's scripts.

## FETTER JUMPS TO RKO

Hollywood, Jan. 16.

E. J. Fetter, former head of the West Coast real estate department, has been appointed to head the RKO realty offices on the Pacific coast.

He will headquarter in 'Frisco.



"COOKIE" BOWERS

Sound Recording Artist, Max Fleischer's Movie Cartoons. RKO PALACE, New York (Week Jan. 16)

George Browning, in the "BALTIMORE POST," said: "'Cookie' Bowers' antics border on mimicking various characters, yet his originality lifts him into a new class."

Management, Harry Young, 1560 Broadway, N. Y. RKO, Phil Offen, Weber-Simon Agency.

## Sugar Shortage Ties 100 Films In Coast Lab

Hollywood, Jan. 16.

More than 100 pictures, in various states of completion, are in local laboratories, held in these shoe-stringer morgues because their promoters are unable to raise the cash to pay the lab charges.

The films represent several hundred thousand dollars that will be lost to the small timers unless the footage can be rescued before the ultimate sale.

Various morgues contain every type of picture, with travelogue material in preponderance. In a score or more cases the promoters were able to finish their pictures, but having spent all their cash in production, had none left to pay the lab bills. Other footage represents pictures started and halted when the money ran out. This stuff is in short, daily sections and of little use to anybody. It will eventually go in the furnace for a reclamation of the silver, in the film.

While there has always been some celluloid so held by laboratories, the number of pix was never greater than it is today.

Friedlander Rejoins U.

Hollywood, Jan. 16. Louis Friedlander is back on Universal's scenario staff.

## WB Sell Away from Their Own

## Other N. Y. Houses Can Get Warner Pictures if Paying Price

Novel practice of selling away from themselves in New York, even if they have to keep theatres closed to do so, is the new Warner policy. Company will sell any of its pictures over and above what it requires for the Strand on B-way, to any of the other New York circuits. If getting the price, WB might even let a strong favorite for the Strand go, under a policy which gives the Warner distribution department the big break.

Entire purpose of the Warner plan, as being carried out, is one of dollars and cents, with the company sensing that it is smarter to fill the distribution pockets to the rye rather than the theatre purse in half way. Regardless of whether the Winter Garden has to pull hard with minor product and it is necessary to keep the Hollywood (B-way) closed, major Warner product is available to other big first runs.

Guaranteed On top of the three Warner pictures that have played the old Roxy

## Harry Arthur Is Leaving Fox-Poli; Prefers Own Houses for Operation

### Cleveland Bird

Cleveland, Jan. 16. Add another unconscious twitter to the many anecdotes in film circles which concern a particular executive in a major theatre chain.

Among the bird's most famous words is 'retroactive,' but his latest has beaten it. In confab with an associate the bird chirped:

"I know how to solve the solution of the whole picture business."

## W-W WILL FINANCE SISTROM AND CAREWE

Hollywood, Jan. 16.

Unable to obtain their own financing, William Sistrom and Edwin Carewe will be financed by World Wide which will release their pictures. Stalled since last fall, the pair will probably get under way shortly.

E. W. Hammons, chairman of the executive committee of W.W., who assignments are being dropped to speed up production of features. He leaves the end of this week.

Educational's program of shorts will be continued although a half dozen or more new releases may be trimmed from the 64 announced.

Sistrom is to do another picture instead of 'West of the Pecos,' which does not go in until spring. Andy Clyde, Harry Langdon and Torchy' comedies on the Educational program start next week.

## PAR TOSSING EXCESS, LETTING OUT A LOT

Hollywood, Jan. 16.

Paramount is not carrying any excess baggage. All people without assignments are being dropped.

Three directors and one associate director left last week, also one stock actress. Directors are Paul Sloane, William Seiter and Max March.

Walter Hart, New York stage director who did dialog on pictures, also left, as did Susan Fleming, actress who has been at Par for more than six months.

## Fox's Story Board of 8

Los Angeles, Jan. 16.

Fox will establish a story board of eight to decide on all material slated for release next year.

Four on board now are Winnie Sheehan, Sol Wurtzel, Julian Johnson and Jason Joy.

New Haven, Jan. 16.

Harry Arthur is leaving the Fox-Poli chain in New England to form his own theatre circuit. Arthur has served notice to this effect to Fox New England Theatres and to the banker interests of the Poli circuit. The notice takes effect Feb. 1.

Arthur has negotiated for several houses in New England which will be operated by Arthur Theatres Corp., present operating company for the Poli houses.

In leaving Fox-Poli, Arthur turns back the chain to its former owners, Fox New England, from whom the houses were leased by Arthur Theatres Corp., Harry Arthur's own company. Those leases gave Arthur a working interest in the circuit which Arthur abandons, to be free to operate for himself. He has been with Poli since April 1, 1932. Arthur has notified the Poli people that he will remain with the circuit until they can secure a successor operator.

Arthur turns back the Poli houses, that chain for the first time finds itself fully paid up in bond interest charges which Arthur met and covered during his entire period of the houses. In the year that Arthur Theatres has operated, it has met all financial exigencies. Interest charges alone that year added a working interest of \$100,000 worth of bonds outstanding.

That's a substantial record and puts the Poli group in the singular class with Loew's as the only two owners who during the year, have fully met their fixed charges.

Poli circuit comprises around 16 theatres located in about seven New England cities and towns. Arthur has been in the theatre business under which ultimately he might have shared in the ownership of the properties, but he apparently prefers independent operation for its better future prospects.

From time to time, Arthur attempted to negotiate a reduction in the bond interest from the financial interests and the Poli order to ease the overhead load on the houses he was operating, but to no avail. Of the \$140,000 in bonds outstanding, \$2, 700,000 in \$10,000 bonds, with the remainder \$4,000,000, held by Halsey, Stuart and Co., bankers, and the public. It is estimated that there are around \$2,000,000 in bonds held by the public general.

In Receivership

Fox New England Theatres is part of the Fox Theatres setup which is in receivership. A successor to Arthur must have to the court's order.

Before coming to Fox-Poli directly, Arthur was general manager of all Fox theatres. He was the first to foresee the general turnabout of the theatre which is now going on in show biz. In 1931, Arthur introduced the decentralization scheme for theatres into the film industry. This plan is now being by all the major companies in their attempts to reorganize their basis theatre setups.

Under that plan, Fox Theatres were broken up into localized groups that permitted them an even chance for a comeback if not better and which was impossible under the chain system which had been built up in the business.

Arthur already had formulated a decentralization for Fox West Coast which would have been put into effect a year or more ago, but for the fact that he left that company during a change of administrations. The Arthur decentralization plan has never been now being used on F-W-C after more than a year of delay. It is also being used by Paramount. Leo Spitz, present company decentralizer for Par, got his first ideas on the new system from Arthur himself, at a time when Spitz was representing Skouras Brothers to whom Arthur was turning over Fox's upstate houses, in 1931.

Prior to becoming general manager of Fox Theatres, Arthur had been divisional director of the Southern California sector of Fox and the West Coast. In 1929, that division turned in a net of \$1,200,000 in 1929, over 25% of the F-W-C's entire net that year, and which hasn't been since equaled. Arthur was the first general manager of F-W-C. He originally headed the Pacific Northwest group which formed the nucleus of the F-W-C setup.

# SCALE CUTTING GENERAL

## Minority Holders Have Rights; N. Y.'s High Court in Cantor Case

Decision in favor of Eddie Cantor and his wife, Ida, in their suit, as stockholders, against the Manufacturers Trust Co. is a precedent on all mergers. For the first time the Court of Appeals at Albany, N. Y., has established the ruling that a stockholder's interests are not to be lightly treated when the company, in which stock is held, is merged with another institution.

Specifically, the Cantors didn't want to accept what was ruled to be the valuation of their stocks at the time Manufacturers was absorbed by Chatham Phoenix National Bank & Trust Co. This was Feb. 9th, last year.

The comedian and his wife, as stockholders, sued to compel payment of \$25 a share of their 2,150 shares of stock, totaling \$53,750. Their stock was considerably undervalued at the time of the merger.

The Cantors also sued, as stockholders, to set aside the merger, objecting to such a deal, contending that their interests, as stockholders, were not being protected.

Both the N. Y. Supreme Court and the Appellate Division ruled against the Cantors but the highest state tribunal reversed the decision, in the comedian's favor. Decision was unanimous, Justice Irving Lehman writing the opinion. Costs of \$10 also went in Cantor's favor, along with the granting of his motion to appoint appraisers for the appraisal of his stock in Manufacturers Trust.

With this decision, it paves the way for mergers not having such an easy time of it in relation to the minority stockholders of the merged companies who, seemingly, cannot be shaken out without regard to the economic valuations placed on their stock holdings.

David L. Podell and Herman Shulman, of Hays, Post, & Shulman, represented the Cantors.

## KENT AND SKOURAS FLY IN HASTE FROM COAST

Hollywood, Jan. 16.

Spyros Skouras arrived here Saturday night (14) from New York. After all night conferences he left Sunday morning (15) by plane with S. B. Kent.

Kent had expected to remain 10 days and left his office at 6 o'clock with Skouras, leaving conferences at 8 in the morning to make the plane. Before returning to New York this week, Skouras expected to sign with Kent for another year's (24) operation of the Fox-West Coast circuit.

## Need Foreigner for 'Intelligent Audiences'

John Krimsky and Gifford Cochran are forming a film producing company with the intention of making pictures for 'intelligent audiences.' A director may be brought from Europe, with an attempt made to turn out screen yarns internationally acceptable, although made in English.

Cochran is in Europe talking to people but will probably bring no one over with him at this time for the film proposition.

Cochran and Krimsky entered the film business with importation to America and Canada of 'Maedchen in Uniform,' German film. Since then they've started a stage production unit.

## LeMaire Reassigned

Hollywood, Jan. 16.

Rufus LeMaire, following visit here of Silvery Kent, was reassigned to pictures 'Giant Swing' for Fox. This move was after Jason Joy has the new assignment complete.

## Coward and Sheehan

It's the other way around between Noel Coward and Fox. Coward, to be different from most writers, thinks W. R. Sheehan helped his play, 'Cavalcade,' in filming it, rather than the other way around.

'I am deeply in your debt,' Coward wrote Sheehan after looking over the picture.

## 10% PAY CUT AT RADIO STUDIO

Hollywood, Jan. 16.

Salary cut of 10% went into effect today at Radio Pictures for all workers excepting those holding contracts.

Slash will knock between \$2,000 and \$2,500 a week off the payroll.

This is the first Radio studio cut. This end was not affected in the general RKO slash of last February.

Representatives of the soundmen's and laboratory technicians' unions have registered protests and asked for a reconsideration through Pat Casey, producer-labor contact.

### Persuasion

An effort will be made to induce contract people to accept a cut, although under the terms of their agreements they will not be compelled to. Same argument will be used with voluntary cuts at other studio. It will be pointed out to players, writers and directors holding contracts it will be to their best advantage if submitting to a re-writing of their contracts.

E. B. Kahane will call the contract holders to his office individually during this week in his effort to further knock dollars off the studio overhead.

## Cohen Returns for 10 Pix at Par in 4 Weeks

Hollywood, Jan. 16.

Emanuel Cohen returns here Friday (20), to resume production supervision at Paramount, where 10 pictures are scheduled to start within the next four weeks. During March and April 12 additional features will get underway.

Going before the cameras in the next four weeks are: 'Chevalier's 'Bed Time Story,' Marlene Dietrich's 'Song of Songs,' 'Cracked Ice,' the Marx Bros. next, 'Story of Temple Drake,' 'Under the Tonto Rim,' 'College Humor,' 'International House,' 'The Trumpet Blows,' 'The Eagle and the Hawk,' and 'Dead Reckoning.' In the same period, B. P. Schulberg will start 'Pick Up,' and 'Police Surgeon.'

## Metro Cut Conferences

Los Angeles, Jan. 16.

Conferences between Lou Mayer and Nick Schenck start this week. Latter is insistent on regulating Metro production costs to a lower level.

Reported but unconfirmed further salary cuts may be one of relief measures.

## COMPETITION REAL CAUSE?

Direct and Indirect Cutting  
—About Equal Number of  
Houses with Cut and Un-  
cut Prices

### THE 25c MINIMUM

With 8,000 theatres, many in leading classifications, estimated as the total currently to have slashed prices, film executives see no hope of an armistice in the national admissions war until spring with its new sales, regulatory machinery, Major circuits, their representative declare, have been the last to withstand the lowering epidemic.

The momentum which the cutting has gained since last August, when it actually got under way, is described as such that producer-distributor exhibitors were forced into the present position of cutting their own income in two departments so that the third could exist.

Starting in the shooting gallery type of house, the cuts soon spread to the neighborhoods. From there, a survey of the present cut map reveals, they hit the second runs, until finally they are biting into the first runs and the deluxers of the land.

Competition more than depression is blamed for the general lowering. In substantiation of this, another approximate 7,000 theatres, in non-competitive territories, are shown to have maintained the regular admission level, the average admission at such box offices still being 35 cents.

Broadway is not regarded as an admissions criterion for any part of the world. In the minds of certain widely informed theatre overseers, prices along the item all ways had been so abnormal that Broadway prices were largely a matter of the number of visitors in town. Patrons at the theatres since the cuts are claimed to include now many natives who formerly would not have reached the street reached their own neighborhoods.

The cutting program is non-uniform and has as many angles as a cross-word puzzle. There are two distinct classes, direct and indirect. Under direct, prices can be cut

(Continued on page 52)

## \$90,000 for 1st Combo Wk. at M. H.

## RKO Roxy's 3d Week, \$61,000 — Music Hall's 75c Starts Something

Biggest weekly b.o. record which Broadway houses have seen in more than a year, it seems, is being hung up by the Radio City Music Hall, where present indications point to that house drawing \$90,000 for its first week under the changed policy of presentations and pictures.

While from an operating angle, for the present, this figure may not prove profitable, the big gross stands with a reduced b.o. scale which topped at 75 cents, is something for film houses to conjure for current times. No exact figure of the attendance at the Music Hall this week is available, but it may run to around 200,000 persons.

The original two-a-day stuff at the M. H. on its second and final period in comparison with the first week, the house losing \$100,000. The RKO Roxy finished its third week at \$61,000 after an opening week of \$71,000 and with the same show current for a third stand. That \$61,000 means a profit of \$11,000. This smaller of the two R.C. houses may hang up around \$180,000 in its first three weeks. Proper-

## Frank Freeman Steps Into Par As Adolph Zukor Restores Morale; Everyone with a Happier Feeling

### Cheerful

Hollywood, Jan. 16.

Group of executives were discussing the excellence of the photography of news reel clips taken at the premiere of one of their pictures.

'It's the best premiere stuff I've ever seen,' remarked one. 'You must remember,' said another, 'that photography has improved considerably since we had our last big premiere.'

Frank Freeman, former general manager for S. A. Lynch, is expected to join the Paramount organization in an executive capacity, this week. Reports have Freeman stepping into the post now held by C. R. Hammer, as head of Par's real estate division. In his new job Freeman will act as assistant to Leo Spitz. Hammer came into Par from a radiator company.

Freeman, veteran showman, is stated to be at Par with the consent of Spitz. From apparent moves his affiliation with Par is for the purpose of helping that company clear up its remaining real estate and theatre properties.

There are around 60 theatre situations that seem to be the crux of Par's exhibition problems. These are mostly deluxe situations. With these cleaned up, Par is figured to be launched on an improved basis.

### Kohn Elevated

Indications are that Par or the bankers will not select a new chairman of the company's finance committee for a time. Meantime, Ralph Kohn, Par treasurer, has been elevated by Adolph Zukor as the latter's executive assistant. Job is topmost in Par next to Zukor, presently. Kohn besides continues as the company treasurer. During the reign of John Hertz and when the executives mostly went away, Kohn headed the business administration. He has long been in Zukor's confidence and is held in highest estimation by financial men.

Last week at Par was full of meetings as the firm started off fresh again under Zukor's direction. Morale from an employe angle switched to a happier state, with everybody up and down the Par line shining new enthusiasm. Banking connections close to Par have expressed the same view.

In clearing up the bad theatre situation, it's the Zukor policy to pay the company's cards face up and talk matters over with the parties from whom Par is seeking abatements or adjustments. In the company's negotiations for adjustments all the way down the line, it's the expressed Zukor policy to maintain an open door.

This policy is to go for every angle of Par's general business.

## RADIO ONLY USED FOR EXPLOITATION

Salt Lake, Jan. 16.

For the first time in many months radio was used as exclusive outlet for a picture build-up. 'Island of Lost Souls' at Paramount had a good start last August when KIDL worked with Public in putting over a 'Panther Woman' contest. Contest was on elsewhere in country with papers, but entire plan was revamped for radio in this town.

With picture completed and booked, portions of the picture's story were dramatized twice nightly for a week.

Reports from house says it had the biggest week in many months.

## L. J. Selznick Quite Ill

Hollywood, Jan. 16.

Myron Selznick arrived from New York this morning. He went directly to the bedside of his father, Lewis J. Selznick.

The father is quite ill with condition at present reported not dangerous.

## Orpheum Houses Swaying Alone, Dodging Attachments and RKO Not Interested—Holders' Frisco Meet

Operation of the Orpheum branch of RKO continues virtually by the grace of the winds only. When RKO stopped paying interest on the Orpheum bonds some months ago, or weekly operating losses, it amounted to practically official notice that the Orpheum stockholders and bondholders could have the houses when and if they wanted them. Whatever delay has occurred in the situation looks to have been mostly the manipulation of certain Orpheum stockholders, all of whom, with the exception of Mrs. Caroline Kohl, of Chicago, or almost, seem to be working for themselves alone in trying to shake the situation.

RKO is paying no losses on the circuit and the understanding is that where the houses can't meet the overhead, it's an individual house problem. In essence, this amounts to putting the Orpheum circuit operation on a commonwealth basis. Around 20 theatres are so concerned.

3 for 1

Orph bondholders are supposed to meet in San Francisco by Jan. 15 to decide what to do. While this meeting is in the offing, a couple of the Orph bondholders are attempting to reach some kind of understanding with RKO otherwise. RKO has offered the preferred shareholders of Orpheum an exchange of stock on the basis of three RKO shares for one of Orph preferred.

There is no decision on this matter so far, although a supposed committee of the preferred shareholders are known to have asked RKO for a postponement of the deadline on this offer, which was to have been Jan. 6.

None would be surprised to see Martin Beck, presently general manager of the RKO booking office, return from the coast in about two weeks in control of seven or eight of the Orpheum theatres. Beck was to have left for the Frisco meeting Sunday.

RKO is protecting its operating rights on the Orpheum houses and is endeavoring to be sequestering the b.o. intake of the houses hourly under some form of trusteeship in the name of one of its western executives. This sequestered fund is reported to have reached around \$300,000. Nate Blumberg is the division manager for Orpheum, under RKO.

This movement has protected the b.o. of Orpheum from an avalanche of attachments in various localities. Attachments in most cases followed after RKO decided to cease paying the bond on the spot. RKO is in the situations could be secured. It is more than likely that after some decision is made by the Orph holders in Frisco that the RKO bond meeting in New York, a month away, will have finally cleared the whole matter. At that time notice that the houses are separated from RKO may occur.

## L. A. Times' Censoring Of Theatre Ad Copy Given Razz by P. A.'s

Los Angeles, Jan. 16.

Strict censorship of advertising copy is again occupying the attention of the Los Angeles 'Times'. The theatre people previously, the butt of their objections. Display ads for two b. o. hits were frowned on by the 'Times' adv. dept. during the past week, the newspaper finally issuing an order that hereafter, in the event no representative of the advertiser could be contacted, the daily would take it upon itself to delete such copy as might be deemed objectionable.

Principal exception of the conservative newspaper was to some of the 'Frisco Jenny' ads, and portions of the copy used in advertising 'Farewell to Arctur'.

Theatre adv. men are taking a sort of defiant attitude and have questioned the 'Times' that if any advertiser is diverting copy away from the newspaper to forest the deleting and drop the ad from the issue for which it has been ordered. 'Times' is basing its attitude on the alleged receipt of notices from plaintiffs against the 'Frisco Jenny' copy it printed.

## Keough's Vacation at Last

Austin Keough, Par's general counsel, was to be back at his desk for another week or 10 days. He's in Atlantic City recuperating from a flu attack.

It's the first vacation, though forced by illness, that Keough has taken from Par in many years. He even works while eating lunch.

## Coast Union Outs Form New Group; Offer Full Crews

Los Angeles, Jan. 16.

Theatrical Craftsmen Association has been organized here by men born of local union affiliations to operate in opposition to the stagehands, musicians, projectionists and scenic artists who are members of the American Federation of Labor.

Heading the new body, which gives the local theatrical crafts their first competition in this territory, are Al Weston, president; Gene Hays, treasurer, and Ed Berger, secretary. Duties of business agent and membership committee are being handled by the three.

Claiming a membership of 250, excess state, that the association can man a theatre from front to back with musicians, projectionists, scenic artists and stagehands.

New outfit, according to its spokesmen, in no way an open shop proposition, but has been organized by men clipped of union affiliation because of various reasons, who believe that through cooperation with the theatres more shows will be produced and unemployment decreased.

Policy of the association, state its sponsors, is to rate a house acceptable to its actual needs, a flexible wage scale, and no overtime.

## Delayed Ad Discovery

Although no complaint was made during its run at the Criterion, New York, when similar ads were used, the Hays' office jumped on Public over its manner of selling 'Farewell to Arms' on current Paramount theatre engagements.

Cut from still objected to was one in which Gary Cooper was seen kissing Helen Hayes.

Same still had been used for Criterion advertisement.

## FOX FIGHTING SPECS

Complain to Police Over Ticket Men With 'Cavalade' Ducate

Fox may go the limit under the law in curbing the ticket speculation in the city that has developed with opening of 'Cavalade' at Gaity New York. Stuck in some cases with tickets they may have been unable to sell at a premium, specs have become particularly annoying in their efforts to even sell at half price in front of the theatre after shows for which tickets are issued have started.

With difficulties encountered in keeping them out of the Gaity lobby, Fox has made a complaint to the police, asking for aid. If this doesn't correct the situation, other complaints may be made.

While the picture on its second week was sold out a week in advance, it is impossible to estimate how many ducaats the specs have taken. Indications are that the house after shows have begun are that the specs are getting rid of virtually all buys, even if a few at a late hour go at a lowered price. Signs in front of house warning the public on specs were put out last week.

## 1st Runs on Broadway (Subject to Change)

Week Jan. 20

Paramount—'Tonight Is Our Day' (WB).

Capitol—'Employee's Entrance' (WB).

Strand—'20,000 Years in Sing Sing' (WB).

Mayfair—'Big Drive' (FD).

Rivoli—'Kid From Spain' (U) (18).

Winter Garden—'Vampire Bat' (Maj).

Roxey—'Air Hostess' (Col).

Boleyn—'Isle of Lost Souls' (U) (24 wk).

RKO Roxey—'Hot Pepper' (Fox).

Musko Hall—'King's Vacation' (WB) (18).

Week Jan. 27

Paramount—'Hello, Everybody' (WB).

Capitol—'The Lady' (Metro).

Strand—'Hard to Handle' (WB).

Rivoli—'Kid From Spain' (U) (24 wk).

Winter Garden—'Vampire Bat' (Maj) (24 wk).

Roxey—'Death Kiss' (WB).

Rialto—'Isle of Lost Souls' (U) (24 wk).

Boleyn—'Hall'—'King Kong' (Radio).

52 Pictures

'Sign of the Cross' (Par) (Criterion) (18 wk).

'Rasputin' (Metro) (Astor) (5th wk).

'The Goodbye' (Fox) (Gaity) (3d wk).

Foreign Films

'Captain of Kopenick' (A-R) (German) (Europa) (10).

'Mädchen in Uniform' (Krimsky) (German) (Cameo).

## F&M MAY OPERATE PANTAGES, H'WOOD

Los Angeles, Jan. 16.

Fanchon & Marco shows go out of Los Angeles, downtown house, Jan. 25. House will go straight sound, first run, at 25-40 scale to meet the Paramount slice. Latter house drop stage units this week.

It is expected that the F&M shows will also come out of the Pantages the following week. Decision on this point is held up waiting the return here of Mike Marco from New York. Marco may take over the Pantages operation.

Along with the State and Pantages, union crews at circuit's United Artists, downtown house, have been given the customary two weeks' notice with the house expected to operate on a week-to-week basis, using run pictures when such are available.

## Rubin's Return

Los Angeles, Jan. 16.

Daniel W. Rubin, away from Paramount for six months, returns to do additional dialog on 'Pick Up'.

News from the Dailies in Los Angeles will be found in that customary department.

Bacalova Angels Husband

Nicholas Soussan has gone east to produce a play on Broadway. His wife, Olga Bacalova, will bankroll it.

Universal has assigned Maurine O'Sullivan and Frank Albertson to produce a play on Broadway. The Murray-George Sidney picture, 'Salt Air'.

Remakes on 'Pig Boat' after completion of 'Beer' will delay Jimmy Durante's leaving for New York to appear in the Brown and Henderson stage musical. He was scheduled to leave Jan. 25.

Decision on whether Metro will finance the establishment of a stock company here to be run by Laura Hope Crews, and Metro sign a contract. Director will be 'Black'.

Myron Selznick returns to Hollywood from his European trip, Jan. 23. He is possible to meet with Cris Joy, who will delay his journey abroad until summer.

Boleslawski-Chadwick Agree

I. E. Chadwick has withdrawn his objections, resulting in Richard Boleslawski and Metro signing a contract. Director will be 'Black'.

## Presentations End at Old Roxy: With World's Record of \$167,000 For Week, Drops to \$15,000 This Wk.

## 'Sign' in 8,000 Ft.

Hollywood, Jan. 16.

'Sign of the Cross' is back in the cutting room at Paramount to be clipped into shape for general release. Now in 10 reels for road-showing, it will come down to 8,000 feet.

Cecil B. DeMille is supervising the re-editing.

## Trans-Lux Has 2d Profit in Year, This Time \$200

For about the second time in a year, the Trans-Lux theatre on Broadway turned in a net. It amounted to \$200 above the week's carrying charges.

Simultaneous with its talk has gone around that perhaps a third Trans-Lux theatre may be built in Brooklyn. One of the theatres is at 68th street and Madison avenue. There were formerly three but the two which were situated side by side on Broadway were made into one a couple of months ago.

Some Brooklyn people are confabbing relative to placing a Trans-Lux in the back have borough. So far no deal effected.

## U Revives 'Lilies'

Hollywood, Jan. 16.

'Lilies of Bröday', the William Hurlbut story intended two years ago for John Murray Anderson's direction is up again at Universal.

It will be produced as a musical under Sam Jacobson's supervision and released under the title 'Women Incorporated'.

Harry Sauber is doing a new treatment.

## Dupont's First

Hollywood, Jan. 16.

A. E. Dupont arrives from New York Jan. 19. He will direct 'Bluebeard' for six months, returns to do additional dialog on 'Pick Up'.

Boris Karloff will star, following 'Invisible Man'.

## Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and placed as a wrapper upon the weekly 'Variety'.

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Beauty for Chadwick after finishing 'Lost' for MG.

Upton Sinclair is writing a story on technocracy for Metro.

Although Jesse Lasky wants Cary Grant on loan from Par for 'War of the Worlds', the actor is refusing, claiming he needs a rest.

William Le Vanway has been promoted from order to Harry Rapf's production assistant at Metro.

Holding the part too slim for him, George Barler has been dropped from Universal's 'Kiss Before the Mirror'.

Leo Dawson, Thompson Burtis, John Howard Lawson, C. M. Nelson and Richard L. Sharpe added to Metro's writing staff.

E. J. Petter has left F-W-C to become head of the RKO realty offices on the coast, with 'Frisco headquarters.

Ben Hecht and Gene Fowler are fairs at Par, the studio having just bought 'Catastrophe' from them. Currently, Fowler is writing a Maurice Chevalier story; studio has (Continued on page 21)

This week will see the end of the stage presentation policy at the old Roxy. House switches to a combo vaude and picture policy Friday (20) at a reduced b. o. scale, according to present plans.

This last week of presentation stuff is up to the Roxy, combining into an all-time low, probably reaching under \$15,000. It is in direct contrast to the opening week in March, 1927, when the spot created an all-time record for the whole of show biz with \$157,611, up to that time. That figure includes tax and an \$11 opening income. Later the old Roxy with 'Cock-Eyed' World' created the Roxy's gross record, still standing, of \$167,000.

Feature currently is 'Second Hand Wife' (Fox).

The tentative plan for the vaude program may have some production stuff built around six acts with a total budget of about \$1,200.

Some indie film product has been lined up by Receiver Culture to go with this policy as major films are no longer available.

Tentative b. o. scale will be 25 cents to 1 p. m., 40 from 1 p. m. to 6, and 25 from 6 to 10. During all of this time it stuck to the same presentation style which Roxy brought over to it in 1927 from the Capitol theatre, Broadway.

Presently, Frank Cambria is in charge of the new policy. It is expected that in the policy shift certain of the operating staff may be affected. Notably, 'Bride' has been served on the back stage help, according to accounts.

The shift in stage policy comes just about a full six years after the house opened. During all of this time it stuck to the same presentation style which Roxy brought over to it in 1927 from the Capitol theatre, Broadway.

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## 'Secrets' Ahead of Time

Hollywood, Jan. 16.

Mary Pickford's 'Secrets' was finished four days under the film's 25-day schedule. Picture cost \$450,000. It is not expected that Miss Pickford will make 'Shanty Town'.

She and Douglas Fairbanks are expected to leave Feb. 4 for Europe.

'Survival' Sold

Hollywood, Jan. 16.

Metro has purchased 'Survival' by F. A. Mitchell-Hedges. Dwight Taylor will adapt.

N. Y. to L. A.

Iselin Arrives

Gertrude Arrell, W. Franke Harring, E. A. Dupont, Nicholas Schenck, Philip Rubin, Dennis F. O'Brien, Wm. Phillips, Lily Shadur Silver, Herbert Stothard, Ernst Lubitch, Peggy Joyce, Sam H. Harris, Martin Beck, Robert Gleickler, Howard Deitz.

L. A. to N. Y.

Ray West and Band. E. W. Parsons, Son Lassen.

# Prices of Stocks Creep Up, Then Give Way on Volume at the End; Film Bonds Slip, Loew Narrow

By AL GREASON

Stock market prices crept up slowly yesterday (16) on light trading up to 2 o'clock and then gave way sharply on increased turnover in the last hour. Dealings up to 2:10 amounted to 460,000 shares during which time the price movement was steady to firm. From delivery time to the close \$40,000 shares changed hands, making it apparent that the upward movement was weakly supported, while there was volume and substance to the recession.

The amusement group was without violent price change. Loew's took part in the early strength, getting up to 17 1/2, but was prompt to give ground and ended the session at the bottom 16 1/2, not far from last week's low. Eastman Kodak and Consolidated film, which were conspicuous on the upside last week, suffered in the day's relapse, Kodak ending down about 2%.

Bonds, among the theatre issues were definitely weak, there being heavy offerings of Loew's \$5 which touched 7 1/2, new low on the market since October. The preferred stock declined further, being down on comparatively important volume of 1,200 shares, at 51, another bottom for some months. Speculative observers were disposed to blame much of the drop on a late decline of nearly a cent in wheat, but others found the explanation in a number of considerations including the chaotic condition in Washington, difficulty of the bull sponsors to get a following at last week's top level and an impaired technical position following the advance of the new year.

**Slip Out of Line**  
However confusing the week past may have been with scattered losses and gains in the amusement group, it was obvious that the recessions far overshadowed the improvements in importance and significance, notably the sharp retreat in Loew's and a tendency among the active theatre bonds to sell at sharp concessions.

While the general industrial index revealed a minutely higher close on Saturday (14) as compared with the final of the week before, the important issues in the amusement group and Warners were either lower or unchanged, with a wide open break in Loew's, which at one time on Friday was selling in volume at 15 flat, two points below its previous bottom on the winter movement, and a striking violation of the supposed "critical" support level.

Tape readers, who have been right all along, argued that that stock's nose dive confirmed all previous signs, running back into November, that the issue was being sold under cover of all rallies in the general list. The market commentators had nothing whither to offer in explanation of this new slump, ignoring the movement completely except to put on the record the fact that Loew's was displaying signal weakness.

In the film trade the disposition was to explain it on the ground that Loew's alone of the group had done relatively less to discount the basic conditions in the amusement business—that is, as compared with Par. Warners and Fox—and this week's related Loew's \$5 offering company was being equally affected by the current stringency in public

(Continued on page 25)

## FRANKLIN V. P. OF RKO

Theatre Operator Elevated in Councils of Parent Co.

Harold Franklin was elected vice-president of RKO, in charge of the theatre operations, at the company's board meeting last week. This appointment is in the way of a promotion for Franklin. As vice-president of the parent company, Franklin begins to sit in on every aspect of RKO operation, from production down. New position and title are additional to Franklin's presidency of KAO, the RKO theatre subsidiary.

Otherwise the board meeting was reported to have been mostly routine business.

Unofficial accounts had the directors discussing the possibilities of the Radio City Theatre situation, but not taking any particular stand on the matter.

## \$70,000 Budget Or No B.R., Angel Springs on Indies

Hollywood, Jan. 16. Believing that westerns and cheap independent pictures are washed up, Phil Goldstone has called off financing of any independent product where the cost is under \$70,000. Currently, Goldstone is furnishing the backing for Monarch, Goldwyn and several other small producers.

Goldstone figures from his recent experience with Majestic that the \$70,000 budget for indie features is the least that pictures can be produced for and still compete favorably with major studio product.

When Majestic produced its first picture this season, budget was limited to \$40,000. Each succeeding picture has had a budget with the set figure now 70 grand. Present conditions and a possible shortage of major product this year has Goldstone figuring that indie pictures will get a good break from the circuits before summer, with the chances that a \$70,000 will bring a good return to its producers.

## WYLER'S 'BILLIONAIRE'

Hollywood, Jan. 16. Lew Ayres will star in "The Billionaire" by Edwin Baumer. It will be Robert Wyler's first direction for U.

## Fewer Picture Houses but More Seats in 1933 Is Coast Paradox

Los Angeles, Jan. 16. With 21 less picture houses in operation in the Southern California territory currently, as compared with the same period last year, the combined seating capacity of those operating jumped 17,683, and now reaches a total of 444,228. In 1932, the maximum capacity was 426,545. Total number of theatres operating as of Jan. 1, 1933, was 587 as compared with 608 on the first day of last year. Heavy gain in seating was brought about by the opening of a number of large-seater deluxers during 1932, which more than offset the 22 additional houses registered with the dismantled theatre list for the year.

Southern California territory includes Arizona, a few Mexican border towns, and similar geographical areas in Nevada and New Mexico, all serviced by the Los Angeles film exchanges.

Operating houses in Southern California decreased five during the

## Yesterday's Prices

Seals.	High	Low	Last	Not
100 Col. Pic...	104 1/2	104 1/2	104 1/2	+
100 Col. Pic...	99 1/2	99 1/2	99 1/2	+
800 Col. Pic...	94 1/2	94 1/2	94 1/2	+
100 Fox...	91 1/2	91 1/2	91 1/2	+
2,800 Loew...	17 1/2	17 1/2	17 1/2	+
1,200 Par-P...	16 1/2	16 1/2	16 1/2	+
7,000 Par-P...	24 1/2	24 1/2	24 1/2	+
2,800 RCA...	5 1/2	5 1/2	5 1/2	+
1,000 RCA...	5 1/2	5 1/2	5 1/2	+
10 Univ. P...	12 1/2	12 1/2	12 1/2	+
800 W. B...	1 1/2	1 1/2	1 1/2	+

## Bonds

\$3,000 Keith...	85	85	85	+
\$2,000 Loew...	79 1/2	79 1/2	79 1/2	-1/2
\$1,000 Loew...	18 1/2	18 1/2	18 1/2	+
\$1,000 Par-P...	18 1/2	18 1/2	18 1/2	+
\$1,000 W. B...	1 1/2	1 1/2	1 1/2	+

## Curb

500 Tech...	8 1/2	8 1/2	8 1/2	+
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## KENT STARTS STUDIO CUTS

Hollywood, Jan. 16. Immediately after his arrival Sidney Kent inaugurated his production cut policy, making J. J. Galt, Fox studio manager, taking over the post held by Sol Wurtzel as studio superintendent. Wurtzel will devote his time to producing a group of six Fox pictures a year.

Edward W. Butcher, production manager, and George Bagnall, treasurer, will co-operate with Galt in the physical operation of the plant. Salary cuts ranging from 10% up will go into effect at the studio within two weeks. Many contract people will be asked to readjust by Kent to aid in the economy movement.

## KATZ DENYING RUMORS AGAIN AND AGAIN

Although pending settlement of his Paramount contract, it is doubtful if Sam Katz will officially announce his plans to leave the studio. Reports in inner circles say he is laying foundation for formation of a new company which will produce and distribute pictures as well as operate theatres. Reported to be his assurance of sufficient backing.

Production of pictures on the Coast will be at possibly the Pathe studio, says the story.

Katz denies all of the stories and rumors. Feld and Chatkin, who have been suspected all along of having quit to start independently as Katz operating lieutenants, are reported looking over theatre possibilities in his behalf but also deny that.

## Judgment Against H-F

Los Angeles, Jan. 16. Judgment against Hughes-Franklin Theatre for \$212 was entered in Superior court in favor of R. N. Nickels.

Latter is the assignee for the American Seating Co., which furnished H-F with chairs and took notes in payment.

No changes are noted in number of houses operating in either New Mexico or Nevada, while the Mexican border lineup is one house less than a year ago. Nevada has nine houses operating, with total capacity of 2,841. Mexico has six, seating 1,650, and New Mexico, trailing with only five open, seats 2,900.

Of the houses listed as dismantled during 1932, there are 22 in Arizona and 32 in Southern California. Houses closed during the past year were mostly of the 150 to 200 capacity. None has ever been equipped for sound.

# January May Go 25% Higher on Gross Than Did Nov. or Dec. Last; Decided Tilt at B.O. So Far Admitted

## AXE FOR OAKLEYS

1st Nite Down to 100 Pairs in Hollywood—40 pairs in L. A.

Hollywood, Jan. 16. With Hollywood's opening night free list recently pruned to around 600 pairs of seats, effort is being made by several of the leading premiere houses to further curtail the first performance courtesies. Regular downtown list of first night (picture or legit) runs to 10 pairs, exclusively for the dailies. Studio list for pics runs 62 pairs. Outside mediums take another 45 to 50 doubles. Latter includes trade publications, fan mags, national press services, etc.

## Film Engineers Disagree with M.P. Arts Soc.

Simultaneously with the making known of a survey which took months to compile and which features economies in the present operation of film industry's technical departments designed to save over \$3,000,000, in one branch alone, yearly, the Society of Motion Picture Engineers will reveal a divergent opinion from that of the Academy of Motion Picture Arts and Sciences on elongating the standard reel from 1,000 to 1,700 feet.

Increasing the reel would now cost the industry \$2,000,000 just in readjustments, the engineers figure. Shipping cases, vault racks, inspection equipment, as well as the reels themselves would have to be changed.

Technically, the heavier reel affords many engineering problems in which exhibition co-operation would have to be obtained, otherwise the show would start slow, reach normal speed in the middle of the unwinding, and from there on slip into a rush finish.

Mutilated film is the industry's greatest present loss, technically, the engineers will show. What its cut into the box office is, through loss of saturation, the Society makes no attempt to evaluate.

Even a method for salvaging film containers has been devised by the Society. This is incorporated in the suggestion that a reclaiming plant be created to which all damaged containers be sent for repairs.

The simple expedient of a white circle around the black spot indicating to the operator the reel is finishing would prevent, the engineers believe, many of those annoying interruptions ever current in theatres when the running time has to be stopped because the projectionist has not been able to see his cue.

## U.A. Distribution in Conference of Easterners

Capt. Dennis F. O'Brien of the law firm of O'Brien, Driscoll & Raftery, will be joined by Nicholas M. Schenck, J. Robert Rubin and William Phillips, who is Joseph M. Schenck's financial man, on the coast, to talk over U.A. distribution in Loew theatres. Schenck and Rubin's major mission in the coast visit is in connection with Irving Thalberg's illness, which on Friday (13), coupled with report of Arthur Loew's resignation, sent Loew's, Inc. down to 16. Trip west is also on Metro production and program.

## Pathe's 5% Cut

RKO Pathe outfit has taken an average 5% cut. Principally covers the newsreel and shorts division of the RKO organization, under the Pathe label.

With business holding up strong generally throughout the country since the holidays and bigger over Christmas and New Year than expected, the time may have arrived for feeling more optimistic. That goes for producers, distributors, theatres and allied ranks.

Opinion in New York is divided as to reasons for the general improvement in grosses with the turn of the new year. Of many attributes named, the lowered cost and better pictures are regarded as the major stimulants.

While majority opinion leans to the belief, cheapness admitted and other concessions by the theatres are attracting increased patronage, many showmen contend that the gradual increase in quality of product is responsible to a greater degree.

Theory seems to be that two years of bad pictures drove away so many people that it was natural to wait nearly a year while product was regaining public confidence before the loss in patronage or even a worthwhile portion of it was recouped at the box office.

## General Cuts

Theatres long were unwilling to cut prices for fear boost in attendance would not offset difference in price. Since the holidays notably, theatre men seem to have changed their minds, with Broadway dropping its b. o. tariffs all around. Throughout the country during the past two months also has been considerable slicing.

If an unlooked-for severe drop in grosses does not show up this week this month, January will be close to 25% ahead of November-December averages. This figure Xmas week into December and New Year's week into January.

People may be turning from their radios after playing them strong for a long time, and in a desire to get out of the house and find pictures much better than before. The psychological angle of wanting to start 1933 as a better year and dwelling in the human hope that it will be, though having no positive assurance, is also figured as helping.

Beginning of a new presidential administration soon could also be charged with having some influence on a public that's sick and tired of depression.

Veteran showmen also point to the bond market in diagnosing b. o. betterment. There has been a general improvement in bonds during the past three weeks.

## RADIO ACT DOUBLING GROSS—\$6,000 SHARE

Cincinnati, Jan. 16. Gene and Glenn will walk out of the Albee with \$6,000 or better as their share of the percentage split following a current week's booking as headlines with "Half-Naked Truth." Bliz is headed for a sensational \$23,000, exactly twice the preceding week's take with "Bitter Tea" and Leon Errol headlining the RKO vaude.

Gene and Glenn started over the local WLW outlet, and are midwest either fave.

## 'Decency' for State Righter

Hollywood, Jan. 16. Final cutting touches are being put on "Decency," and picture will be distributed by the state right maker instead of through a new distribution company, as was once announced. Phil Goldstone and other creditors took over the negative from Equitable after company went into bankruptcy.

## Indie Film at Mayfair

RKO Mayfair on Broadway plays its first indie film when A. L. Roles' "The Big Drive" opens there Friday (20). Its a compilation of United States Government library shots of the World War, with descriptive comment.

Ben Serkovich took over the eastern and European rights and is handling the Mayfair date. Serkovich has tied up First Division for distribution.

## MYRON ROBINSON OUT OF RKO AFTER 25 YRS.

Myron Robinson, in charge of realty matters for KAO Keith's for 25 years and one-time treasurer of that RKO subsid, is opening a real estate office on the east side. He and RKO last week parted ways, also out, in charge of tax matters, may take space with Robinson.

Louis Cohen, the RKO expert, is handling Robinson's department at RKO.

## Leo Salkin's Agency

Chicago, Jan. 16. Leo Salkin, who resigned from B&K a month ago, has opened a theatrical booking office.

Harry Grottske from New York is associated.











# Matter of Hays Office Attorneys And Other Things Up in Complaint Form for Hays' Personal Attention

Attacks from within as well as without the Motion Picture Producers and Distributors Association of America have been pouring in upon Will Hays during the past few days. Allegedly unethical practices on the part of certain of the organization's staff attorneys, high cost of the New York Film Board of Trade and question as to whether there is further need for the Copyright Protection Bureau, are among those from within Hays' own organization.

This barrage was augmented Monday (16) by a volley from leading independent producers who followed Hays to Hollywood, Van Nuys, according to his own statement, to "Variety," complained to him against Gae Hess, general attorney and counsel for the Copyright Protection Bureau. In his words Van Nuys, "I am sure he could not see why a member company should contribute toward the

(Continued on Page 43)

## Ties Up Only Star

Hollywood, Jan. 16.  
Columbia has a new two-year contract with Jack Holt.  
He's Col's sole star.

## Schaefer Over Public Publicity and Ad Dept.

Paramount Public advertising and publicity department is tied in with the distribution end and under George J. Schaefer with a virtual hands-off future by Public, which at this time was directing the dept. as most entirely. This followed combination of the picture and theatre ends last summer.

While the department is charged to distribution, three contact advertising representatives, under Arthur Mayer but for the theatres solely, are in on Public operation. They will remain charged to theatres as at present.

It has been reported for some weeks Schaefer is desirous of further cutting down the cost of the publicity-advertising department, with numerous changes expected.

## Nomad Hoeye Returns

Hollywood, Jan. 16.  
Six months ago Gordon Hoeye quit film selling after years and departed for Tahiti, where at the age of 45 he wanted to settle down for the rest of his life. One month of it proved enough for Hoeye, who, with two acquaintances, purchased a boat and started for a cruise in the South Seas. It would up as a world tour, and now Hoeye is back in Los Angeles.

"Too young to quit," is his only alibi. He expects to be selling film again in a few days.

## Girl on Publicity

Bianche Livingston is handling paper, newswire program giveaway, etc., for the New York RKO district, formerly handled by Harry Mandel, directly under Terry Turner instead of Mandel.

Mandel has a district of his own as a p. a. in the Joe Goldberg division.

Another Oland's 'Chan'  
Warner Oland goes with Fox for more 'Charlie Chan'.  
Oland is in New York on vacation, and will leave for the coast in about 10 days.

## TRIO OF PUBLICISTS

Runaways from Theatres Starting Wholesale Free Lancing

Ralph Stitt, Fred Roche and Allan Glenn, who call themselves three fugitives from the chain theatres, have banded together as an independent publicity firm. Trio headquarters in New York and will handle screen, theatre and radio accounts.

Until a week ago, Stitt had been with Public many years, last in charge of ads and publicity on "Farewell to Arms" as road show. Roche, for many years in theatre capacities in Detroit, was formerly with old First National, while Glenn, also with wide experience in pictures, lately has been doing advances on United Artists pictures.

## GOODMAN APPEAL IN ADVERSE PAR OPINION

In deciding against the Sumal Operating Corp., holding company for Adele F. (Mrs. Maurice) Goodman, in an indenture suit against Paramount Pictures, the transfer of certain negatives to Feature Productions, Inc., as collateral for a \$130,000 loan, Saul Rogers, acting for Mrs. Goodman, states he will carry the matter to the highest courts on appeal.

Rogers, who now shares law offices with Goodman, states that Justice Aaron J. Levy in New York Supreme Court merely ruled on the technicality of the "25% clause." That refers to the necessity of 25% of the indenture bondholders being necessary to bring such action. All the five suits of similar nature, now pending against Par, involve bonds approximately only one-fifth of 1% of the outstanding bond issue of the Paramount Public Corp. Justice Levy in his decision against Mrs. Goodman coincided with a previous belief by Justice Wasservogel on the 25% clause.

A previously similar action by J. A. C. Blumenthal against Par was reported settled out of court.

## Col's Supervisors

Harry Cohn is coming East for other term public position on Exchange early in February. Prior to coming on he is organizing a new set of the studio, but the title of v. p. and e. m. of production held by the resigned Walter Wanger, will not be assigned to anyone.

A supervisor over various types of production action, as manager, another for comedies, etc., has been worked out.

## Scibes' Third Jump

Hollywood, Jan. 16.  
Dudley Nichols and Henry Johnson are off 'Pledgelines' again at Fox. Team switched to 'Pledge' for a partial rewrite on the story, which Philip Klein and Barry Connors were working on when the latter was suffocated in a fire two weeks ago.

Nichols-Johnson combo were taken off the air picture three weeks ago for a rewrite on 'Canyon Walls,' George O'Brien western.

## Hornblow's Trip

Arthur Hornblow, Jr., production chief for Samuel Goldwyn, sailed Saturday (14) on the 'Conte di Savoia' for a three or four-week trip in Europe.

On return he will remain in New York for some time looking over story material for the coming season.

## Milt Kussel III

Milt Kussel, Paramount's eastern district manager, was brought back to New York Friday (13) with a case of intestinal flu contracted while on a trip upstate.

He is at the Essex House, unable to go home to Larchmont, and is under a doctor's care.

## Chi Benefit Dinner

Chicago, Jan. 16.  
Motion picture industry in Chicago will stage a dinner-dance on March 4 at the Metropolitan Athletic Club for the benefit of an unemployed relief fund to be created for indigent members of the industry.  
Lou Abramson is secretary.  
Tickets \$2.50.

Sponsoring committee is headed by Barney Balaban as chairman and includes Jack Miller, Aaron Saperstein, Henry Heibel, Arthur Schoenfeld, Eddie J. Brown, Nate Blumberg, Floyd Brockell, Louis Reinheimer and Moe Wells.

## CONNIVING LAID TO POLICE BY EXES

Los Angeles, Jan. 16.  
Film Board of Trade execs registered protests with the Police Commission Thursday (12) against activities by city detectives that smack of racketeering in connection with the policing of film row here nightly by a privately employed watchman. Late has been functioning for nearly 12 years, and not until recently has any question arisen as to the legality of his employment.

Several months ago a private patrol system demanded that its employees be used at the film exchanges. When deaf ears were turned to the demands, city detectives are alleged to have begun harassing the watchman, and finally dug up an ordinance, adopted in 1922, which requires that private watchmen can only be employed after a permit has been issued by the police department.

One city detective, alleged to have been particularly active in his attempts to aid the private patrol company, visited the Film Board of Trade executives and threatened to arrest the private watchman for working contrary to the 1922 ordinance unless a switch was made to the patrol concern.

Peculiar angle to the situation is that a week ago, acting upon a confidential tip, Film Board execs called upon the police department for extra protection for that night, but were informed the department has no men available. If protection were needed it should be procured from the private patrol company.

Exchange heads are in arms over what they term police action with the patrol company, and plan to force the issue now before the commission.

## WB HAS 'TEMPO'

Burbank, Jan. 16.  
Warners has taken position on 'Tempo Over a Hundred,' French play by Franz Cammerhorn. Ben Markson is working out an adaptation.

Story is for William Powell or Warren Williams.

# Kent Warns Industry It Must Stop Bulling if Possible Loss Of \$40,000,000 Is to Be Dodged

## PAR PASSES JAMMED Straightening Out After Hertz Reign—Never Gave Taxi Passes

The pass situation in Paramount was placed in a muddled state by John Hertz and isn't straightened out yet. Believing that since taxicabs never issued passes there was no reason why theatres should except to critics, difficulties have recently arisen, including refusal of houses to honor taxi passes (good for one show) issued by press agents, advertising men or others as well as some employee passes.

Lists for annual 1933 passes, turned in to Hertz prior to his resignation, were knocked completely to pieces, with complaints general. One of the Public divisions sent in its usual list, including legislators, politicians or others who are always coming in. It was turned down. In toto, with div. manager in question threatening to print his own in spite of Hertz or anyone.

## ARLISS' 'VACATION' AND 'HOT PEPPER' R.C.'S NEXT

Next George Arliss film, 'A King's Vacation' (WB) will follow 'Bitter Tea of General Sao' (Col) into the Radio City Music Hall. The RKO Roxy will get 'Hot Pepper' (Fox) to follow the present 'Animal Kingdom' (Radio) which also opened the smaller house.

The particular change days of the two houses don't look to have been decided. Indications, however, are to the effect that both houses may shift this week to a Friday opening.

Shift of the Arliss picture to Radio City indicates that it will now have that first call on certain Warner product formerly intended for the old Roxy. That's besides the Fox product on which RKO already has effected a first choice deal for R.C.

## Col Claims Cummings Agreed to Oral Pickup

Los Angeles, Jan. 16.  
Although Columbia, in answer to the Constance Cummings suit for declaratory relief, admits it did not give written notice that it would pick up the players' contract, it claims a verbal understanding whereby she would accept an oral notice.

But it also asserts that as an indication of Miss Cummings' intention to continue working for the company she borrowed money from Columbia in New York. She attempted to repay the loan, but the company refused to accept.

Hollywood, Jan. 16.  
Sharing the blame among all branches of the industry, studios, theatres, exchanges, for the present situation which may cause a loss of \$40,000,000 to various picture companies unless constructive steps are taken, Sidney R. Kent, in an interview with a 'Variety' reporter, declared that "It's about time the studios and theatres started to think their way out of their current slump instead of trying to bull their way by it."

Kent did not mince words, decrying the present cut-throat and out-price efforts of the theatres, stating that both circuits and independent exhibitors would have to anchor their policies and prices to gain public confidence and must not change them week by week whenever things are wrong or better.

"There is no use of the picture industry kidding itself," declared Kent. "No one knows how long the present chaotic economic conditions will last. We will have to predicate all our plans on current conditions and gear ourselves to operate, if not profitably, at least without a loss for the next two years. If Fox does this, I will be satisfied."

Fox Starts Cutting  
"To this end Fox will immediately start cutting the cost of the picture cuts that will start or end, but I do know that from now on Fox will spend less money. However, these cuts will not be destructive."

Kent said he would have here ranging from \$225,000 to \$240,000 in budget. Now and then, we will turn out a 'Cavalcade.' That type of picture is necessary for prestige but the average picture will be cut considerably in cost. This new budget figure to my mind is most suited to present day film rental returns.

Kent said his company will recognize existing contracts but that some of the high salaries now being paid will have to come down to their present day earning and drawing power.

Continuing, Kent said that price cutting is not confined to theatres. He said that every commodity to be sold is getting the same treatment, but the theatres are better equipped to eliminate price wars than other businesses.

Up to Theatres, Exchanges  
Kent said that the studios in zoning and other productive methods have worked havoc and that it is up to the theatres and exchanges to work out a sane salvation of the picture. He declared that with admission prices down, everything must suffer.

"If theatres cannot pay film rental," declared the Fox head, "and the studios won't be able to pay enormous salaries for any great length of time."

Kent declared that though his discourse on present conditions might sound pessimistic, he is on the optimistic side, feeling that the picture industry can have its way through the present conditions with judicious operation, but he is firm in his belief that everyone connected with the business will have to get back to work and make plans for the public and not for Hollywood.

## Par Buys Another Hecht-Fowler Tale

Hollywood, Jan. 16.  
Paramount has bought 'Catastrophe,' an original by Ben Hecht and Gene Fowler. It will be produced as a B.F. Schulberg picture with Milt Kussel as producer.

Studio currently has Fowler on contract to write a Maurice Chevalier story, and also has 'Great Magoon,' written by Fowler and Milt Kussel, under the Wild Marc' by the former.

## Hoffenstein, Ltd.

Paramount is talking to Sam Hoffenstein about a picture contract with the writer tentatively shaking his head.

Hoffenstein told Par he'd like a one or two picture par, but doesn't want to go to the coast on time.

## Exposing Studio Tricks

The studios are still permitting the press columnists to strip the curtain from before cherished, or what should be cherished, technical secrets of the film craft. Latest expose for his reading public is by a tab writer relating in detail how an effect in Radio's 'King Kong' has been attained. This wilful dispelling of a print of illusions creates a view of the screen doesn't do anyone any good. Possibly the writer who fills up space benefits, but no one else. It amounts to a figurative stab in the back for the picture and company involved, is harmful to film making as a whole and after they've read about it it's two to one that the public won't thank the columnist or critic for revealing how they may be duped.

They generally know it's a hoax but how they may be duped. The average patron is generally satisfied and doesn't start to wonder how it was done until on the way out of the theatre. Meanwhile he's just as well off if no one tells him.

Critic trying to be smart in his reviews are often as guilty of this misdeed as are the picture makers as the columnists. This goes for the trade as well as the lay press reviewers. All factions might better restrain themselves but if they must flaunt their inside knowledge of trick camera work they could at least give the picture involved a break by waiting until it has been released for some months before launching their insinuation on the art.

# Industry Starts After National Uniformity in Insurance Rates, Through 3 Classes of Theatres

A battle between the film industry and fire insurance companies, brewing for years, is brought to the open with the decision of the Hays Organization to investigate rates on theatres in every city in the country with the view of establishing uniformity in future insuring of three classes of houses.

Conservatively, Haystacks figure, the industry is over-paying insurance companies in excess of \$1,000,000 yearly. The exact figure will not be known until the completion of the industry's own national survey, not looked for until late April. Decision to take in the entire country was not made until after insurance experts, hired by the Theatre Owners Chamber of Commerce, had completed an elaborate survey of theatre insurance conditions in Greater New York.

**Deluxers First**  
The New York report is declared to be so illuminating that Hays members decided it should be extended to take in the entire country. The new survey will not be as elaborate as the one in New York. Instead of attempting to get the insurance status of all theatres at one time the Hays office will take theatres by their classification. This means that deluxers will first be studied. Because they pay the highest in fireproof qualities, Haystacks say they should have a minimum rate, which may not be too far off. After that houses made up of party of wood will be categorized as to insurance rates, while the shooting galleries will be last.

Motive of the general survey is to attempt to unify the rate. Today it is claimed, few cities or towns have the same premium for fire insurance. Local conditions often affect this.

Appraised of the industry's move to attack insurance, companies in that field are already starting counter-propaganda of their own. An article in an insurance trade journal is held up as the first evidence in this respect. This points to a mysterious quantity of fire hazard with which, it says, no architect, exhibitor or even the fire underwriters, themselves, are familiar. What that 'quantity' is the paper does not reveal. Haystacks feel it is some ace card which the insurance organizations expect to lay down later on when the industry presents its case to the underwriters.

## Lasky's Lunch

**Fox Hills, Jan. 16.**  
A luncheon was tendered Jesse Lasky commemorating his 20 years in the picture industry, held on the Fox lot Friday.

Seated at the head table were Lasky, Sid Kent, C. B. DeMille, Winnie Sheehan and Kurt Wurtzel. Kent, DeMille and Lasky were the speakers.

## Sullivan Back at Radio

**Hollywood, Jan. 16.**  
Charles Sullivan, Radio associate producer, and aide to David O. Selznick, returned to the studio today (16), after a two months' illness. He is fully recovered.

## Rapf Producing

**Los Angeles, Jan. 16.**  
Harry Rapf will take over production on 'Move On, Kid,' story by Tiffany Thayer, which Ralph Graves was to have directed for Metro. Al Lewin reported of Metro payroll when leaving for Europe. According to studio, he goes to Bad Nauheim for three months treatment, leaving Feb. 1.

## Brothers at Work

**Hollywood, Jan. 16.**  
First Halperin Brothers production for Paramount on their associate producer's contract, 'Supernatural,' will be directed by Victor Halperin, with Edward G. Robinson, Garnett Weston will adapt and dialog.

## Walsh and Schneider in H. O. as Dembow Assists.

George Walsh has taken up quarters in the Public home office as right hand operating Lieutenant under Sam Dembow, Jr., and is rapidly acclimating himself as a swift-chair exec. He comes from the field, where for Public he has been operating the Comerford and lower New York state divisions.

While Walsh has the eastern part of the country to look after for Dembow, Louis Schneider has the Public west and northwest, also under Dembow. Duties of each include keeping a close contact with partnerships.

The old John Balsaban office has been given Walsh, with Ida Wolfe, David Chatskin's secretary for years, assigned to him in that capacity.

## ONLY 2 CUT SPOTS IN N. W.

**Minneapolis, Jan. 16.**  
Cutting from 35c to 25c at Capitol (Public), and 35c to 25c at S. D. star cut was made by Public at the Paramount, Mitchell, S. D. Tracy Brahm is using a flat 25c scale in the house he is taking over from Public Brahm, Minn., instead of the former 35c.

No other admission cuts are contemplated in this territory, Public officials state. In the aforementioned instances, they explain, especially bad local conditions dictated the reductions. In most spots business is holding up surprisingly well, considering the severe weather, the flu epidemic and general economic conditions, they state.

## Special Train for Plug

**Los Angeles, Jan. 16.**  
Warners has made a deal whereby it will plant new equipment on Southern Pacific trains and send important members of cast of '42 Street' on personal appearance tour starting Feb. 22, starting here and opening at San Francisco, making key centers enroute, arriving in New York early in March for opening of picture there.

Train will remain intact for cross country jump and return.

## 'Cavalcade,' Boston

**Majestic, Boston.** will be the first out-of-town road show engagement of 'Cavalcade' (Fox) other than at Grauman's Chinese, Hollywood.

Date on Boston engagement not yet set. John Goring, who is handling the New York Galey for Fox, will go there to open picture.

## Coast Assignments

**Joe Traub,** comedy dialog, 'Action in Sausal,' KES.  
**Norman Huston,** dialog, 'Trail of the Gitzzy,' Walter Putter.  
**Ruth Hall** for a lead, Mack V. Wright to direct, 'Man from Montevideo,' Warners.

**Laura Hope Crews,** 'Niagara Falls,' U.  
**Marilyn Knowlden,** 'Road to Heaven,' Fox.  
**Vincent Lawrence** to script 'Bed-time Story' with Waldemar Young and Nunnally Johnson at Par.  
**Jack Cunningham** collaborating with Gerald Geraghty at Par on under the Tonto Rim.

**Roy William Nell,** to direct 'Murder of the Circus Queen,' Col.  
**Al Rogell,** to direct 'Salvage,' Col.  
**July Haydon,** lead in 'Son of the Border,' Radio.  
**Clayton Chandler,** 'Maiden Voyage,' Radio.  
**Ross Lederman,** to direct 'Tim McCoy's Free Rangers,' Col.  
**Louis Sarnecky,** to supervise 'Soldiers of the Storm,' Col.

## EX-FILM EDITOR PRODUCING

**Alan McNeill** Going Indie—Making 'Devil's Back,' Orig.

**Hollywood, Jan. 16.**  
Alan McNeill, former film editor for Mary Pickford and Harold Lloyd, will make an impressionistic picture, titled 'The Devil's Back,' an original by himself.

**Dorothy Lblaire,** wife of Marion Gering, Par director, will have the lead. Arnold Pierce and Jane Darwell also cast. Leon Shamroy will be at the camera.

Production will be at International studios.

## Brenon Slips Univ.

**'Oliver Twist'—Away From Other Studios**

**Los Angeles, Jan. 16.**

Universal's sudden determination to make a picture based on 'Oliver Twist,' came about when Herbert Brenon who was to direct a similar picture for L. E. Chadwick and Monogram release went to U for a loan of Boris Karloff for the 'Fagin' part. Director contacted Eph Ascher, and the latter, it is reported, offered him a bonus of \$5,000 if he would direct such a picture for U.

A similar condition came about two years ago when Tiffany announced it would make 'Resurrection,' also in the public domain, as is 'Oliver Twist.' In that instance Ascher was reported as instrumental in getting Universal to make such a picture, despite protests from Phil Goldstone of Tiffany, who later dropped the idea, fearing U competition.

After the Universal conference, Brenon notified Chadwick that he would not make the picture for him. Brenon's contract stipulated that he had the right to okay distributing arrangements.

Another angle of the mixup is the report that on Brenon's refusal to make the picture for Chadwick, the latter offered Ray Johnston of Monogram \$15,000 to let him out of his releasing contract for the picture so that Johnston could get in on the Universal deal. This Johnston refused to accept.

Chadwick then engaged William Cowan to meg his story, but lost out on Mary Brian for Nancy Sikes, it being understood that she will stick with Brenon and play this part in the picture when it is done at Universal.

Brenon agreed to show at Universal Monday and sign a contract to produce and direct 'Oliver Twist,' with indications that Universal will now not go through with deal and possibility Brenon may patch up with Chadwick to make same picture for Monogram release.

## Smoking Now General on B'way

**Only Paramount Holding Out—Others Permit It Upstairs**

**Coast Title Changes**

'Love from the Sky' to 'Easy on the Eyes,' Mack Sennett's Nora Lane-Rod Nuge short.

'Road to Heaven' becomes 'I Am Guilty of Love,' Fox.  
Title for new Our Gang comedy at Roach's is 'Kid From Borneo.'

Warner's change 'Smoker,' Douglas Fairbanks' film, to 'Blood on My Hands.'

**Los Angeles, Jan. 16.**  
Armstrong Studios, Inc., has been petitioned into involuntary bankruptcy by its creditors.

**Screen Service Head West**

**Hollywood, Jan. 16.**  
Herman Robbins, head of National Screen Service, got in here Sunday (15) for two weeks. Understood that Robbins' changes in the ranks of the local trailer department will be made during his visit.

# B'way's Big Houses Generally Cut Scales, with Legits Also Trying It

## RKO Clevelanders New Policies; Give Notices

**Cleveland, Jan. 16.**  
Three possible changes of policies for local three RKO houses, proposed by J. J. Franklin, new RKO city manager here, are being being in abeyance while checks are made on all three theatres during two test weeks.

Two weeks' notice, however, has been issued by Franklin to stage hands and Maurice Spitalny's pit band at Hippodrome, which is being set to be for a straight 10c grind pic policy that will under-cut every rival theatre in town if it goes through. Present policy of low-budgeted vaude and films has clicked fairly well, with Emerson Gill's local dance band hitting the biggest week. That vaude will return to the Palace is now almost a certainty.

With Ted Thomas being transferred from Cleveland Palace to Keith's in Flushing, N. Y., Franklin appointed William 'Doc' Elliott from Keith's to take over management of Palace, with supervision of his former house. Howard Higley also shifted from Hipp back to Palace as assistant, with Sam Shubout going to the Hipp.

## WAMPAS EASE FREE LANCES

**Hollywood, Jan. 16.**  
Wampas will hold meeting tomorrow (17) to eliminate free lance press agents from organization and suggest they have their own body. Wampas will accept free lances provided they get regular studio berths. Claim of Wampas is losing prestige due to fact that free lances and outside people are practically in majority of its membership, with producers and others in industry feeding its power is gone.

## Two Sets Hike Extras

**Hollywood, Jan. 16.**  
Work for extras was almost doubled last week over the one before, with the new total placed at \$200 by Central Casting.  
Biggest day was Jan. 11, when 1,701 people worked. This included two big sets, 591 in a theatre audience for Metro's 'Men Must Fight,' and 530 circus patrons for Universal's 'Big Cage.'

Level of admission scales in New York is being finally broken through by all film circuits, as well as legit theatres.

With few exceptions maintaining price range right through the depression, Broadway is coming down fast in its bid for increased patronage.

Within the past 10 days a total of 11 Times Square film houses reduced box office tariffs and five legit shows dropped their prices to \$2.20 top. Latest of these are 'Gay Divorce' and 'When Ladies Meet,' both rated as hits. 'Music in the Air,' another hit musical, goes to \$3.85 next week, a cut of fifty cents.

First important film house break came a little over a week ago when the Paramount went to an 85c top, Rialto at 65c and the old Roxy, which cut its logo and balcony scales, quickly followed suit. Coincidentally Radio City Music Hall announced its new low range of prices under the stage show film policy of 75c. top on week days.

In addition to cutting its Capitol scale to 75c, including tax, Loew's reduced Paradise admish to 60c week-days and further cut the State to 55c.

With Rialto deciding to put a new low scale into effect tomorrow (Wednesday), with opening of 'Kid From Spain,' Broadway is unanimous on a cut except for Mayfair and Strand. Latter is scaled at 85c, Mayfair has been at 75c all nights.

Strand went to a 65c top, and (Continued on page 46)

## Studio Placements

Mae Clarke, 'Patriot Girl,' Col.  
Christian Ruth, 'Road to Heaven,' Fox.  
Stanton Churchill, George Chandler, 'Elmer the Great,' WB.

Dudley Digges, Arthur Byron, 'Silk Express,' WB.  
William J. Kelly, 'Woman Accused,' Par.

Hattie McDaniel, 'Story of Temple Drake,' Par.  
Richard Arlen, Wynne Gibson, Cary Grant, 'Dead Reckoning,' Par.

Frances Dee, Randolph Scott, 'Five Fingers,' Fox.  
David Manners, Sidney Blackmer, Adrienne Ames, Rita Le Roy, Berton Churchill, Cecil Cunningham, Allen Wood, Bradley Page, Walter Walker, Thomas Jackson, Donald Kerr, Nydia Westman, 'From Bill to Kate,' Fox.

Sterling Holloway, Emma Dunn, Jesse Ralph, 'Elmer the Great,' Warners.

J. Farrell MacDonald, 'Adopted Father,' Warners.  
Don Cook, Henry Kolker, 'Baby Face,' Fox.

Esther Muir, 'Bad Boy,' Fox.  
Vernon Steele, 'Hale Hamilton,' Silk Express, WB.

Dudley Digges, 'Silk Express,' Warners.  
O. P. Heggie, 'Zoo in Budapest,' Fox.

Ernest Torrence, 'I Cover the Waterfront,' UA.  
Pat O'Brien, 'Mad Glories,' U.

Rudolph Amendt, 'Hurricane Deck,' Col.  
Dorothy Burgess, Hugh Herbert, 'Strictly Confidential,' Fox.

Richard Bennett, 'Song of Songs,' Par.  
William Harrigan, 'Police Surgeon,' Fox.

Frances Rich, 'Zoo in Budapest,' Fox.  
Helen H. Gropper, adaptation, 'Trumpet Blows,' Par.

Irving Pichel, William Boyd, Alec Francis, Lionel Belmore, Barbara Kent, Sonny Ray, George K. Arthur, Virginia Sale, Tempe Pigott, Jackie Searl, Harry Holman, George Nash, 'Oliver Twist,' Chadwick-Monogram.

Stuart Holmes, 'From Hell to Heaven,' Par.  
Wallace Clark, 'Kiss Before Mirrors,' U.

Charles Delaney, 'Elmer the Great,' WB.  
Dennis King, 'Fra Diavolo,' Laurel-Hardy pic at Roach.

Grover Jones, adaptation of 'Don't Call Me Madame,' KENN. Thompson, adaptation 'Pick Up,' Par.  
'Wax Museum' at Warners gets new release title, 'Mystery of the Wax Museum.'

Charles Crockett, Ferris Taylor, Arthur Stuart Hall, Wilbur Mack, Harry C. Bradley, 'Clear All Wires,' Metro.



## Going Places

By Cecelia Ager

### Pharaoh's Va. Modern Modes

For a girl whose soul has been knocking around for 3,700 years, Zita Johann looks surprisingly dewy. Thirty-six of years ago, according to "The Mummy," she was a princess in Egypt. Today she's a pathological case, still in Egypt, however, and still very flower of the Nile.

Miss Johann's enormous brown eyes stare bewilderedly in either epoch. She was dying, Egypt, dying, as a princess, according to a mystic spell as modern, so focusing her eyes into the far distances is about all the girl can do. Fortunately she's very well equipped for it.

Her voice, low and vibrant, is properly attuned to ancient Egyptian cabal or contemporary hypnotism, yet she always has presence of mind enough, whenever she's bewitched, to remember to throw her silver fox scarf about her shoulders as venturing into the Egyptian night.

Metal cloth swathe Miss Johann's hips in old Egypt and still encases her at present day Cairo parties, proving that the ancient civilizations were no more adept than our own at disguising abundance. The fish hook bangs of old were interesting, but modern headgear has all over those swooping gilt head-dresses. Hats it today.

### Cynara's Interesting Ladies

It's no easy task Jay Francis has ahead of her in "Cynara," proving her husband would prefer her to Phyllis Barry. She plays a wife who is always probing into her husband's soul for his secrets, who takes his devotion and forbearance for granted—his all without any of her customary interesting clothes or coiffures. That she is able to hurdle such unpleasant features in her role and make her husband's love for her convincing, she owes all to her personal charm, soft warm voice, her wide set limpid eyes, her ability to convey sympathy without condescension carry her through.

Phyllis Barry, in the more human characterization in "Cynara," loves too well, too generously, and so she comes to a sad end, but not before she's made everyone fond of her for her honesty, her vitality, her persistence.

Eager, gay, then poignant, Miss Barry handles a difficult role with sensitive shading, just heroic enough, accessible to the average degree. There's the fine acting surrounding Miss Barry in "Cynara," but she can match it, keep up the general excellence.

### Lupe's Big Chance

That skimpy word "half" in the title "The Half Naked Truth" is not going to keep Lupe Velez from his big chance, not Lupe. If it's muscle he needs, he's got it. Lupe Velez is glad, delighted, overjoyed to give it to them, and with every single muscle that the censors will countenance, too.

Carroll O'Connor, according to the Velez interpretation, while not as pliable as the torso tossing of the Rasch troupe, has about it more jerks than offered by those intellectual young women, whose waist line than cerebellum. Active young animal spirits rather than brooding convulsions, the Joy of Life—and all that.

When she hits the big town and the garments of a successful revue artiste are required, Miss Velez turns out to have quite a way with smartly cock-eyed berets, no little skill in conquering the jute or fake fox collars on film fitting coats. Only her riotous hair continues a problem. It defies slicking down; restraint does not become the Velez personality.

Shirley Chambers, soaring in ballyhoo from chambermaid to toast of Broadway, is a likely candidate for the ascent, blonde, pretty and credulous—with no idea of her own to interfere with what's best for her.

### Expressing a Noble Moll

Bette Davis, distinguishable from the mass of pictures' blonde ingenuities because of her curls, is only at the ends, and because her singular earnestness has heretofore been an attribute identified only with brunettes—finds in "20,000 Years in Sing Sing" fit expression for both.

Her blonde hair explains her as the sweetheart of a tough guy, his restrained waves suggest she's

above average in her category, therefore the right companion for a crook amenable to the honor system—and her earnestness suits the self-sacrifice and loyalty demanded of her by the story despite her blondness.

Little thinking of the restricted life of a prisoner, Miss Davis comes to call on her convict fiancé in undulating black and white satin cut low at the neck, made with short sleeves that he regards as particularly provoking. So on her next visit, Miss Davis wears a tailored suit with high collar and tie. He doesn't like that either, for by now his nerves are getting jumpy.

Miss Davis understands, doesn't argue. Here is a genuine devotion. When later on she lies abed fruitfully battered from loyally resisting the villain's advances, she conscientiously loses down her make-up to look really ill. Her lone concession to vanity allows her face to escape unscathed in a battle that even her arms, wrists, and even bruised her neck. After all, if her face were bandaged too, who could see the helpless terror shine from her wide blue eyes.

### Hard-to-Get Gal

Should it not be clear to the little ladies watching "The Bitter Tea of General Yen" (Col) that despite her stiffness, Miss Stanwyck's direct, good American girl personality is exactly right for her role; the impassioned overtones of her forthrightness make her the villain's ideal creation.

Toshia Mori looks utterly bewitching in her native pyjamas, jeweled headresses, and lushly extravagant make-up. Her impassivity may be native, too.

### Slamming the Missus?

So sympathetic is "Second Hand Wife" to office girls, so sure it is that they have a corner on character, that even the cartoonists have been convinced it is that a man's a poor blind fool to prefer his wife to his secretary, that it's decided to give them the edge on style, taste, manner, and wit.

When Sally Eilers is a stenographer, she knows how to dress simply, smartly, and slimmingly. She works in a starkly modernistic office, and her surroundings sense the effect of spectacular restraint. But soon as she marries the boss, she becomes a wife. Then she loses her style, sense, and clothes are replaced with shallow wide necklines to increase her width, they begin to fit too revealing in the back, they slip wilyly onto her shoulders, and her cartoonist Her downfall begins the day she marries.

She leaves her simple back-grounds for houses with potted palms, and her lampshade quite well variegated "occasional" furniture placed aimlessly about. She does keep her good character—because her husband's first wife, Helen Vinson, hovers nearby.

While Miss Vinson was married to the hero, she spent her days playing bridge in society as fancily gotten up as herself, her nights in pursuit of her daughter's mother. The picture says she's teacher, selfish, mercenary, parasite, unfaithful—and even eager to exploit her own daughter for financial gain. This characterization Miss Vinson adheres to conscientiously throughout, but she really can't help being charming about it. Her voice draws pleasantly and she's a wife, she remembers, perhaps from her splinter days, a little about abducting the be-draped and be-trimmed garments assigned her.

### Pleasant Chaos at Romy

The Romy stage show, titled "Fada and Fandango" subtitled itself "A Whimsical Revue Full of Fun and Merriment," starts with "Cosack Love Song" and ends with the Romyettes in bed. No what need for bothersome definite pattern.

The overture "Barcarolle" introduces a Venetian palazzo before which the Romyettes as feathered white doves wave their wings in rhythm to the music then synchronously flutter toward the background so that Catherine Littlefield, a silver cloth pigeon with silver tips to her feathers, may get the undi-

(Continued on page 45)

## Reverse English

Los Angeles, Jan. 16.  
All letters mailed in Great Britain currently cancelled with a stamp reading "Buy British."

But the cancelling machines are made in America.

## Canada Censor Favors Anglo-German Films, Americans Different

Ottawa, Jan. 16.  
Major J. C. Boylen, chairman of the Board of Motion Picture Censors, has taken up cudgels in behalf of British films, adding some warmth to discussions on film nationality. Pointing out that British pictures were making good headway in Canada, the chairman declared that Americans had a different general outlook than that of Canadians. This difference was reflected in American pictures, he asserted.

American productions were now limited to the English-speaking market, the United States and the British Empire. This had established production on a national basis. England and Germany were co-operating in the production of films on a bi-lingual basis to obtain a wider distributing market. The film recorded in two languages was a mark of progress.

"The film is the most vivid form of expression we have today," said Major Boylen, "and we want our people to see films that tell the British story in the British way, especially as no part of the Empire is as susceptible to outside influences as Canada."

## Anna Sten Left Flat

Sam Goldwyn is still without a story for Anna Sten, German star, now over here close to a year. "Nana," Zola classic, is now declared unlikely.

Though being delayed in getting Miss Sten before the American public, Goldwyn is said to feel that it's unwise to launch her unless the story is the best obtainable.

## Myron Selznick Returns

Hollywood, Jan. 16.  
Myron Selznick, who arrived in New York Wednesday (11) from his European business trip, returns to Hollywood 20.

Frank Joyce, of the Joyce-Selznick partnership, likely will postpone his trip abroad until summer.

## Jap Film in Paris

Paris, Jan. 5.  
"Nippon," first Japanese talker, has opened here with superlative French titles and quite well arranged. Arrangements are being made to send the film to America.

## New and Busted French Cos. in '32

Plenty of Each—Generally Same All Over World During Last Two Years

## Feyder for Paris

Paris, Jan. 7.  
Jacques Feyder, director, is leaving the Metro lot to sail for a return to his native Paris, where he's due Feb. 1.

Feyder, immediately upon arrival in Paris, is scheduled to go to work for Pathe-Natan on a story called "1940."

## Releasing 'Outsider'

Metro has finally decided to release "The Outsider," British film, and will shoot it out next week.

Capitol and Pathé have been merged under the same management. Joe Fisher, of Capitol, is still in charge.

## Mussolini's Film Hope Via Super Picture with Best World Stars

Conferences Abroad  
Seidelman and Kane Reach Paris Together—Margon Due

Paris, Jan. 16.  
Jos. H. Seidelman, head of Paramount International, arrived here Wednesday (11) from America, via Spain and Italy. Robert Kane, Paris local production chief, arrived the next day direct from New York.

Coups went into immediate confab on the local production schedule, and will take up the matter of local dubbing for Spain and Italy, with a likelihood the Italian pictures will be shifted to Rome.

C. C. Margon, chief of P. S. Latin division, is due to meet the couple here, having sailed from Rio de Janeiro a week ago.

## CLAYTON SHEEHAN TO REPORT ON CONTINENT

Clayton Sheehan goes to Europe Jan. 21 with prints of "Calvacade" and "State Fair," which he will see started in London. While there he will spend six weeks in Europe completing his production plans for the continent.

First Fox French production, "Les Bleus d'Amour" (Love Blues), is completed and "Les Madames" is in the works at British Lion for Fox British. Sheehan will look these two films over and prepare a report on the future necessities and probabilities on the continent.

Not likely that Fox will go into production in Berlin at this time, but a Paris program of some sort seems certain.

## No T-E Infringement

Berlin, Jan. 16.  
There's no patent infringement in the shipping of German films to America, local courts decided in throwing out the Tri-Ergon suit of Universum. Tri-Ergon tried to prove that Tri-Ergon, Universum and other companies owned a license fee for shipping films to America, where Tri-Ergon has exclusive patent rights.

Similar suit, and on the same matter, is due to be heard in New York during the present court term, with about every foreign film distributor in the United States named as defendant.

## Max Gluckman on Coast

Hollywood, Jan. 16.  
Max Gluckman, exhibitor and film distributor in South America, is due here from New York this week to look over the local field for the coming year.

He expects to remain on the Coast several weeks.

## New and Busted French Cos. in '32

Plenty of Each—Generally Same All Over World During Last Two Years

## Feyder for Paris

Paris, Jan. 7.  
Official figures published here for 1932 show that 112 film companies of one sort or another went bankrupt, or had to reorganize financially during the year. During 1932, 146 new film companies were incorporated.

Of those new companies, the whole 146 were incorporated for a total sum of \$7,004,250, average of about \$47,975 each. Of the 112 companies that went under: practically all are smaller ones who just about got started, or outsiders who decided to try crashing into the show business.

While the above French situation is not paralleled in America by film companies, it is in the United States of legit and almost every where else in the world the past couple year in all branches of show business. Hundreds of failures on all sides, with resultant squabbles and headaches, and almost always directly traceable to small and outside persons who had no business in show business in the first place.

London, Jan. 7.  
An emissary from Mussolini is over here quietly probing over the film industry, and a similar representative of the Italian dictator has been appointed in America to the same end.

Mussolini is desirous of having the Italian government sponsor a super picture aimed to establish his country as a factor in film production.

The appointed representatives have instructions to report on the world popularity of players, both men and women, and when a debut has been arrived at, these players will be offered engagements at terms attractive enough to make it worth their while to come to Rome.

Mussolini's idea is not to have a propaganda story, or anything suggesting that, nor is it his intention to write it. He is not seeking personal glory, but intends the picture to be an advertisement for Italian production.

The Cines film people were among the first to produce big pictures, with such productions as the Italian "Quattro Venti" (Four Winds) world fame and Aquila's "Fedora" was a mild sensation in the States as recently as 1915.

## Canada-French Films Take Political Slant

Ottawa, Jan. 16.  
Hon. Gustave Lacasse of the Canadian Senate, has been elected chairman of a special organization of LaSalle Club of Windsor to sponsor the regular showing of French-language features in theatres and to encourage the patronage of French-Canadians as part of the campaign to perpetuate the French tongue in the Dominion.

Political and religious associations of French-Canadians have taken hold of films imported from France as a medium of education and entertainment for les Habitants of Canada. French features were brought into the country during 1932, and Robert Hurel, president of La Compagnie de Cinematographie Francaise-Francaise, is now in Paris to secure a further supply for 1933.

French films have gained substantial progress in Quebec and Ontario in recent months under the special encouragement. They are being regularly shown in theatres of numerous cities.

Other members of LaSalle Club include: Charles A. Gauthier, vice-chairman; Charles A. Marier, secretary; J. M. Pilon, treasurer; Leon Lalonde, director.

## Change Mex Show Shops

Mexico City, Jan. 13.  
Par and Metro have switched their local show windows. Former has quit the Cine Olimpia, a 3,000-seat house and Mexico's largest cinema, which it occupied for several years, and is using the Teatro Regia, third biggest picture house here.

Metro has now taken over the Cine Olimpia and is using it and the two-year-old Cine Balmori, a silk stocking area nab, as double show windows.

## Eisenstein's Next

Sergei Eisenstein is collecting a company abroad to make a Soviet picture in the United States. He'll be starting over to New York within the next fortnight, after making final arrangements in Moscow this week. Possibility is some American actors will be used.

## Metro's Sydney Office

Sydney, Dec. 16.  
Metro's local office has bought a plot of ground here for \$35,000 on which to erect an office building. Under the construction, with part of the building to be occupied by the exchange and the rest rented out.

## Dupont on Coast

E. A. Dupont, German director, in on his way Thursday, left for the coast over the week-end, with his wife.  
Scheduled for a Universal picture assignment.







## R.C. MUSIC HALL

New York, Jan. 11.

When "Cock-Eyed World" (Fox) played the old Roxy this picture supported by a 5-minute prolog grossed more in a single week than did the RKO Music Hall in its first two weeks. Maybe that means something. "Cock-Eyed World" grossed \$167,000.

The old Roxy has decided to throw up the presentation policy this week. Maybe that means something. Thus the Music Hall in offering a picture and presentation begins where the old Roxy leaves off.

Currently the M. H. offers a show prepared in six days. In every detail except its expansive size, the current M. H. show is distinctly Roxytastic. It's a series of numbers which Roxy himself made familiar at his former citadel. At the M. H. his disciples, Leon Leonida and Erno Rapee, took over the numbers and Russell Markert have repeated themselves and not unentertainingly.

The changing light beams reflected over the auditorium and the doubled number of performers although in familiar numbers enhance the chances for favorable audience reaction, once they're in, but leave no permanent impression. Ray Bolger may be new to the Roxy type, but he has appeared in other presentation offerings. What the RKO operators in charge must figure now is where to go from here.

With the change in policy the M. H. also shifted its ticket prices. The day \$2.50 top to a continuous scale which runs 35 cents mornings, 55 cents afternoons, and 75 cents evenings. Lower prices with the new old Roxy when it had a promise of plentiful and fairly good product and when its ticket prices were set at around \$75,000, but didn't always meet the overhead even with that intake.

The indicated gross is \$90,000 for the M. H. this week, with the present show, which has "Bitter Tea of General Yen," "The Great Gatsby," and the M. H. carrying charges run higher. Good product can lift this figure, but it's got to be of smash variety. The house has been getting publicity on the Music Hall for the past weeks and even before, plus its new pop b. o. scale is impelling trade into the Roxy which a picture like "Yen" might not normally attract.

In the meantime, a similar presentation policy is going into the RKO Roxy, a block away, the other Radio City house. Next week RKO faces the danger of being out of the Roxy, another smothered by the bigger Music Hall. The fact that the scales in both houses must be kept in balance this outlook. Besides which, the RKO Roxy has only the second choice of product after the M.H., thus giving the latter a distinct film advantage.

So far the RKO Roxy is standing up pretty well. The other Radio City houses have effected, however, has been to almost smother the old Roxy. Besides which the M. H. has taken the choice of product from the old house. That means Warners besides Fox.

It is known in the Roxy that certain costs on the M. H. must be eliminated. Perhaps Roxy himself knows best to make the cut, since it's his setup and the RKO officials are consulting him.

The house is playing up its pop scale, although the attention is on the fact that it reserves a mezzanine for those who are willing to pay \$1.10. Around 400 seats for \$1.10.

Opening overture is "Fanny," singing ensemble works for the Sides. Finishes with a scrim scene back of a singing trio on the stage, showing angels rising on the stage elevators in celestial journey. Okay number, but overlong. The show has a heavenly scene in the show. Tuskegee colored singers use one also. A hidden milk voice m. c.'s the show straight.

When caught there seemed to be some backstage difficulties encountered, as waits were short of the numbers, unbefitting to the brisk running of the program. The ensemble, numbering around 80, make a double entrance from the stage and the side porches. Better is coming on stage all together and sticking there. Try to get the numbers from the side causes much noise, straining for customers, the orchestra floor being so wide.

Usual cartoon comedy. This time it's "Spanish Twist," a Van Beuren piece, that doesn't fit the screen of a first-class house. Complicated, with two appearances. One is in the first half before the newswear. The second is toward the close of the show. He is the rock star show with his dancing antics. His chatter is wasted in the rear of the orchestra and in the upper corners. Complicated, his personality is lost through distance.

It might be wiser for Bolger to stick to a single number and cut his chatter in the big house.

The show closes with "Marche Militaire," a dancing fantasy on the Roman order. Complicated, with the ballet and the Roxyettes. Girl groups are alternately clothed in

all-white or all-red costumes. They dance in battle rhythm. For a finish they are supposed struck down by a big sword left down from above. Sword stuff, the Roxyes often use. The blade descends too late. Color is also off. Blue lighting might help it look like it is about.

This show was lighted by Robert Edmond Jones, outgoing art director of the theatre. It's his final show at the house. As for the Roxyes from the old Roxy, succeeded him. Throughout all the numbers the auditorium is lit with the combinations at atmospheric effect. The stage lighting when caught was almost all overhead or from the booths around 100 feet away from the stage, the longest thrown known. There must be over 30 spots arrayed over the stage for overhead stage flood effects. In one Roxyette number during the Viennese setting of "Straussiana" it was called at the old Roxy, but given a new name here) there were as many as 20 spotlights playing on the stage from the booth and in the ceiling arches.

The revolving stage gets its break in the Viennese number. This number is also overlong. By the time it arrives it conveys an effect of too much dancing in the show. As recalled, all the numbers that didn't have dancing in it when caught was the overture production. The colorful and Gomez and the Winona do specialty dances in the Viennese setting. Idea is to have the old-time waltz shown in contrast to modern waltzes. Roxyes also appear here. Gomez and Winona are not given opportunity to show their talents. The only one to be against what all practical purpose is the mob scene. Deserve better.

Roxyettes score as always. But the "Marche Militaire" number, which closes, would have fitted better in the first half of the bill. The Roxyes, and the other numbers, house setting and treadmill scene looks like the natural finale for the show. Come in first half instead.

The colorful singing spirituals as usual, but are bunched too closely together for good effect when they are sung with their arms raised for a hallelujah chorus.

Treadmill scene is very effective. Singers vied "Comin' to the Promised Land." A effort to reveal a white clad performers marching up to heaven or something for the finale. The organ interlude struts the stage end.

Show runs over 150 minutes and allows only for a four-show turnover. This may be the end for the next time.

Shan.

## CHICAGO

Chicago, Jan. 13.

Joan Blondell, Arthur Tracy, George Raft, The Ape, and a Merle Abbott chorus got together in a Will Harris-built presentation with satisfying results. Receptions for Raft and Blondell were in that order, were extremely cordial. Business, too, was above average, possibly due to B&K, selling the very early and late show, and keeping with the times, a lot for your money.

The show likes a lot for its money and has not too much money, a fact that the legit is only beginning to realize. Meanwhile the Chicago theatre has a row of headlines, mostly from radio. Currently one radio, one film, one vaudeville stage, and one film. Helen, Hayes and Ramon Novarro on the screen in "Son-Daughter" seems to be the key to public interest.

Miss Blondell (New Acts) worked with Harry Rose, held up her end very ably, and for the most part, a giggle score. Rose, of course, probably did most of the framing for the single week, and his experience was most helpful. For himself, Rose grabbed some laughs with his usual clowning. Rose did a stretch at the end of the show, 1933.

Tarzan the Ape fooled quite a few. There seemed to be no widespread suspicion in the audience, although the audience was a bit suspicious of the Ape's over-the-top and unmonk-like quickness of motion. Got plenty laughs. Tracy's act was short and punchy. He worked with "Ellie" and had to endure.

Land.

## BROADWAY, DENVER

Denver, Jan. 10.

Novel entertainment is being presented here this week by Louis H. Brown, consisting of an hour of grand opera. The show is a philharmonic orchestra, directed by Emil Hilb of New York, and followed by a showman showing the "Maedchen in Uniform." Holborn is planning such a show every night, running each for a week.

Crowd was good, and favorable comment prevailed. The show ran for two hours and a brief historic background for the music done as a lecture by Joseph Emerson Smith, local writer.

Tracy's act was short and punchy. He worked with "Ellie" and had to endure.

## PARAMOUNT, N. Y.

New York, Jan. 13.

"Farewell to Arms," which two-acted with "The Sign of the Cross" hot from a five weeks' run at that house. It will keep the Paramount safely in the money column without the necessity of a stage show of names which lately have helped toward some nice business here.

"Farewell" opened strong, drawing capacity to capacity right along at the Criterion at a \$1.65 top, but was needed this time by Par for general release.

Meanwhile "Sign of Cross," a picture that can wait, took "Farewell's" place at the City, where it will get a truer test of b. o. draft that it could expect at the Rialto.

Along with "Farewell," house is trying to sell the unsexed, blood-thirsty girl who does off-screen in the Betty Bop cartoon series made by Max Fleischer and distributed by RKO. The picture is a disappointment personally despite a unique buildup on her stage.

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## NEWSREELS

## EMBASSY

A fair balance between non-news magazine material and spot news make up the current newsreel combination of Fox Movietone and the Hearst Motoretone service. Probably an objection is valid that the program is overweighed with W. R. Hearst riding his own editorial hobbies, an element that again crops up after being absent for some time.

The publisher himself makes a screen appearance with an address on the "Buy American" movement, of which he is the chief journalistic sponsor, and in another clip U. S. Senator Johnson of California goes into a high-pressure argument on the subject of "Europe Must Pay," another of the chain publisher's passions. The audience responded with applause for the Johnson address, however. It received the Hearst patriotic appeal with evidence of indifference. Latter is by long odds Hearst's best screen contribution of many in point of delivery.

Marceline Weather, the emphasis on the Hearst appeal, which divides honors with the destruction by fire of the French \$20,000 liner Atlantic in the English channel bound for Cherbourg from South America. The story is given credit to the organization, coverage being thorough. Airplane from London got splendid aerial views of the big vessel, complemented by detailed views from a small boat, arrival of survivors in England, and a scene of the burning of the ship. The burned ship. Nice editorial handling all around.

Other news shots of a marine nature include the burning of the tanker Doris Kellogg off the North Carolina coast, a clip of a scene shot of explosion and burning of the ship, taken from a coast guard cutter. With this was yoked storm scenes at sea during the night, and a scene of the burning of the ship. The burned ship. Nice editorial handling all around.

Arrival in the U. S. of two distinguished foreigners was well covered. Prof. Picard of Strasbourg fame was interviewed in New York with his twin brother, who looks the part, and Prof. Einstein was caught in Los Angeles leaving the boat and cutting his eternal violin case, a very human detail.

Coldidge funeral was another caption hit. The funeral was caught most of the notables present, including President Hoover and Chief Justice Hughes, obtained close-ups of the minutes who conducted the services, and backed this up with a smashing atmospheric view of the funeral cortege arriving in the bleak winter dusk. Climax was an editorial inspiration, showing the funeral cortege arriving in the bleak winter dusk. Climax was an editorial inspiration, showing the funeral cortege arriving in the bleak winter dusk.

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## TRANSLUX

No wide difference in the quality of the news services in the two competing Broadway spots this week, but what small edge there is goes to the Embassy for its brisker handling of news events.

Trans-Lux deals more in freak and human interest bits, while there is a more substantial coverage by the Fox-Metro combination.

Luxer sometimes overdoes the freak news angle, as in this week's chapter, when it exploits two different cats that figured in the newspaper: one the Lacksawanna tabby that bumbled its way on the rods, and the other the Brooklyn puss that saved its three kittens from a fire. Maybe these were not the self-same cats, but the idea will intrude that they could have used ringers. Anyhow, one's Paramount and the other's U. latter with neat going by its name.

Fox has all the advantage in variety of foreign service, though Paramount turned a clever bit in grabbing a library clip dealing with religious services by the high lama of Tibetan buddhism and offering it with fresh tinting and a great Chinese religious gathering to pray for peace as the Japanese struck at the Great China Wall. Clip is full of picturesque oriental pictures, the hookup with the war that fills the American newspapers made it fresh.

Palm goes to the Paramount cameraman also who caught the Los Angeles golf match. He got a look of angles. Still will intrude one of them being a trick this reporter doesn't recall having seen. The golf match was taken from behind the tee of a short hole, holding the ball in view during most of its flight, and showing it roll up true to the pin. Closeups of vital long putts were also good.

News flashes caught for the Los Angeles market, apparently in lineup were Mrs. Carrie Chapman Catt's talk on her 74th birthday anniversary, the former suffragette leader, no making a plea for peace. Half jocular comments on the New York auto show, with comedy action as a depression view turns away from a high-priced car the missus is interested in; a moving mountain in Idaho, a solo, with interesting side talk, and floods in Kent county, Wash.

Discussion of topical questions was wily and witty. W. W. Parrish, who has written much on Technocracy, gives a brief, crisp, pertinent view of the nation. Sen. Pittman of Nevada and Dillon of Washington make impassioned pleas for a new currency break for silver, giving the metal legal value of \$1 an ounce instead of the market price of 25c. Both men come from silver states, and the metal legal value is obvious. Another item is a timely comment is a clip of Service (N.Y.) scheme of putting jobs in the hands of the unemployed, of rail ties for food and lodgings, the firewood going to the poor.

There is an order to a Chicago factory to work, view of the factory, accompanied by light comments on being prospects.

Major common to both houses consists of Senate beer bill hearing with Bishop Cannon's epic; Blacayne Bay, Fla., regatta (U. with better action in race angles; Prof. Einstein's arrival in Calif. (Par plays up the Einstein angle, and femme interest); the London-Coroman mat meles, on which Pathe got some excellent late news, also, and the destruction of the ship, Doris Kellogg off the U. S. coast.

Par is not innocent of self-interest in the new dollar race, signing by RKO of "Prince Mike Romanoff," world vagrant, for its clips, Martin Beck getting into this clip.

Other minor items on the Trans-Lux are outdoor craft gymnastics in Florida, view of a club in New England, all members being at least 100 years old, a new dance, and a figure to beat the depression (good used sound effects here), and the use of a new airplane in the skies on a Canadian coast. Rush.

travel clip of the Maori natives in New Zealand bathing in trout hot springs; Yo-Yo party in Berlin; baby tigers in California zoo; Bill and Ted's new dance, and not a single recorded up in Toronto. RKO, a Canadian woman musician, and a new dance, and a figure to beat the depression (good used sound effects here), and the use of a new airplane in the skies on a Canadian coast. Rush.

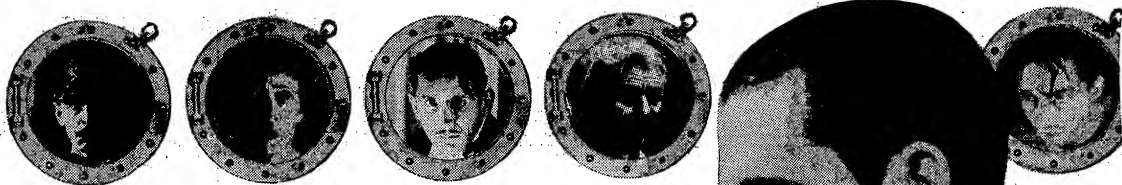




# A Ship Wracked with Laughter!

Delirious excitement...hilarious situations...  
precarious love-making to delight any audi-  
ence. A ship-load of people scared silly by a  
bomb that never existed...while a nervy  
society stowaway steals a gorgeous blonde  
from her frozen-faced millionaire fiance.

*A bombshell of fun!*



*"AT LAST, we're alone!"*

CHESTER  
**MORRIS**

GENEVIEVE  
**TOBIN**

VICTOR JORY  
ELIZABETH PATTERSON



## The INFERNAL MACHINE

Novel by Carl Sloboda  
Directed by  
**MARCEL VARNEL**

One of the **FOX**  
CAVALCADE OF HIT



# EXPLANATION

## By Epes W. Sargent

**Matching Stills**  
Where stills may be obtained in advance, the idea of writing captions to fit published stills can be reversed by making those interested in stills fit the caption.

Six to 10 stills should be obtained on as many underlines, each being placed in the center of the picture. These are mounted on heavy card and placed in a window in front of a frame in which is a picture with openings cut for these stills. Under each opening is the title of the picture and its playdates. Each of the stills is numbered to correspond with one of the spaces in the frame, but these numbers do not indicate the correct placement of the still. For example, still one may belong in recess 3 or 5.

Those who desire to compete are provided with a slip on which they write their name and address. There are numbered squares, and the idea is to mark in each square the number of the stills are placed on the window frame, from which the contestants may judge the accuracy of the work. Ticket prices are to be given those contestants who are closest to the proper order. Awards are not made until all of the stills have been placed in their proper places, except the last, which of course is self locating.

**With Premiums Works**  
Small-town house has been having an experience with "Sheet" and liked it. Sheetwriters, in case you don't know, are pitchmen who sell their goods in the form of premiums and are called "sheetmen." People who would not buy a fountain pen for 25c will pay 50c for a farm or auto magazine. The premium is a premium. It's the same pen. Pen and magazine together cost less than a quarter. The writer suggests that sheetmen that he could sell tickets the same way to rural trade; four tickets and a pen for \$1, the pen supposed to be a premium. The sheetman, the pitcher, who still got his quack.

Playing up the theatre and its shows was a part of the sales talk, and it was worth cutting on the part of the sheetman. Necessary to pick the right sort of pitchmen, who are called "sheetmen," a business builder. If you can't find a pitchman, you can get a gross of pens yourself and hire some one to sell on commission. Works in the city, too.

**Uncovered** Toledo.  
Edgar Hart, recently appointed to the RKO Tivoli, got on the job shortly before Christmas. One of the first things he did was to take a tour of the neighborhood streets and get in touch with the merchants. Just a friendly call, but an additional paragraph effort. It's a business builder. If you can't find a pitchman, you can get a gross of pens yourself and hire some one to sell on commission. Works in the city, too.

**Swipe It**  
Warners press department offers a stunt on "Gold" that is good enough to be swiped. Gag is to have a line cut made giving only the outline of the picture. The picture is printed alongside and prizes are offered to those who fill in best.

To get the most from the stunt, use a different photo than that from which the outline is taken, to give more individual effort. The picture will slip over where the usual coloring or copying contest has grown large. The work will be in two tones as small, and is less hooked to the kid club of the newspaper.

**Parading Pigs** Tacoma.  
In proof of the statements that big merchants and manufacturers really appreciate the new circus advertising methods in business today is the display being carried out by the Citizens Packing Company, one of the largest concerns of its kind in the west, with headquarters here.  
One of the company's trucks has been built a huge cage, with colored banners bedecking all sides. In which four white pigs in bedstraw paraded and attract attention. This truck in gay colors is parked on the main streets of the city and

at recess and noon time it is placed in front of some grammar school. This same truck was also used in the parade at one of its markets one day and the crowd became so dense cops had to get busy and clear the way with a police threat to the driver. The packing concern says this mode of advertising has increased its sales by 100 percent, which is some news in these dire times.

**Selling Repeats**  
Manager with a practically dead Thursday night has partly solved his problem by forming the Encore Club among his regular patrons. He has a membership of nearly 100, worked up from around a dozen, merely through the building up of the idea that a good picture can be seen again without pain.

Lists are made of available pictures which the manager feels might be welcomed on the return, and any film procurable which is mentioned by a member is also secured, after its availability has been determined. Club attends the first night show, at the end of which a ballot is taken to determine the next picture to be shown. Though the pictures are booked four weeks ahead.

Indulghly dues are four times the price of a single admission, which gives the members a free show on the occasional first Fridays. So far the club has lost members only through removals, and not only do the regular members come, but the picture show has been a success. The club is proud of its achievement.

**Scouts for Taps**  
If the Ken Maynard releases are booked, it might be a good plan to seek local scoutmasters about the coming of "Drum Taps," in which Troop 107 of Hollywood was used.

It is not to sell the picture into helping the theatre, but to offer the suggestion that the co-operation of the scoutmaster showing the picture will be an aid to recruiting.

In small towns there is generally only one picture show, and the scoutmaster is the final contact. In larger places there is a scout executive or board which may be approached through contact with the head of any individual troop.

**Check Book Blotters**  
One of the standard stunts of a large theatre is the supply of blotters with institutional advertising on the banks. The blotters are to be checked by the blotters and the check books handed out to depositors. These are just the size to fit into the single check pocketbooks. The check books are each one handed through the wicket with others on application, if desired.

Three banks have been giving out the check for the last two years, and the blotters has become a local institution, with the theatre getting the credit thought every time a check is made out.

Manager tried the same idea for pocket memo books, but these very lately have never been able to fix on a size that suits.

**Building Up 'Hotel'** Berlin.  
For a buildup of "Grand Hotel," to be released in Germany in a few months, Metro is syndicating stories on the various stars in about 10 newspapers. First a daily series of photo and yarn, including past history of the actors in the picture.

Then a daily word of character descriptions of the various cast characters. With readers, after that, to pick the stars they like best, and to give the list, and prizes for the most correct lists of proper casting.

**Covering Up**  
Since the economy drive went on there have been a lot of cuts which have given emphasis to the condition, and many have not found audience approval. In a great many theatres relamping to cut down current bills has created a lot of adversity.  
One manager who only recently came to the necessity for cutting down the lights in the rest room cut the lights in the rest room. The room looked so gloomy that he felt depressed himself, and figured it must affect the patron even more strongly. The next day he could pick up the other globes a light pink. Now the patrons are bright, and the manager is not depressed. It is an improvement. There's no thought of economy because it was made to seem different.

## Lowdown

London, Jan. 5.  
The cruelest hoax imaginable was perpetrated recently by a country picture house management which advertised for employee, and instructed applicants to arrive at the theatre at a stated time.

Naturally, in these times, a huge crowd assembled and was photographed, the picture being used for advertising purposes to show patrons clamoring for admission.

## Cellophane Front

Bill Healey and Hardie Meakin got together this week on two stunts which have been wrangling in Columbia's mind for some time. First gag was to wrap Keith's front in cellophane. Stuff was draped over all layouts and b. o. Nutter idea, but crashed papers.

Other idea was running stills from "Bitter Tea of Gen. Yen" in picture, and thought that they would write scenes in scenario. Next day actual bit from script was printed, and stunt even got drama critics snuffing glances at it.

## Banks in the Bank

A "Silver Dollar" group with a local bank netted the Palace theatre a lobby display and additional newspaper advertising space. Bank arranged a collection of the latest novel coin savings banks for lobby

exposition. The background urged patrons to use their "Silver Dollar" to start a bank account. During the night, the picture the bank in its newspaper advertising stressed using a "Silver Dollar" to open a new savings account.

## Local Broadcast

Guy Kenimer, of the Florida theatre, Jacksonville, arranged with the Jacksonville Junior Chamber of Commerce, and the theatre. Arrangements are started in November to accumulate the gifts, obtain the pledges for the more portable stuff, arrange for transportation and arouse general interest.

Those living on the car lines are given tickets to and from the theatre, while those from points remote from car lines are taken in buses. Private cars are solicited for the transportation of the maimed.

This year the event was set for a 10 o'clock opening, but some of the children gathered before daylight, and by 3 the pressure had become so great the doors were then opened. There were a lot of donations of films and a song and prayer, and then the distribution started, each child receiving a box of toys, three toys, apples, oranges, candies and crackers.

Costs were defrayed in part by public subscription. It took four hours to handle the crowd, police and boy scouts combining.

## Unconscious Presswork

Although one of the local newspapers has been conscientious giving theatres readers, they are unconsciously giving space that is in many cases of no value. Using a syndicate feature on Screen Oddities by Capt. Billy Fawcett, who frequently mentions rarities in certain films which by coincidence are playing here, give the theatres a break, and in many instances the managers have been given a good deal of space, while an outsider mentions it to them.

## Personal Touch

Lent will be along presently, that is going to mean a cooking class as one of the non-theatrical programs. Theatres who are observing the penitential season. Put a little personality into the air this time.

Make the usual arrangement with the gas company to supply the equipment and a demonstrator, tie in to a newspaper and with it arrange for samples and donations from the food concerns, but instead of straight letters to the demonstrator, add a quest star for each session.

In the smaller places Mrs. Smith can feature making the famous sponge cake for one session, while Mrs. Jones on another date demonstrates the art of producing the superior boiled dressing. You can spot the housewives for a lot of extra tick sales.

In the case names will not mean as much, so here a shift should be made to the hotels and restaurants. They can be asked to have their chefs over to demonstrate a single dish which may or may not be a specialty of the hotel.

Don't get over the old familiar ground. Take a new path to a better box office.

## For Lawyer Man

Strand, N. Y., used what appears to be an accessory novelty for "Lawyer Man." It's a card with a line out of Powell with the word "more" legal business on his mind. Forehead is cut away, fan shaped, revealing the forehead. The card is a disc which has three pictures of girls and one space given to a love letter. Disc is pivoted to the card and the card is pivoted to the card.

**Sales Talk on the Back of the card, with the theatre name imprinted on the back. The card is a picture, and most people like to play with novelties and show them to their friends. A limited quantity does extra duty.**

**Double Check**  
Manager wanted to test out his advertising idea by the use of a newspaper ads. "Coming next week, Four Marx Bros. in 'Monkey Business'." Got more than 100 letters and phone calls. The manager didn't mean "Horse Feathers," and he admitted that that was what it was.

Some of the people wanted to know if he really was going to play "Monkey Business" again that night, trying to book that for an off night, but he was able to wallop it over. He knows now that people read his newspaper ads, since so many caught the 8 p. line.

## Heavy Premiere Budget

Opening campaign of "Cavalcade" at the Chinese Theatre (12) has been budgeted at \$16,000 by Fox studio and Fox West Coast, the approximate cost of the picture, pre-opening exploitation and the premiere night ballhook.

## Indefinite

Under canopy sign at the Winter Garden on B'way has a pendant "Midnight Matinee" in cutout letters. Sign says "Midnight Matinee" so it's on both sides, with the result that the double set of letters kill each other off and neither side can be read. So the strip picture on both sides would have cost less in time and trouble and would have brought some results. Cutout letters. (Continued on page 34)

# BEHIND the KEYS

Taunton, Mass.  
When James C. Shepherd, manager of the Taunton theatre, found a man crouched near the safe. Shepherd grappled with the intruder and they battled until the latter broke loose and fled.

The combination knob had been knocked off the safe, but nothing was taken. Later police arrested a suspect.

Watertown, Conn.  
Cameo reopened with films.

Indianapolis.  
Strand, Monticello, north of here, closed by the loss \$15,000. Frank Alexander, owner.

Bronx, N. Y.  
Parkway theatre, operated by the Picture Guild for the past few seasons, has gone dark. Picture Guild may reopen the house should it succeed in getting a new location.

Sidney Gottlieb out as manager of the Metro theatre, link in the Bronx Circuit, theatre in the city. A. Jacobs, formerly with the Consolidated Amusement Enterprises, Inc.

St. Louis City, Ia.  
Recent changes have materially altered the managerial setup of Public theatres in the city.

Jos. Kinsey, former city mgr. of Fox theatres, Milwaukee, but more lately at the Public Capitol here, now city manager. Handles the Capitol with B. J. Ryan as asst. and supervises Orpheum and Princess.

D. W. Peterson goes from the Princess to the re-opened Orpheum. D. W. Shane, asst.

Charles Alderson, brought in from the Lyric, Alderson, Neb. to take over the Princess. Warren Butler, asst.

Leo McFarland, formerly advertising and publicity at the Capitol, now handles all three houses. Roland L. Line, manager with RKO houses in Dayton, in as staff artist for the Capitol.

In a change at the Million Dollar, Sol Mohl replaces Chuck Culp as house manager.

Toronto.  
Shifts made by Fox West Coast theatre interests here. A. W. Gillespie, asst. manager, has taken steps out as manager for both houses and J. William Houck from theatre to stage. RKO's new white Doug Kimberly takes over the Broadway.

Hornell, N. Y.  
Majestic here, operated by Warners, failed to reopen as announced on New Year's, following a two week closure. Courtney Brown, who had been with Fred Peters, owner, and Warners.

Day after New Year's Warners obtained an order in Supreme court restraining Peters from further interference with the operation of the house, but attorneys for Warners

were unable to serve the restraining order in time to take possession of the house for the opening, due to inability to find the owner or his attorney, and served the order. Theatres remained padlocked in the meantime.

More shake-ups in Public. Musicians and stage hands at Scollay Sq. get two weeks' notice. Ted Richmond, house mgr., John McConville will be given another job. F-M units go into the Met instead of here. Using 10 acts of vaude, instead of 12.

Harry Brown gets the publicity for Scollay Sq. in addition to Paramount, Fenway, Modern and small houses. Will add lobbies to the press end.

Jack Seef in from Worcester for Metro publicity. Harry Brown, headquarter publicity chief, replacing R. L. Diet, mgr., William Sprague, who's in bed with the grippe.

San Francisco.  
Under realignment of Fox-West Coast's district manager, two theatres, northern California is chopped from four sections to two.

Jack Thorne, manager of the East Bay district, and Ellis Arkush, supervising the peninsula area, are out.

Dick Spier, overlooking "Prisco first runs and Nick Turner, heading Stockton district, remain.

They are under direction of Arch M. Bowles, divisional chief.

Lavere Montgomery was appointed manager of the Strand, Tour and Globe theatres, New Orleans, after a long period according to announcement from the Saenger headquarters. Montgomery was formerly connected with the booking department of the Saenger theatre in New Orleans.

Joseph A. Gordon, local manager, transferred to Meridian, Miss., where he will take over the Saenger and Strand theatres of that city.

Horace J. Hougland transferred to Hattiesburg, Miss., at Saenger.

San Francisco.  
Fox-West Coast will close Warner's theatre here, having taken house over from WB last month as part of a pix product deal. Theatre reverts to its owner, Dan Markovitz.

Los Angeles.  
House manager, L. J. Brown, in the Fox-West Coast Nebraska district has M. F. Foster replacing Ewart Boyd as mgr. of Sydney, Neb., and E. L. Manning, mgr. of the Hattiesburg, Kans., reopened Christmas day.

Syracuse, N. Y.  
E. Marshall Taylor, resigned, will have no successor as division manager for the Skouras-controlled theatre. (Continued on page 35)



TONIGHT, AND ANY NIGHT,  
IS YOURS FOR PROFIT WITH  
"TONIGHT IS OURS" . . .

*Claudette*  
**COLBERT**

*Fredric*  
**MARCH**

in NOEL COWARD'S

# TONIGHT IS OURS

with **ALISON SKIPWORTH**  
**ARTHUR BYRON**

*A Paramount Picture*

**KING OF ACTORS!**  
**QUEEN OF CHARM!**



# "Best" WHEELER AND WOOLSEY

OFFERING  
TO DATE!

Says... **VARIETY**  
Hollywood Bulletin

WITHOUT DOUBT-*The* YEAR'S BIGGEST  
FUNNIEST COMEDY SMASH!

## "SO THIS IS AFRICA!"

with  
**RAQUEL TORRES**

Story and Dialogue by *Norman Krasna*

Directed by **EDDIE CLINE**

A *Columbia* PICTURE





# Amateur Cinematography

By Epes W. Sargent

Shortly before the mad rush to the sound pictures, the prediction was made, and not without reason, that the amateur 16mm field was destined to be the cradle of new developments and the nursery of the professional director of tomorrow.

Then came the sound picture, and a Chinese wall was erected between the professional and amateur clans; a wall that probably will not be broken down for a number of years to come.

It is perhaps unfortunate for the development of the artistic side of picture making that the barrier was raised just at the moment when there was developing a small class of amateur experimenters whose best work was amazing the professional cameramen and directors. Even today there is produced now and then an amateur picture which would have attracted attention in the silent days. As it stands, the only field in which the amateur can compete with the professional is even approximately level terms is the newreel.

It not infrequently happens that an amateur produces a picture far beyond the average newreel result, chiefly because the amateur can take more time, but in part because he has an inherent sense of the artistic.

Only a few years ago there were but a few of what were then contemptuously termed the amateurs. About the only reliable box was the old Pathscope with its 9mm film. As far back as 15 or 20 years ago Jury and other British makers placed on the market cheap cameras designed for the use of the amateur and retailed for around \$35. The best of these were, not only cameras, but could be converted into projectors and printing machines. The most common standard 35mm films, were costly to maintain and offered but crude results.

## Start of Small Camera

But the chief trouble was that there were no facilities for development and printing other than professional labs or the costly and unsatisfactory home outfits. The small camera gained its real start when the 16mm apparatus was placed on the market with a special film which was made as a negative and redeveloped into the positive. With the cost of the processing included in the price of the film, the amateur camera arrived. Today, according to the Amateur Cinema League, there are over 350,000 amateur cameras with approximately 60,000 active workers, as distinguished from the larger class who buy a camera to take pictures of the new baby, to record vacation trips and to be reached down from the shelf only on special occasions.

There are, at the present time, about 275 clubs of amateurs, of whom only about half a dozen of the more important work with the standard width film. About half of the remainder make one or two club productions a year. The others merely meet for discussion and interchange of ideas.

It is a curious thing that the turnover of active amateurs is constant at about 50%. That is to say, that of the 60,000 recorded as active in the above figures, it is reasonable to assume, on past performance, that about 30,000 will have dropped out by the end of the year, to swell the total of inactive camera owners, while others came in to take their place.

In addition to the figures above there should be added about 30,000 persons who own projectors and no cameras. These have no interest in the photographic end, using the projectors merely for home entertainment for the screening of subjects hired from the renting libraries, where for a trifling sum a wide choice of subjects is to be had ranging from 'The Covered Wagon' and other long subjects to the Mickey Mouse cartoons, all reduced to 16mm width. These are practically all silent, though there are a few sound-on-film and disc-sounded projectors for the home, though the price of \$400 or \$500 makes their general use prohibitive. There are

as yet very few subjects to be obtained on the sound track form and as one authority expressed it, they are as difficult to locate as smutty pictures.

Projector owners not only can get films from the libraries, but there are available a number of subjects of an educational or semi-advertising nature which may be borrowed without payment of the shipping charges both ways.

## Three Major Developments

The past year has seen three major developments. These are the 8mm cameras, the supersensitive film and the photofood lights. All three are revolutionary. Indoor photography is hampered by an excessive cost for lamps. Flood lamps which were substantially a tin pan, an iron standard and a light socket were started around \$35 each and dropped to the vicinity of \$20. Two or more were required for the smallest closeup and it was almost impossible to illuminate a large field save with the smoky torches developed for professional night photography.

Another handicap was found in the fact that the use of a sufficient number of lights on one circuit was apt to pull so much juice that the fuse would blow. At the instigation of the Amateur Cinema League the lamp companies experimented with the low amperage lamp used on storage systems on railroad trains. It was found that in on a house circuit these lamps would give light far in excess of the floods and with no danger of blowing out fuses. Two or three lamps will light the ordinary apartment and refinement in manufacture has raised the probable duration of the filament from 30 minutes to around two hours. And they cost around \$10 each, which places them within the reach of everyone.

The supersensitive film is the natural complement to the new lights. It is essential to the proper recording with artificial lighting. In combination it is figured that they will more than double the winter sales of amateur film stock. Most camera owners put them in storage when the outdoor lighting grew poor. Now the camera is a year-around proposition and not a seasonal pastime.

The 8 mm camera is a near return to the original 9 mm size, and marks the development of a finer film stock than is to be had in the professional studios. It was the development of this finer grained stock which made possible the development of the 8 mm. This has a surface area of 1/16 of the standard 35 mm negative and requires a finer grain to gain definition.

The camera is a product of the depression, since it greatly cuts costs. It is supplied in the standard 16 mm width, but in 25 foot lengths, and is run through the camera twice, getting two sets of pictures, side by side. In the laboratory the film is split and returned to the sender as a single 50 foot strip which contains four times as many frames as the 16 mm and yet which is capable in the present state of development of giving a picture about two feet wide. This is but little less than the original field of

the 16 mm which can now be blown up to 9 feet, if necessary. Although the camera is only now being nationally advertised, some 16,000 cameras already have been sold before being generally advertised.

There no longer seems to be any danger of the amateur camera taking business from the picture theatre. To the contrary, it creates a new and ardent class of fans, and in many theatres there are provisions made for the accommodation of the amateurs who find the theatre their natural gathering place.

With the new developments it is probable that 1933 will see a vast increase in the number of camera users. There is even a 16 mm Film Board of Trade, which has been in existence for the past three years, but which does not seem to have accomplished much in the matter of improvement. It seems to be lying dormant to a large degree, ready to seize such advantages as may accrue from the amateur's self-development.

## NON-SHOWMEN ARE PASSING

During the past year the return of the industry to showmen, the only men who built it up, has been rapid and significant. At Fox, RKO and Paramount, the non-showmen have had their day and are almost gone.

John Hertz's resignation signalized the most important blow to outsiders who as executives were trying to run the business they knew nothing about. What remains of non-showmen in the business represents routine personalities, who it is believed, will quickly disappear from the scene.

A few of these are Hertz men brought in by him after he gained virtual directing control of Paramount.

Once heavily manned by non-showmen, is back in the hands of show-wise executives. Except for E. R. Tinker, remaining in background as chairman of the Fox board, the company's Harley Clarke, Oscar Oldknows, and others have gone. Likewise in RKO, which once had its Hiram S. Brown from the former business.

## An Avalanche

The introduction of the electric into the business, along with greater banker dictation, brought on the avalanche of non-showmen.

In RKO presently are David Sarnoff, chairman, and M. H. Aylesworth, president. They are not exactly non-showmen. Thought not of pictures, both are in the radio field, as they were before annexing to RKO.

Warner Bros. has been less burdened by the non-showman stigma than Fox, RKO or Paramount, while Loew's Metro has virtually avoided it entirely.

## IN R.C. Offices

RKO starting to move to Radio City this weekend.

Exec offices in R.C.'s RKO Bldg. will be on the 11th floor, with the pub and ad dept. housed as a unit on the floor above.

## Reorganization Eliminating Deadwood Way Out in Northwest, F-WC Hopes

Los Angeles, Jan. 16.

Out of the chaos precipitated by the throwing into bankruptcy of 31 picture houses by Pacific Northwest Theatres (Fox-West Coast subsidiary) and the receivership of some 20 additional theatres in the Northwest territory, is expected to develop a reorganization of the sub-circuit that will mean the elimination of considerable deadwood. Also expected is a general rental reduction that will go far toward overcoming the heavy financial losses with which the houses have been burdened.

Charles Skouras, operating head of F-W-C, with P. R. Kent and C. E. Buckley, vice presidents, returned here after a trip to Seattle, following the receivership action. The following day Buckley returned to the Northwest where he will lay

preliminary plans for the contemplated reorganization and rehabilitation.

Landlords will be told that excessive house rentals must be materially reduced, otherwise the theatres will be dumped cold. One of the chief aims in the proposed reorganization will be the elimination of one or more theatres in each locality, with a view to overcoming the heavily over-seated condition that exists all over the Northwest. Proposed reorganization details will be worked out with Frank L. Newman, Sr., former circuit division chief, and now co-receiver for the houses involved in the bankruptcy. Liabilities of \$2,657,959 and assets of \$512,357 were listed in the bankruptcy schedules filed in connection with the Northwest upheaval.

# Special Publicity in VARIETY Under A Special Plan

"Variety's" Special Publicity Plan has been functioning for some years. It has been employed by many of the newly-made stars in Pictures, Vaudeville, and Radio, while the standard players and attractions have long since discovered its value in the advancement of stage position and salary.

The campaign is designed to keep a professional name continuously before the show business, all over the world, every week for 52 weeks in a year. This publicity may be used in displayed type or pictorially, but does not include reading matter, other than a limited caption under cuts.

"Variety's" Publicity Plan is made sufficiently flexible in cost to meet almost any condition.

A copy of the plan with other information as may be desired can be obtained at any "Variety" office.

NEW YORK—154 West 46th St.

CHICAGO—Woods Theatre Bldg.

HOLLYWOOD—Taft Building

LONDON—8 St. Martin's Pl., Trafalgar Sq.



## MORE RKO-RADIO MONEY PICTURES

The Four Star Smash ★ ★ ★ ★  
Now in its third week at the  
Radio City RKO Roxy Theatre

**ANN HARDING**  
**LESLIE HOWARD**

in  
"THE ANIMAL KINGDOM"

**JOHN BARRYMORE**

in

"TOPAZE"

The New York, London and Paris  
stage hit

Thrill-Romance of Hollywood's  
Death Defying Stunt Men!

**LUCKY DEVILS**

with

**BILL BOYD**  
**WILLIAM GARGAN**

Destined to Startle  
the World!

**KING KONG**

**RICHARD DIX**

as

"THE GREAT JASPER"

A modern Don Juan who worked  
at love—and loved his work

**LIONEL BARRYMORE**

in

"SWEEPINGS"

From  
Lester Cohen's Sensational Book

**CONSTANCE  
BENNETT**

More alluring than ever . .  
more gorgeously gowned in

"OUR BETTERS"

**Lovely IRENE DUNNE**  
triumphs again in a drama  
close to every  
woman's heart!

When a man rises in life  
it's always a new house  
for the old... new furniture  
for old... then why not a  
new, a glamorous woman  
for the one who served  
while he rose to riches? —  
it's every woman's problem  
... but no other woman  
would have dared to do  
the desperate thing this  
woman did to hold her own!

**"NO OTHER WOMAN"**

with

**IRENE  
DUNNE**

**CHARLES  
BICKFORD**

**GWILI ANDRE  
ERIC LINDEN**

From Eugene Walter's  
Stage Success "Just  
A Woman"

Directed by J. Walter Ruben

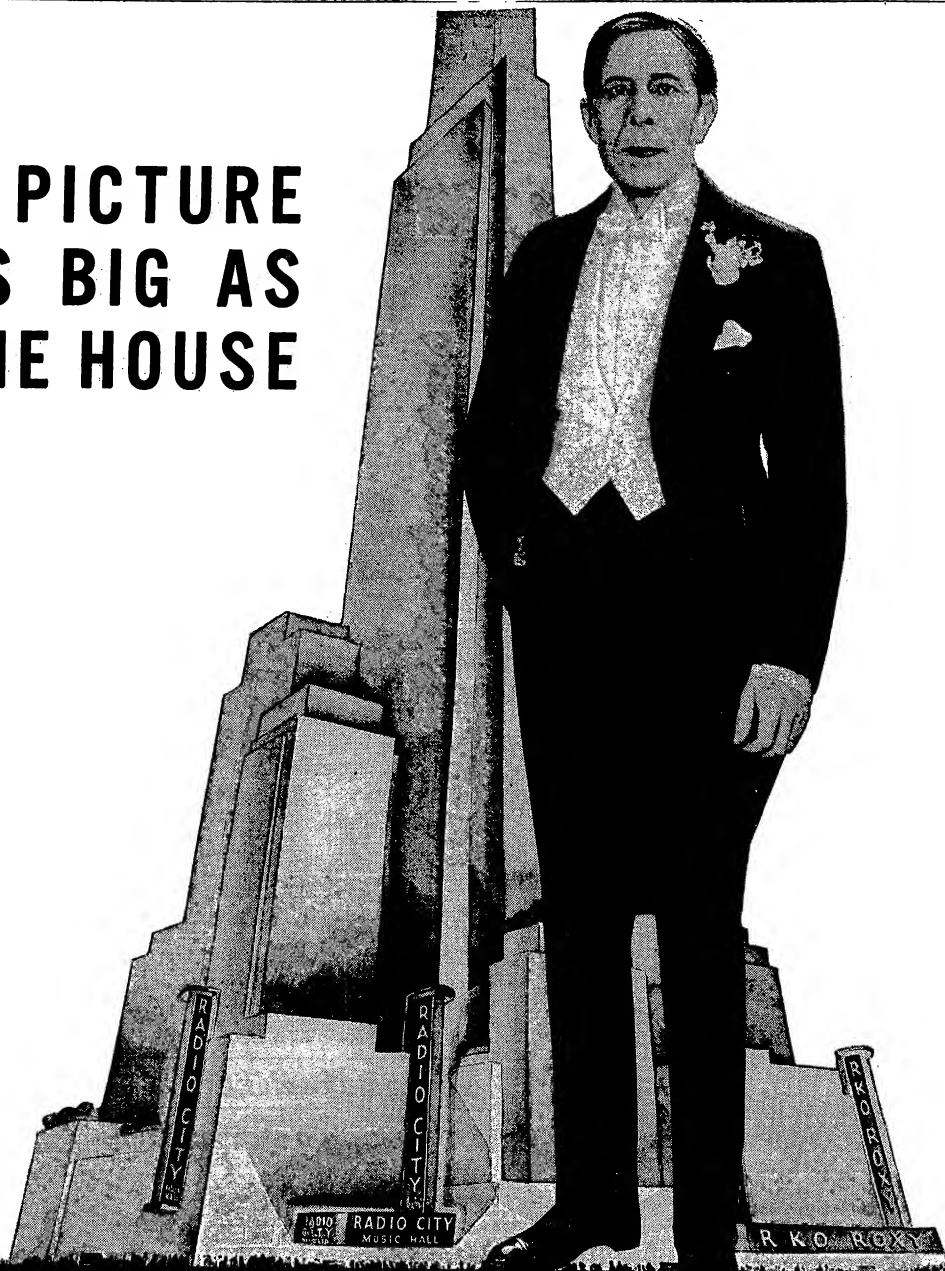


DAVID O. SELZNICK, Executive Producer

## 'Fat Salary Allied Leaders' Badly Rapped by Prominent N. W. Indie; Organizing New Body of N. W. Exhibs

Issue all 500 shares, par \$100.  
Hollywood Theatres, Ltd. Theatre  
operating. To issue three of 1,600 shares:  
no par.

**A PICTURE  
AS BIG AS  
THE HOUSE**



**GEORGE ARLISS**

*with Dick Powell, Patricia Ellis, in*

**"THE KING'S VACATION"**

*opens Jan. 20th at*

**RADIO CITY MUSIC HALL**

*When you need big attractions you need*

**WARNER BROS.**

# Par, M-G-M, WB and UA Benefited in Chi From Duals End—Others Did Not

Chicago, Jan. 16. Three months after the funeral the memory of double features is cherished only by a handful of exhibitors and a few of the kids on Film Row. Even such exchanges as Columbia, RKO, Universal, and World Wide-Educational, which admittedly can and did sell more product under the dual setup, concede the single feature system is in the best interests of the trade generally.

Paramount, Metro, United Artists and Warners find single features an unmitigated blessing because the commitment situation here gives them the inside track with Balaban & Katz, the key to the scriptures locally, and they are better off in every respect.

**Shorts By-Product**

End of duals was a bad sock for the state righters and indies, whose gross revenue is 'way under what it was prior to October. They are joined on the mourners' bench by some of the outlying houses who are forced to repeat on nearby opposition and are faced with the dilemma of a disastrous price cut to meet competition. Some of these houses prefer to stay double feature. That allows them to keep up their admissions. However, under the existing pact the only product available to this 'outsider' group of possibly a dozen houses in greater Chicago is the 1931-32 product. Most of these houses are running repeats on themselves. In some cases the same picture has played one house three times.

Increase in the sale of shorts doesn't offset the gross losses suffered by Columbia, RKO, Universal and Educational. It is understood, as the shorts generally are sold with features, and a lessening of playdates for full lengths hurts the shorts likewise.

## Breslow Gaggling

Hollywood, Jan. 16. Lou Breslow, of Columbia's writing staff, joined the Marx Brothers writing crew Thursday (12).

Breslow will handle the gags on the set.

## 'Cross,' \$150, Off, Frisco

San Francisco, Jan. 16. Local road show screening of Paramount's 'Sign of the Cross' at Erlanger's Columbia (legit), is out because of the \$150 top.

House was set for a Jan. 27 opening of the DeMille film but took a cue from the recent cold shoulder given 'Strange Interlude' at the St. Francis when \$150 didn't hold up.

## Jenkins Takes Over Most Publix Operation in Ariz.

Los Angeles, Jan. 16. Operating control of all Publix houses in Arizona, with the exception of Mesa and Window, has been turned over to William K. Jenkins, who, with R. J. O'Donnell, took over 23 houses in Texas and New Mexico in November. Arizona houses in the new setup are those first offered to Fox-West Coast for operation.

O'Donnell and Jenkins operate out of Dallas, Tex. Most of the Arizona houses are in Yuma, Phoenix and other of the larger cities of that state.

## B&K Gives Up 1, Takes 2

Chicago, Jan. 16. Balaban and Katz dropped one house and acquired two last week. Alamo, operated for about two years, was turned back as of Jan. 15 to its owners. At the same time B&K's bid to operate the Sheridan and Terminal, former Fox houses, had apparently been okayed by the bondholders' committee.

James Coston of Warners was temporarily supervising houses for the bondholders while a number of competitive bids were being considered. Both houses are over 3,000 seats and on the north side.

## ROCKEFELLER'S OPENING

Big Nite for Evening Clothes in Small Va. Town

Williamsburg Va., Jan. 16. The Rockefeller's Memorial theatre opened here Friday (13) night with RKO division manager of this territory, Jia Brennan, coming down from Trenton, N. J., to supervise all deals including the inaugural tableau attending the premiering of 'The Conquerors' as the initial attraction. House otherwise will be straight pix, four changes a week.

Of the 560 capacity, some 540 of the town's 1,500 white population, including, of course, some visitors, were in tulle and opera hats, presenting a swank keynote to which this small town is otherwise not accustomed. Williamsburg is the home of the William and Mary college also.

The Rockefeller's RKO Memorial is one house to which the oil family is committed to take any and all losses on its operation.

# Pennies or Padlocks for Nabes in Tacoma, So 3 Indies Cut Scales

## Garrick, Duluth, 2d Runs

Duluth, Jan. 16. Garrick dark since June, has reopened as a second-run picture house at 15-25c. Edward A. Furni is in charge for Publix.

Garrick for 15 years was one of the leading picture houses in Duluth. Changes now four times weekly.

## H.O. AD DEPT. AS SERVICE FOR CHAIN

In line with Sam Dembow, Jr.'s policy that the home office advertising department should be set up more as a servicing unit for theatres, contact representatives are su. plying Publix and partnership houses with more material on product. This is particularly true of outside-booked pictures.

Under the new policy, a daily report goes out on product screened at the h.o. Manuals are also prepared. This material is shipped out immediately after pictures have been seen, which is considerably in advance of playdate.

Rodney Bush, Ed Olmstead and John Smith as a trio combination is in charge of this practical phase of advertising.

## Woodin, Westland G. M.

Los Angeles, Jan. 16. Harry Woodin, for some time engaged in freelance theatre exploitation and publicity, has been named general manager of Westland Theatres, Inc.

Dave Bersohn is operating head of the indie circuit.

Tacoma, Wash., Jan. 16. Three nabes houses, Rex, Victory and Community, all individually owned, have banded together 'for their own good' for a new scale. Weekdays 5:30 to 7, 10c, and 15c. after until closing.

Triple advertising china and treasure nights with slight upward scale of 20c. from opening till closing.

Local nabes are having the hardest sledding in years. No snow and the three-theatre-combine the owners think might be an out. With Hamrick's big deluxer at 10-15 downtown and the first runs including Fox Rialto and Jensen & Von Herberg Roxy at 15c. up to late in afternoon, its pennies or padlocks for some of the nabes if the tide doesn't change.

## Comerford Mgrs. Out

Winn Stanley and Ernie Schmidt, district managers of the Comerford division under Publix operation, have been dropped by M. E. Comerford, along with Jack Johnson, publicity director in the field at Scranton. All will be assigned by Publix to other posts. Their notices from Comerford were effective Saturday (14).

Jerry Cadoret, long with Comerford, will virtually take over the duties of the two district mgrs. going out.

## Del Lord's Operation

Hollywood, Jan. 16. Del Lord recovering from an operation, Gus Meins will direct next 'Taxi Boys' shorts at Roach.

Will go into production this week-end.

## HELD OVER THIRD WEEK BY POPULAR DEMAND

# TAMARA

Star of "AMERICANA"

Original ROXY THEATRE, New York

Week Jan. 12

# JOAN BLONDELL

This Week [Jan. 13]

Balaban & Katz CHICAGO THEATRE, Chicago

## HELLO YONKEL!

HELD OVER (2D WEEK)

CAPITOL, NEW YORK

# MOLLY PICON

Abe Ellstein at the Piano

Direction  
WILLIAM MORRIS AGENCY

Personal Rep.  
HARRY LENETSKA

HA-HA-HA, HOLLYWOOD

## Day and Nite Prices

For All Seats at Palace

Worcester, Mass., Jan. 16. Harry Arthur has cut prices in the Palace, playing 'Fanchon & Marco' shows and films, with one admission for matinees and one for nights. The drop is to 25c matinees and 25c nights, all seats.

The Capitol, Publix, has cut matinee to 25c and nights to 40c. Policy is double feature.

## Canton, N. C., Sale

Asheville, N. C., Jan. 16. Sale announced of Colonial and Strand, at Canton, N. C., to J. E. Massie, of Wayneville, N. C., by W. H. Odion, owner and manager. Sale effective Feb. 6.

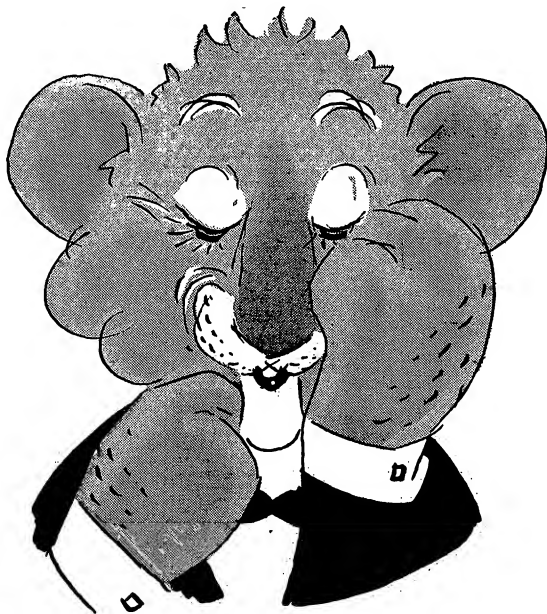
# PARAMOUNT, NEW YORK, This Week (Jan. 13)

A sensational record created on Publix top, including four weeks of holdovers in Chicago, to phenomenal business and absolutely stopping 360 consecutive shows.

# 3-RADIO RUBES--3

(Hollywood, Bartell and Taylor)

"IMPERSONATING YOUR FAVORITE RADIO STARS"



# PARDON MY BLUSHES!

The TEN BEST PICTURES of 1932		
Picture:	Distributor:	Votes:
GRAND HOTEL.....	M-G-M	296
THE CHAMP.....	M-G-M	214
THE GUARDSMAN.....	(other company's picture)	192
SMILIN' THROUGH.....	M-G-M	170
EMMA.....	M-G-M	168
	(other company's picture)	161
	M-G-M	154
	(other company's picture)	141
	(other company's picture)	136
	(other company's picture)	135

## Metro Takes 5 Out of 10

In taking five of the "Ten Best" winners—four of them in the first division—M-G-M not only sets a new record for the number of "Ten Bests" obtained in a single year, but it brings its total of winners to date up to 27, the highest of any company.

America's critics in Film Daily's Annual Vote give Leo of M-G-M

**5**  
out of  
**10 BEST!**

\*Dear Critics of America:

Thanks for your continued approval. Trust me to justify your faith again when the final record of 1933 is written. Watch for Marie Dressler-Wallace Beery in "Tugboat Annie"—watch for "Hell Below". Watch for Joan Crawford in "Today We Live". Proudly we commend to you the Barrymores in "Rasputin and the Empress". Those are just a few of many to come from M-G-M. Believe us, we are thrilled at the news of the nation-wide M-G-M landslide.

We will keep the faith!

(signed) LEO OF M-G-M



# Holmden and Mackler Running No. 306 Under Court's Receivers

Although a receivership hangs over New York operators No. 306 in view of the many factions battling each other, the union will remain in the physical charge of Harland Holmden, seventh v.p. of the I. A. T. S. E. and Harry Mackler, former 306 president, who has just joined Holmden on the executive end.

Holmden and Mackler will operate the union under the supervision of receivers. As long as they can agree, the receivers are not expected to interfere, but should any question arise between them the receiver trio will decide it. Also, all matters of expenditures must be submitted to the receivers.

Philip J. Dunn, former Justice Samuel I. Rosenman and George W. Alger, impartial chairman of the cloak and suit industry, as receiver, took charge officially last week. Rosenman and Alger were appointed as substitutes for John W. Davis and Hugh Frayne, first selected but who declined to serve.

Length of receivership is dependent on how long it will take to clear away all court actions. That may be two months or two years, with appeals and other moves delaying.

## Appeal

Meanwhile, the I. A. is reported planning to appeal to the Appellate Division against the appointment of the receivership, which came on the initiative of Justice Collins after hearing the argument of several factions in 306.

Should the I. A. find it impossible to get a reversal on the receivership, it cannot hold an election of 306 officers without court approval.

New trial of the conspiracy-coercion indictment against Sam Kaplan and 21 officers, as a result of a mistrial two weeks ago, is scheduled to come up in a week.

## Operation No Go, Parent Firm Takes Back Houses

Hollywood, Jan. 16. With operation by Hollywood Theatres, Ltd., proving unsatisfactory, eight houses here and in nearby towns have reverted to the parent company, Fox West Coast Hollywood Theatres, after a little more than a year's go of it. Hollywood Theatres has been dissolved.

Subsequent runs affected are the Stadium, Filmaria, Appolo, Vista, Paramount and Carmel, all in Hollywood; the El Portal, North Hollywood, and the Beverly, Beverly Hills.

These are the houses under the present management of J. Leslie Swope, Frank A. Grant and J. M. Young, who held equal ownership with West Coast Theatres (now F.W.C.) when the parent company was formed in 1920.

Houses in the future will also use union projectionists, which have been out for several years.

## Canada Backs Own Ops' Union as Backfire to Labor Rivalries Jam

Ottawa, Jan. 16. The Canadian Government has issued a charter for an all-Canadian labor organization known as the Canadian Motion Picture Operators' Union, the purpose of which is to secure the membership of all "independent" operators employed in a growing number of theatres throughout the Dominion. Branches of the Union are being organized in Ottawa, Montreal, Toronto, Hamilton, Winnipeg, Saskatoon, Edmonton and Vancouver, the chief organizer being Joseph O'Donnell, former member of the International Association of Theatrical Stage Employees.

The Canadian Union has no relationship with the I.A.T.S.E. It is stated, but with the official recognition of the Canadian Government the organization will seek to establish itself on friendly terms with exhibitors, particularly those who have been having difficulty with locals affiliated with the American Federation of Labor.

Independent exhibitors employing members of the Canadian Union have already raised an issue with respect to the privileges of A.F.L. locals to picket their theatres as being "unfair" to organized labor. The claim has been made that the theatres are recognizing a union which is Canadian in nature and that this organization is preferred to one which is controlled from the United States. Hence, the patriotic cry has been raised.

## Unions Take Film

Hollywood, Jan. 16. Numerous unions affiliated with LATSE whose members have around \$15,000 due from S. S. Millard, who produced "Innocence", have taken over the negative and print of the picture and will state right it trying to get out their money.

## Dist. Mgr. Post Dropped By UA on West Coast

Los Angeles, Jan. 16. With the abolishing by United Artists of the office of district sales manager for the coast, D. J. McInerney, who has held the post for the past eight months, returns to his former berth of branch manager at San Francisco.

O. H. Watson, who replaced McInerney as exchange head, returns to the city sales staff.

## 'Pig Boats' at Astor

Unlikely Metro will book "Raspud" as a road show outside of New York.

"Raspud" may be succeeded at Astor at an early date by "Pig Boats", which Metro will release under another title.

## 'Cross' on Release

After "Sign of the Cross" completes the dates already booked for it, which with New York engagement will total 17, it will probably go on general release. Ten companies are out on the road, with indications doubtful if additional dates will be set for those now on tour.

J. J. McCarthy, in charge of 'Cross' road showing, is restricted on possibilities for picture at advanced scale through lack of legitimate houses that are wired to accommodate it.

## PHILLY'S 2 35c VAUDFILMERS CLICKING

Philadelphia, Jan. 16. Low-price vaudeville here has made out rather well. Keith's which opened its doors on Dec. 30, under management of Abe Sablosky and John McGurk, with vaudeville at a 35c top, 15 and 25 during the day, took in \$11,500 in its first full week and with any kind of breaks ought to make a go of it with this fine location. However, last week's figure was helped by overflow from Earle with its sensational turn-away trade for Eddie Cantor in person.

Other house trying same policy is the Walnut, former legit house, which has been dark for a year. Grind starting at 10 a. m. with Sunday midnight shows, to a 35c top for five acts and indie pictures, is also clicking. Management is not advertising in the local papers with the exception of the "News" (tab sheet). The lease was negotiated for the house from James Bour, owner, by Lionel Freedman, Inc.

Reports that both Locust and Metropolitan would try some kind of stage-show policies are unfounded. They won't reopen for some time.

## Kahn and Pop Producing

Hollywood, Jan. 16. Morris Kahn (Conn?), controller for Nat Levine the past eight months, has resigned.

He will go into production with his father, Jacob Kahn (Conn?), who came here from east last week.

## L. A. Subsequent Runs Also Chop Admissions

Los Angeles, Jan. 16. Following closely on the b. o. price cutting at the deluxe Paramount, several of the Broadway subsequent runs have reduced admissions. Roxie and Arcade, both operated by Gus Metzger, are among the houses to go for lower tariffs.

Roxie's night prices have been reduced from 25c and 35c to 15c and 25c. Arcade cut from 15c to a dime. In Pasadena (suburb), the Fox-West Coast ace Colorado has slashed admish prices to 25c and 40c. It is also advertising 500 seats at 25c, in competition with the circuit's two subsequent run houses, which have a top b. o. price of two bits. Colorado has changed its policy to a twice-weekly split, and is double featuring.

## Al Gillis a Groom

Tacoma, Jan. 16. Al Gillis, former Fox manager for two Tacoma houses, has left the bachelor business to become a benedict, having taken a bride, Essie Mitchell, who recently came to Tacoma from her home in Tulsa, Okla.

They were married by a local clergyman and are making their home here.

## Agnew on Trip

Going coastward to generally look over the sales situation, Nell Agnew, Par's (films) western division manager, left New York Friday (13). He'll be gone two weeks or longer.

Agnew went out after George J. Schaefer, who had contemplated the trip, found it impossible to get away.

# Publix Chain Called Complete With Decentralization Finished; H. O. Staffs Trimmed Away Down

Decentralization of Publix is virtually complete, with present setup to stand. Except for possibility of some minor partnerships, subleases or other disposition of small units in the far west, the circuit will not be further broken up, it is said.

Occupying Publix heads mostly at the moment, with decentralized operation as it will function in full swing now, are questions of economy, how to build business and other moves.

Leo Spitz, who is said to have the backing of Adolph Zukor as responsible for the decentralization plan, rent reductions, other economies, etc., will remain at the helm of Publix, with Sam Dembow, Jr., in charge of theatre operation. Spitz' duties cut a wide swath, taking in legal, real estate and other matters allied with the chain. He continues to make frequent weekend trips to Chicago to contact his extensive law practice out there.

## Stage Shows

At the Publix h. o., virtually deserted now as compared to pre-decentralization days, George Walsh and Louis Schneider are the operating lieutenants under Dembow. Deluxe operation in New York and contact on other deluxe shows plus stage show and music department, is unusual.

der Borros Morros, who has Harry Kalchman as his assistant on the talent booking end and Morris Petroff as producer.

On deluxe operation in the Greater New York area, Gus Eysseil is immediately under Morros with his advertising staff and managers.

All this on operation has taken the place of the many Publix divisional directors, at one time 12, along with their heavy staffs which manned Publix theatres.

Of the extensive bookkeeping department, nearly a floor in itself, only Louis Notarius, film buyer for deluxe theatres, and Harold Greenberg, shorts buyer, are left in Leon Netter's department.

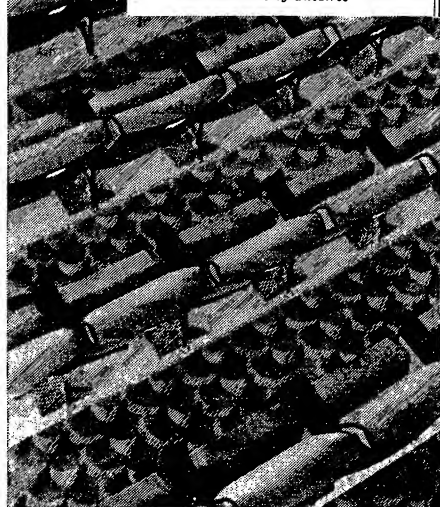
Once topheavy advertising contact department, working with divisional directors, has trimmed to three people, Ed Olmstead, John Smith and Rodney Bush. No more a lot of occupied offices with only numbers on the door and men behind them whose duties to most people were unknown.

Under the new setup, besides what's set forth, are Chester Stoddard, personal director; Paul Ralibourne and Joe Walsh departments, statistics; Harry Sherman, labor case, and a few others deemed essential.

Isn't this  
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## A New Show Business

**Gene Austin**  
Singing "My Blue Heaven" "Rhapsody"  
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Maxine HAMILTON F. & M. Idea	Gloria DAWN 'Gypsy' Rittell and 20 Others

**MANAGERS!** WRITE  
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Victor Leighton, 141 W. 44th St., N.Y.

## Personalities Behind the Ideas—No. 2

# Meet MARCO



**H**E started with a dance act and created an industry...He entered show business out of necessity and remained out of inspiration...At fourteen he was playing his way through school—on a violin...Aiming toward a legal career, his music was just a means to an end...But the means overpowered the end, and at eighteen Marco was senior member of a brother-sister vaudeville act...

He learned early that the public will pay for something new...So, stopping between one-nighters at Las Vegas, New Mexico, he originated the first pay-as-you-dance ballroom at five cents a dance...He invented the first dancing-violinist act, Fanchon and Marco, and made it stand out in vaudeville...He created the master of ceremonies...being the first one himself, introducing acts to guests and vice versa at Tait's Cafe, San Francisco...

He is considered the best judge of acts, and what acts are worth...He has helped many an act to success by kind, constructive criticism...before he became a producer and after...

His entrance into production was inevitable...His first musical show, co-produced with Fanchon, was "Sunkist," in 1920...He handled all business, as well as a principal role...Learned the business of road-showing by taking this company on tour...for over a year...

He created the Idea type of stage show...when silent pictures needed a new audience stimulus...And this was it...Built his organization from a one-theatre staff until today it serves America's biggest chains...Built better shows at lower cost because he believes that show business has no excuse for being inefficient...Remedied former lax systems of production by gathering all departments under one roof...

He is known as the fairest of talent buyers in the business...He often gives a theatre more than it pays for to gain a friendship...He feels the welfare of every actor and every theatre as his own responsibility...He never lets "well enough alone," but always keeps in mind ways and means for improving conditions for actors, theatres, and show business generally...He believes show business has a brighter future than ever...His new plans for "bigger and better" playing time will be announced on this page shortly...

## FANCHON & MARCO, Inc.

HOLLYWOOD • SAN FRANCISCO • SEATTLE • MILWAUKEE • NEW YORK

# CALENDAR OF PICTURE RELEASES

**Studios: Pathe Studios, Culver City, Cal.**  
**Allied** Offices: 729 Seventh Ave., New York, N.Y.  
 Bolling Point, The. Hoot Gibson learns to curb his temper. Dir. George Melford. 67 mins. Rel. July 15. Rev. Nov. 8.  
 Cowboy Counselor, The. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Oct. 15.  
 Iron Master, The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 66 mins. Rel. Nov. 15.  
 Man's Land, A. Western, with Hoot Gibson winning Marion Schilling. Dir. Phil Rosen. 68 mins. Rel. June 11. Rev. Jan. 2.  
**Office 13.** Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Sena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15.  
 Parisian Romance, A. Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 15.

**Chesterfield** Offices: 1540 Broadway, New York, N.Y.  
 Beauty Parlor. Comedy drama. Barbara Kent, Joyce Compton, John Harmon. Dir. Rich. Thorpe. Time, 63 mins. Rel. July 15. Rev. Oct. 4.  
 King Murder, The. From the novel, "Queen Beate," Natalie Moorehead, Robert Frazer, Dorothy Foy. Dir. Rich. Thorpe. Time, 64 mins. Rel. Nov. 25.  
 Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Preston. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 8.  
 Thrill of Youth, The. Modern society. June Clyde, Allan Vincent, Matty Kemp. Dir. Rich. Thorpe. Time, 63 mins. Rel. Aug. 15.  
 Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

**Studio: Gower at Sunset, Hollywood, Cal.**  
**Columbia** Offices: 729 Seventh Ave., New York, N.Y.  
 Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Murray, Doris Kenyon. Dir. George Melford. 64 mins. Rel. Nov. 15.  
 American Madness. Melodrama of a run on the bank and how it was checked. Walter Huston, Pat O'Brien, Jack Johnson, Constance Cummings. Frank Capra. Dir. Frank Capra. Time, 76 mins. Rel. Aug. 9.  
 Bitter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Lila Auster, Walter Connolly. Dir. Frank Capra. Time, 76 mins. Rel. Aug. 9.  
 By Whose Hand. Murder on a fast express train. Ben Lyon, Barbara Weeks. Dir. Ben Stroll. Time, 76 mins. Rel. Aug. 16.  
 End of the Trail, The. U. S. cavalry officer, who is court martialled, and redeems himself. Tim McCoy, Skeets Gallagher. Dir. R. Ross Lederman. 68 mins. Rel. Dec. 3.

**Hello Trouble.** Buck Jones quits the rangers—but he goes back. Buck Jones, Skeets Gallagher, Lambert Hillyer. Time, 61 mins. Rel. July 15. Rev. Oct. 15.  
**Hollywood Speaks.** Inside story of Hollywood. Genevieve Tobin, Pat O'Brien, Eddie Borelli. Dir. Time, 61 mins. Rel. June 25. Rev. Aug. 15.  
**Last Man, The.** Drama of outlaws on the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgins. Time, 69 mins. Rel. Aug. 31. Rev. Sept. 20.  
**Man Against Woman.** Man's strength against woman's will. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.  
**McKenna of the Mounted.** Canadian police man drops below the border. Buck Jones, Greta Garbo. Dir. Ross Lederman. Time, 67 mins. Rel. Aug. 9. Rev. Nov. 15.

**Murder of the Night Club Lady.** See "Night Club Lady."  
**Night Club Lady.** Unique murder mystery, done from a novel. Adolphe Menjou, Helen Chandler, Skeets Gallagher. Dir. Irving Cummings. Time, 68 mins. Rel. Aug. 27. Rev. Aug. 30.  
**Night Mayor.** Political story based on Jas. J. Walker. Les Tracy, Evelyn Knapp, Eugene Pallette. Dir. Ben Stroll. Time, 65 mins. Rel. Aug. 19. Rev. Nov. 25.  
**No More Orphans.** A millionaire who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connolly, Louise Closser Hale. Dir. Walter Lang. 76 mins. Rel. Nov. 26. Rev. Jan. 3.  
**That's My Guy.** Football story, the usual line. Rich. Cromwell, Dorothy Jordan, Max Marsh. Dir. R. W. Neil. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

**This Strange Age.** Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Benson. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.  
**Two Fisted Law.** Tim McCoy clears himself of an express robbery charge. Tim McCoy, Alice Day, July Marshall. Dir. Ross Lederman. Time, 64 mins. Rel. June 8. Rev. Nov. 15.  
**Vanity Street.** Girl breaks a window to get into jail, but lands in the "Pol." Helen Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15.  
**Virtue.** A street walker who goes straight. Carole Lombard, Pat O'Brien, Edw. G. Robinson. Time, 68 mins. Rel. Nov. 15. Rev. Nov. 15.  
**War Correspondent.** Chinese war story. Jack Holt, Ralph Graves, Lila Lee. Dir. Paul Sloan. Time, 76 mins. Rel. Sept. 25. Rev. Aug. 16.  
**Washington Merry-Go-Round.** Political satire. Les Tracy, Constance Cummings. Dir. Frank Capra. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 25.

**White Eagle.** Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

**First Anglo Corp.** Offices: 1600 Broadway, New York, N.Y.  
 Condemned to Death. Mystery drama from Jack O'Lantern. Dir. Walter Crunden. Time, 61 mins. Rel. Dec. 22. Rev. Nov. 15.  
 Missing Rembrandts. The last of Conan Doyle's Sherlock Holmes stories. Arthur Wontner. Dir. Leslie Hiscok. Time, 78 mins. Rel. July 20. Rev. Mar. 25.

**Studios: Burbank, Cal.**  
**First National** Offices: 321 W. 44th St., New York, N.Y.  
 Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Gayer, David. Dir. Michael Curtiz. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 15.

**Central Park.** Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 58 mins. Rel. Dec. 10.

**Crash.** The how one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. W. S. Van Dyke. Time, 68 mins. Rel. Oct. 15. Rev. Nov. 15.

**Crooner.** The comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 mins. Rel. Aug. 20. Rev. Aug. 22.

**Dark Horse.** Political satire. Warren William. Dir. A. E. Green. Time, 75 mins. Rel. July 15. Rev. Nov. 15.

**Doctor X.** Mystery thriller in color. Lionel Atwill, Fay Wray, Les Tracy. Dir. Michael Curtiz. Time, 71 mins. Rel. Aug. 27. Rev. Aug. 30.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in "Variety" carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

Where every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness "Variety" will appreciate co-operation of all managers who may note discrepancies.

## Hollywood

(Continued from page 6)

'Great Magoo,' by both authors, and 'Shoe the Wild Mare,' by Fowler.

Russell Hopton's contract at Universal, terminating Jan. 18, will not be taken up.

Cecil B. DeMille is preparing his next at Par, tentatively titled "Black and White." It will be developed similar to "Lulu Belle."

Ray Stogatz was brought here by Fox for "Swing High," but not used, is discussing contract with Metro.

After previewing "Child of Manhattan," Columbia gave Jessie Ralph, brought on for that picture, a term.

Kenyon Fernald, General Electric's radio commentator, gave her concert tour of the east to give her final recital of the season at the Philharmonic auditorium.

Babe Daniels' "Hard Times Square" will be directed for Warners by Lloyd Bacon.

James Cagney's next will be "Reform School for Archie Mayo" will direct for Warners.

Chest Only \$10,000 Under  
 Sum of \$160,733 contributed by the Motion Picture Division of the Los Angeles Community Chest is valued at more than \$100,000 last year, considered good in view of present conditions.

Ma Clark gets the femme lead opposite John Gilbert in Metro's "Rivets." This is Gilbert's final picture under his contract.

"Universal" will have five pictures produced by Rev. J. L. Flannery, "Kiss Before the Mirror," "Salt Air," "Niagara Falls," "Only Yesterday" and "Phantom of the Air."

"Desire" Reel Burns  
 Fire scare at Radio Friday (13) when first reel of "Great Desire" broke into flames while being run off in a projection room. Much fire damage, but no change was the print of the reel.

Allen Delano leaves Radio after a year at the studio.

Ordered to remain in bed to convalesce from pneumonia. Richard Bennett is out of Par's "Song of Songs."

Gu Meins will replace Del Lord, recovering from an operation, as megger of the next "Taxi Boys" short at Roach.

Screen Writers' Guild has shipped in picture dues from \$5 to \$25, while the Writers' Club has dropped from \$6 to \$5.

William Faulkner, author of "To Day We Live," writing another girl, which will tri-star Wallace Beery, Jean Harlow and Clark Gable.

Maxwell Shane has been placed in charge of the publicity-advertising dept. which has been added to the William Morris agency for it and clients. Shane also continues with Fanchon & Marco.

**Studio: Fox Hills, Hollywood, Cal.**  
**Fox** Offices: 850 Tenth Ave., New York, N.Y.  
 Almost Married. Mystery drama of a musician and his bride. Violet Hemming, Ralph Bellamy, Alex. Kirkland. Dir. Wm. Menzies. Time, 62 mins. Rel. July 15. Rev. Nov. 15.  
 Call Her Savage. Tiffany Thayer's story of a half bred girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 82 mins. Rel. Nov. 15. Rev. Nov. 25.  
 Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow time, 100 mins. Release date set. Rev. Nov. 15.  
 Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi, Irene Ware. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 18. Rev. Oct. 15.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. Rel. Jan. 29.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Rev. Jan. 15.  
 First Year, The. Domestic drama from a stage play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, 61 mins. Rel. July 31. Rev. Aug. 25.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. Dir. David Butler. Rel. Dec. 25. Rev. Dec. 27.

Hot Pepper. Flag and Quilt—with Lupe. Edmund Lowe, Vic McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 22.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 61 mins. Rel. Aug. 4.

Painted Woman. Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Blystone. Rel. Aug. 14. Rev. Sept. 6.

Passions of the African Jungle. Ethel Land, Alex. Kirkland. Dir. Walter Lang. Dir. Frank Lloyd. Rev. Aug. 30.

Racketeer. Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Sack. Time, 65 mins. Rel. Oct. 22. Rev. Nov. 8.

Rebecca of Sunnybrook Farm. (Marion Picard, Alan Lister, Marian Nixon, Ralph Bellamy. Dir. Al Santell. Time, 81 mins. Rel. July 3. Rev. Aug. 25.)

Robbery, Roust. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 8.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Edmund Lowe, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 6. Rev. Nov. 15.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Victor McLaglen, Miriam Jordan. Dir. Wm. Delaet. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 25.

Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Victor McLaglen. Dir. Sam Taylor. Time, 71 mins. Rel. Nov. 22.

Too Busy to Work. Talking version of Jubilo. Will Rogers, Marian Nixon. Rev. Nov. 22.

While Paris Sleeps. Thrill drama. Victor McLaglen. Dir. Alan Dwan. Time, 67 mins. Rel. May 8. Rev. July 14.

**Freuler Associates** Offices: Paramount Bldg., New York, N.Y.  
 Fighting Gentleman, The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 68 mins. Rel. Oct. 7. Rev. Oct. 11.

Forty Niners. The overland trek in pioneer days. Tom Tyler. Dir. J. P. McCarthy. 69 mins. Rel. Oct. 28. Rev. Dec. 20.

Gambling Ship. Racing story, with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 25.

Penalty. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Connel, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15.

Savage. Story of a big game hunter and a while jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry L. Fraser. Rel. Dec. 5.

When a Man Hides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 23.

**Studios: 4787 Sunset Drive, Hollywood, Cal.**  
**Mayfair** Offices: 1600 Broadway, New York, N.Y.  
 Alias Mary Smith. Events follow a chance meeting. Semi-detective. John S. Black, John May, Ray Hatton. Dir. E. Mason Hopper. Time, 61 mins. Rel. July 15. Rev. Aug. 30.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Sullivan. Dir. E. Mason Hopper. Time, 64 mins. Rel. Oct. 15.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1.

Honor of the Press, The. Crook-newspaper story. E. J. Nugent, Rita Le Roy, Wheeler Oakman. Dir. Brocay Eason. Time, 66 mins. Rel. May 15. Rev. Nov. 15.

No Living Witness. Novelty crime story. Gilbert Roland, Noah Beery, Barbara Kent. Dir. E. Mason Hopper. Time, 72 mins. Rel. Sept. 16. Rev. Nov. 15.

Tangled Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Doris Hill, Glen Tryon, Vera Reynolds. Dir. Frank Strayer. Time, 59 mins. Rel. Oct. 25.

Trapped in La Juana. Army life on the Mex. border. Edwin Booth. Rel. Renaldo. Dir. Wallace W. Fox. Time, 66 mins. Rel. Aug. 15.

Widow's Rembrandts. Society comedy drama. Dorothy Gayer, Kenneth Harlan, Glen Tryon. Dir. Geo. Sizet. Time, 61 mins. Rel. July 1. Rev. Aug. 2.

**Studios: Culver City, Cal.**  
**Metro** Offices: 1540 Broadway, New York, N.Y.  
 Blondie of the Folies. Self explanatory title. Marion Davies, Bobi Montgomerie, Billy Dove. Dir. E. Goulding. Time, 91 mins. Rel. Aug. 13. Rev. Sept. 13.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lec Tracy, Benita Tume. Dir. George Hill. Rel. Feb. 5.

Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, John Lewis Stone, Lou Lubin. Dir. Chas. F. Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Downstairs. Life below stairs in a titled family. John Gilbert, Virginia Bruce. Dir. H. L. St. Louis. Time, 77 mins. Rel. Aug. 8. Rev. Oct. 11.

Fast Life. Typical Hollywood story with a thrilling speed hot race. William H. Miller, Lili St. Louis, Conrad Nagel, Mary Kay. Dir. Harry Ford. 82 mins. Rel. Dec. 16. Rev. Dec. 27.

Flesh. Wallace Beery as a wrestler. Karen Morley, Ricardo Cortez, Jean Hersholt. Dir. John Ford. 80 mins. Rel. Dec. 3. Rev. Dec. 15.

(Continued on page 34)

"Greater than 'Birth of a Nation'"

## Greater glories crown "Cavalcade" in Los Angeles opening!

Grauman's Chinese packed to the doors... thousands clamoring for admittance. Hollywood's mightiest figures—picture-wise, blasé—hushed to awed silence by "Cavalcade's" stirring theme...then bursting into deafening applause—heart-felt tribute to the one production that mounts to the glorious heights scaled only by immortal "Birth of a Nation."

# CAVALCADE

PICTURE OF





**"A Nation!"** —Louella Parsons

**IN YOUR OWN LANGUAGE . . .**

*read what the trade press says:*

**VARIETY:** It'll call forth all the adjectives the critical boys in the dailies can think up. Once in the first-run houses in the keys it should be a cinch. A big picture from and on every angle. "*The Woman's Angle*": Fascinating to women. Picture wins them utterly.

**HARRISON'S REPORTS:** The best talking picture yet made. Its appeal is universal. Will touch one's heart-strings deeply. The production is superb. Extremely entertaining. "*Cavalcade*" will make history in the picture business.

And you to...  
**THE FOX THIS YEAR**  
"Cavalcade" is only one of  
reasons...one of the mighty  
epic-inspired FOX produc-  
tions issuing from Movietone  
City to win the millions back  
to picture theatres. Watch  
FOX...destiny-marked  
industry leader!

# CAVALCADE

## THE GENERATION

Tremendous in New York (Gaiety Theatre). Sensational in  
Los Angeles (Grauman's Chinese). Opening in Boston  
(Majestic Theatre) Jan. 26th.

**A FOX ACHIEVEMENT**



## Exploitation

(Continued from page 19)

not fighting an opponent set, but they should not be used back to back.

In laying out plans for a display it is as important to remember how the stuff will be displayed as to figure what ought to be effective. It's not what looks good in the sign which counts, it must look as well in the lobby, and that goes for many other things that counts.

## Can't See \$10

Chicago.

Castle theatre on State street used a water tank in front of the theatre to ballyhoo "William Tell" as the "Sea". Tank was labelled as full of Brazilian Invisable fish and a prize of \$10 offered, with per cent safety, if anybody could see the fish with the naked eye.

Fred Mindlin engineered the stunt.

## Waffle-Teasers

Chicago.

Yankee Doodle Inn near the University of Chicago staged a waffle-teasing contest with each fraternity sending a champion to fight for the grunting honors.

All five dailies sent photographers and reporters to cover the event and the Cowan's brain conceived the stunt.

## Names on Tags

York, Pa.

Jack Keith has a new idea working away from the old stunt of free names on the shelves of a department store. Keith arranged with a store to put the names on price tags, to ensure that the prices were noticed.

This works better with dresses and bulky goods, and tends to the objection that it got the goods messed up. It worked for Keith, but the old gag of putting the names on the merchandise, but not so that the goods will have to be handled, would appear still to be the better stunt.

Names taken from the phone directory are lettered on cards and tacked to the shelves all over the store, assuring that the possible buyers will make a complete tour, which is the big idea with any dealer.

## Jigs Don't Help

Reading about a manager who successfully operates a lending library to get people to come to the theatre, another manager had the idea of a similar loan stunt for jigsaw puzzles which these hit his theatre.

He got the cheap mismatched variety and offered to rent them at five for three days.

He did a nice business in rentals, but when he found that most families took a night off to work the puzzle instead of coming to the theatre, he closed down the library and sent the stock over to the old folks home.

Only one person could read the board but the whole family could get engrossed in the puzzles.

## Makes 'Em Read

Instead of the usual printing of names of those who may obtain free tickets in the theatre advertising space to assure its being read, try running a 10-word wisecrack each day.

"Line is preface" with the author's name and he ran the line in all except his newspaper advertising. If you want a man to clean the snow off your walk, call him 753. This was the theatre phone number. It was understood that in the event of a storm, unemployed men who could shovel a shovel were to report to the theatre with the further understanding that if it snowed during the night the manager would be at the theatre at 9 a. m. to receive the calls.

About a dozen men responded on the last storm, and the theatre was on a fixed fee of 25c for each 20-foot frontage. The theatre has been maintaining an odd jobs bureau for more than a year, not dropping it when the novelty wore off because it was found to hold up well. The shovelling is a part of the scheme. The times when the newspaper gives the idea a two-inch ad, and mentions the stunt in all stories on unemployment.

## CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Faithless. Rich girl learns the lesson of the deception. Talullah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15. Rev. Nov. 22.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston, Dir. Jack Conway. Rel. Feb. 19.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Ruggles, Lupa Voles, Conrad Nagel, Virginia Bruce. Dir. Wm. Coven. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 22.

Lady Deceived. The Based on the Broadway stage hit by Martin Brown, Irene Dunne, Phillips Holmes. Dir. Charles Brabin. Rel. Jan. 13.

Mask of Fu Manchu. Chinese plotter seeks the sword of Genghis Khan. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 68 mins. Rel. Nov. 5. Rev. Dec. 6.

Outsider. The. An unlicensed surgeon performs amazing miracles. Harold Ruff, Joan Barry, Fred Lawlor. 40 mins. Rel. Jan. 13.

Pack Up Your Troubles. Laurel and Hardy full length military comedy. Dir. Geo. Marshall and Raymond Carey. Time, 70 mins. Rel. Sept. 17. Rev. Oct. 4.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role. Maureen O'Sullivan, Dorothy Peterson. Dir. Louis Mercier. Time, 80 mins. Rel. Oct. 8. Rev. Nov. 15.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 81 mins. Rel. Nov. 13. Rev. Nov. 23.

Rasputin and the Enchantress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. No release set. Rev. Dec. 27.

Red Dust. Joe Bonomo and Chas. Gable as a new team in a story of Indiana. Dir. Victor Fleming. Time, 69 mins. Rel. Oct. 23. Rev. Nov. 9.

Skyscraper Souls. Drama. Warren William, Maureen O'Sullivan, Anita Page. Dir. Edgar Selwyn. Time, 100 mins. Rel. July 27. Rev. Sept. 6.

Smiling Lady. Comedy. Fred Astaire, Helene Morgan, James Cagney, Norma Shearer, Leslie Howard, O. P. Heggie. Dir. Sidney Franklin. Time, 56 mins. Rel. Sept. 18. Rev. Oct. 27.

Son-Daughter. The. From a play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec. 23. Rev. Jan. 3.

Speak Easily. Comedy comedy. Buster Keaton, Jimmy Durante. Dir. Ed. Sedgwick. Time, 73 mins. Rel. July 23. Rev. Aug. 23.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable, John Barrymore, 72 Leonard. Time, 100 mins. Rel. Dec. 30. Rev. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. Feb. 12.

Unashamed. Modern problem story. Helen Twelvetrees, Robt. Young, Lewis Stone. Dir. Harry Beaumont. Time, 71 mins. Rel. July 2. Rev. July 19.

Washington Masquerade. Political satire. Lionel Barrymore, Karen Morley, Nita Barlow. Dir. Chas. Brabin. Time, 81 mins. Rel. July 8. Rev. July 26.

Whistling in the Dark. Adapted from the Broadway stage success, in which the mystery was solved by the hero himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27.

Studio: 6048 Sunset Blvd., Hollywood, Calif.

Diamond Trail. Western. Rex Bell. Dir. Harry Fraser. Rel. Dec. 30.

Fighting Champ. The. Western. Bob Steele, Anita Duncan. Dir. J. P. McCarthy. Time, 64 mins. Rel. Dec. 18.

From Broadway to Cheyenne. N. Y. gangster meets the shooting West. Rex Bell, Marceline Day. Dir. Harry Fraser. Time, 64 mins. Rel. Aug. 18. Rev. Sept. 27.

Girl from Calgary. The. Girl cowboy comes east to stage triumphs. Fifi D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24.

Gully or Not Gully? Betty Compton, Claudia Dell. Dir. Albert Ray. 67 mins. Rel. Nov. 10.

Kidnoid. Physician who falls in a major operation makes a comeback. Frank Hawks, Thelma Todd, H. B. Walthall. Dir. Lyle Talbot. Time, 65 mins. Rel. Nov. 10. Rev. Sept. 27.

Lucky Larcenist. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.

Man from New Mexico. Vengeance on the range. Tom Tyler. Dir. J. P. McElwain. Time, 60 mins. Rel. Apr. 1. Rev. Aug. 29.

Self-Defense. Comedy. Chas. Rogers, Thelma Todd, Theodore Von Eltz, Barbara Kent, Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rel. Dec. 15.

Slightly Married. Society boy marries a street girl and then falls in love with her. Marceline Day, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Oct. 15.

Strange Adventure. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. Rel. Dec. 1.

Thirteenth Guest. The. Mystery play by author of "Seafire". Ginger Rogers, Lyle Talbot, Chas. Rogers. Dir. Alfred Ray. Time, 69 mins. Rel. Aug. 25. Rev. Sept. 6. (Chadwick).

Western Limited. The. Mystery aboard a transcontinental train. Estelle Cabanne. Time, mins. Rel. Aug. 10. Rev. Oct. 13.

Young Blood. Western. Bob Steele. Story by Wellyn Toom. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 5.

Studio: 5851 Marathon St., Hollywood, Calif.

Big Broadcast. The. Broadcasting story with many star players. Stuart Erwin, Bing Crosby, Lella Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Aug. 10.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 84 mins. Rel. Jan. 13.

Blonde Venus. Story of a stage woman's efforts to retain her child. Marlene Dietrich, Herbert Marshall, Dickey Moore. Dir. Jos. Von Sternberg. Rel. Sept. 16. Rev. Sept. 27.

Devil and the Deep. Jealousy in a submerged submarine. Talullah Bankhead, Gary Cooper, Chas. Laughton. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 12. Rev. Aug. 23.

Devil in the Flesh. The. Various. Edmund Lowe, Dickie Moore. Dir. Stolf. Rel. Dec. 9. Rev. Dec. 20.

Evenings for Sale. Viennese nobelman becomes a gigolo. Herbert Marshall, Chas. Rogers, Chas. Rogers. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 15.

Farwell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Richard Dix, Victor Jory. Dir. Stuart Walker. Time, 80 mins. Rel. Dec. 25. Rev. Dec. 13.

Gully as Hell. Murder mystery with Quirt and Flagge comedy angle. Edmund Lowe, Richard Dix, Victor Jory. Dir. Eric Canton. Time, 82 mins. Rel. Aug. 5. Rev. Aug. 9.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipwith. Dir. Harold Lloyd. Time, 67 mins. Rel. Nov. 22.

Hello, Everybody. Radio story. Kate Smith, Randolph Scott, Sally Blane. Dir. Seiter. Jan. special release.

Horse Feathers. Marx Brothers go collegiate. Dir. Norman McLeod. Time, 80 mins. Rel. Aug. 19. Rev. Aug. 29.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Selzer. Time, 67 mins. Rel. Oct. 28. Rev. Nov. 8.

If I Had a Million. Comedy. Various. Would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 85 mins. Rel. Nov. 5. Rev. Dec. 6.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lella Hyams. Dir. Chas. Kenton. December special.

Lady and Gent. Sentimental story. George Bancroft, Wynne Gibson. Dir. Roberts. Time, 84 mins. Rel. July 15. Rev. July 19.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dirs. Hummer and Ray. Jan. special release.

Life Christine. British mad. Corinne Griffith, Colin Clive. Time, 69 mins. Rel. July. Rev. Sept. 20.

Love Me Tonight. Chevalier as a tailor in masquerade. Jeanette MacDonald, Charles Boyer. Dir. Richard Boesly. Rel. Dec. 27. Rev. Jan. 10.

Madame Butterfly. From the opera. Sylvia Sydney, Gary Grant, Chas. Ruggles. Rel. Dec. 27. Rev. Jan. 10.

Madame Racketeer. Comedy of a middle-aged woman swindler. Allison Skipwith, Richard Bennett, Geo. Raft. Dir. Hall and Gribble. Time, 68 mins. Rel. July 23. Rev. July 26.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Melgan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 15.

Make Me a Star. Dialog version of Merton of the Movies. Stuart Erwin, Joan Blondell, Zasu Pitts. Dir. Wm. Beaudine. Time, 85 mins. Rel. July 1. Rev. July 15.

Merrily We Go to Hell. From a stage comedy drama. Sylvia Sydney, Frederia March, Dir. Dorothy Arzner. Time, 82 mins. Rel. July 10. Rev. June 14.

Million Dollar Legs. Satire on mythical South American republic. Jack Oakie, W. C. Fields, Anne Arden, Lydia Roberts. Dir. Ed. Cline. Time, 71 mins. Rel. July 8. Rev. July 12.

Movie Crazy. Harold Lloyd breaks into pictures. Constance Cummings, Dir. Clarence Bruckman. Time, 96 mins. Rel. Sept. 23. Rev. Sept. 20.

Mysterious Rider. Western. Kent Taylor, Dir. Allen. Rel. Jan. 27.

Night of the Living Dead. Horror. Chas. Laughton, Dir. Archibald MacLeish. Constance Cummings, Allison Skipwith. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

Night of June 13. The. The neighbors react to a murder suspicion. Olive Brook, Lila Lee, Chas. Ruggles. Dir. Stephen Roberts. Time, 70 mins. Rel. Oct. 23. Rev. Sept. 20.

No Man of His Own. From the novel "No Bed of Her Own". Clark Gable, Carol Lombard, Dorothy Mackallie. Dir. Wesley Ruggles. December special. Rel. Jan. 7.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

Queen Was in the Parlor. Comedy drama. Claudette Colbert, Fredric March, Allison Skipwith. Dir. Stuart Walker. Rel. Jan. 13.

70,000 Wives. Murder on the football field. Phillips Holmes, Dorothy Jordan, Chas. Rogers, John H. Mack Brown, Vay Cody. Dir. Ralph Murphy. Time, 68 mins. Rel. Sept. 5. Rev. Sept. 6.

She Done Him Wrong. Paraphrase of "Diamond Lil". Mae West, Gary Grant, John H. Mack Brown, John H. Mack Brown, Vay Cody. Dir. Cecil De Mille. Time, 74 mins. (roadshow). Not yet released. Rev. Dec. 15.

Sign of the Cross. Spectacular production of the stage play. Frederia March, Claudette Colbert, Lella Landi, Chas. Laughton, Jan. Kelly. Dir. Cecil De Mille. Time, 124 mins. (roadshow). Not yet released. Rev. Dec. 15.

Trouble in Paradise. Chasing cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitch. Time, 81 mins. Rel. Oct. 14. Rev. Oct. 15.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Chas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 27.

Vanishing Frontier. Western drama. John Mack Brown, Evelyn Knapp, Zerkow Pitts. Dir. Paul Brown. Time, 69 mins. Rel. July 23. Rev. Sept. 6.

Wild Horse Mesa. Zane Gray's story. Rudolph Scott, Sally Blane. Dir. Kohler. Dir. Henry Hathaway. Time, 69 mins. Rel. Nov. 25.

## Powers

Office: 723 Seventh Ave., New York, N. Y.

Her Radio Romance. Radio comedy. Gene Gerrard, Jessie Matthews. Dir. Gene Gerrard. Time, 70 mins. Rel. July 16.

Her Strange Desire. Scandal in high life. Laurence Olivier, Nora Swinburne. Dir. John H. Mack Brown. Time, 70 mins. Rel. July 16.

Lucky Girl. Musical comedy farce. Gene Gerrard, Molly Lamont. Dir. Eugene O'Sullivan. Time, 69 mins. Rel. Sept. 1.

Man Who Won. The. Story of a wastrel who makes good. Henry Kendall, Zerkow Pitts. Dir. Paul Brown. Time, 70 mins. Rel. July 23. Rev. Sept. 6.

Woman Decides. The. From a stage play of Labor vs. Capital. Adrienne Allen, Owen Naro. Dir. Miles Mander. Time, 68 mins. Rel. Aug. 15.

## Principal

Office: 11 West 42d St., New York, N. Y.

Blame the Woman. British mad with Adolphe Menjou and Claudia Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground. The. George Vanderbilt's expeditionary film. 54 mins. Rel. Jan. 13. Rev. Jan. 13.

Hollywood. Unusual survey of the film capital. Time, 29 mins. Rel. July 1. Rev. Oct. 4.

Virgin of Bali. Travelogue of the island of Bali. Time, 43 mins. Rel. Aug. 13. Rev. Aug. 13.

Wings Over the Andes. Plane views of the Andean valleys. Time, 31 mins. Rel. June 1.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Rel. Jan. 13. Rev. Jan. 13.

Studio: Hollywood, Calif.

R.K.O. Pathe. Office: 1560 Broadway, New York, N. Y.

Beyond the Rockies. The racket moves West. Tom Keene. Dir. Fred Allen. Time, 64 mins. Rel. July 8. Rev. Sept. 20.

Come Out Fighting. Action. Tom Keene, Raynor, Rooco Atlas. Dir. Robt. Hill. Time, 64 mins. Rel. Sept. 23.

Ghost Valley. Tom Keene is hired to impersonate himself. Dir. Fred Allen. Time, 64 mins. Rel. May 19. Rev. May 19.

What Price Hollywood. Hollywood lowdown. Constance Bennett, Lowell Sherman. Dir. Geo. Cukor. Rel. June 24. Rev. July 19.

Studio: Hollywood, Calif.

R.K.O. Radio. Office: 1560 Broadway, New York, N. Y.

Age of Consent. The. Love and trouble for a co-ed. Dorothy Dandridge and Cromwell. Dir. Gregory La Cava. Time, 63 mins. Rel. Aug. 5. Rev. Sept. 6.

Animal Kingdom. The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 90 mins. Rel. Dec. 24. Rev. Jan. 2.

Bill of Divorcement. The. A woman's story. Vay. By Clementine Dane. John Barrymore, Billie Burke, Katherine Hepburn. Dir. Geo. Cukor. Time, 69 mins. Rel. Sept. 30. Rev. Oct. 4.

Bird of Paradise. The. A story of the South Seas. Dolores Del Rio, Joel McCrea. Dir. King Vidor. Time, 85 mins. Rel. Dec. 12. Rev. Jan. 13.

Bring 'Em Back Alive. Frank Buck's animal thriller. Time, 65 mins. Rel. Aug. 13. Rev. June 21.

Cheyenne Kid. The. Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Oct. 13.

Conquerors. The. A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Dec. 24. Rev. Jan. 2.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 88 mins. Rel. Jan. 27.

Half-Naked Truth. The. From Harry Reichenbach's memoirs of a press agent. Lee Roy Lupa Velez, Eugene Fausto. Dir. Gregory La Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

Hell's Highway. The horrors of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time, 85 mins. Rel. Sept. 21. Rev. Sept. 27.

Hold 'Em Jail. Wheeler and Woolsey play football on the convict island. Dir. Norman Taurog. Time, 66 mins. Rel. Sept. 2. Rev. Aug. 23.

Little Girl in the Big Woods. The. A story of a girl and her father. Kennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Men Are Such Fools. Leo Carillo. Dir. Wm. High. Time, 66 mins. Rel. Nov. 15. Rev. Nov. 15.

Men of America. Bill Boyd, Dorothy Wilson, Chas. Dale. Dir. Ralph Ince. Time, 67 mins. Rel. Nov. 15. Rev. Nov. 15.

Monkey's Paw. The. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 65 mins. Rel. Dec. 1. Rev. Dec. 1.

Most Dangerous Game. The. Island rebus who hunts human beings for sport. Joel McCrea, Fay Wray, Leslie Banks. Dir. E. Schoedack. Time, 62 mins. Rel. Nov. 22. Rev. Nov. 22.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Oct. 13. Rev. Oct. 13.

Past of Mary Holmes. The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harry Thomas. 74 mins. Rel. Nov. 13. Rev. Nov. 13.

Penguin Pool Murder. The. Stuart Palmer's novel; murder mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Cukor. Time, 69 mins. Rel. Dec. 1. Rev. Dec. 1.

Phantom of Crestwood. The. Mystery at a week-end party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Oct. 14.

Rear of the Dragon. Chinese war story. Gwill Ande, Richard Dix. Dir. Wesley Ruggles. Time, 69 mins. Rel. July 8. Rev. July 26.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. John H. Mack Brown. Time, 70 mins. Rel. Nov. 13. Rev. Nov. 13.

Secrets of the French Police. Foreign mystery. Gwill Ande, Frank Morgan, Gregory Rattoff. Dir. Ed. Sutherland. Time, 68 mins. Rel. Dec. 2. Rev. Dec. 2.

Spot Parade. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Stranger Than Paradise. The. A story of a girl and her father. Kennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Theft of the Mona Lisa. The. Forensic mad. Willy Forst, Trude von Molo. Dir. H. C. Brown. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From a Tiffany story of the power of suggestion. Ricardo Cortez, Irene Dunne, Dir. G. Archambault. Time, 60 mins. Rel. Sept. 16. Rev. Oct. 13.

### *Behind the Keys*

Taylor, holdover from Fox, resigned, to join Harry Arthur in New England. His duties will be assumed by Charles Caballero, Skouras associate, who will divide his time between New York City and headquarters here.

Los Angeles.  
Managerial shifts in Fox West Coast's new operation setup takes Frank R. Newman from management of the West Coast, Long Beach, to supervision of the circuit's houses in Bakersfield and Taft. John D. Howard replaces Allen Smith as manager of the Capitol, Calexico.

Los Angeles.  
Latest addition to the already overcrowded downtown field is the reopening of the Burbank as the Tulane, 550 South Main. Louis Bridges Musical Comedy Co., offering mostly burlesque.

New York City.  
Harry Marx has returned as an RKO manager at the Mayfair, New York, with Fred Cruise of the house transferring to the Palace.

**Wometco's new deluxer, Mayfair**  
is a honey. Remodeled from a house built originally for Miami's Civic (Little theatre organization, the theatre is luxuriously equipped. Seats 400. Pictures. 55c top.

Dubuque, Ia.  
Leo J. Diener, owner of the Capitol theatre, has taken over the Dreamland, formerly owned by Ben Levinson. Name changed to Palace.

**Palm Springs, Calif.**  
Earl Strebe opened his new Palm Springs theatre Jan. 7 with Warner's 'Lawyer Man.' Gate is 40c to at the desert resort's 400-seater.

Two stickups took \$2,900 from the Fox California, San Jose, last Sunday. Within four days they were captured and sent to San Quentin for sizable sentences.

Denver.  
C. E. Adler, owner of the Washington Park theatre, has taken his house back after leasing it for some time, and will operate it.  
The business offices of the Palace and Rialto theatres in Pueblo were held up and robbed of \$800 during the rush hour of the day. Bandit

Allied Pictures have landed their second first runs in Denver. The Denham will show 'Unholy Love' week of Feb. 8.

J. G. Burbanks has reopened the Crown, Laramie, Wyo. Closed for time because of small fire.

Los Angeles.  
J. K. Freeman replaced Milton Schwartz as manager of Boulevard (E.WC) here.

Schenectady, N. Y.  
Ackerman J. Gill returns as the manager of local RKO Proctor house, replacing Herbert Morgan manager for the past year.

Pittsburgh. District managers in WB's Pittsburgh zone have each placed a bet of \$100 that they'll walk off with first honors in circuit's latest busi-

Prscent drive, which got under way Friday (6), is to last for 10 weeks, with several thousand bucks in cash as bait for house managers in addition to a flock of free plane trips to Hollywood, with all expenses paid.

Los Angeles.  
Hi Peskay appointed supervisor of F-WC houses in Whittier (city) and on Whittier blvd. (L. A.). Included are the United Artists, Scenic, and Golden Gate.

Dick Dickson, recently appointed division manager for the Fox-West Coast inland territory houses, has moved headquarters to Pomona, Calif.

Herman Goldberg is here from the WWB-FN home offices on an inspection tour. He is in charge of the physical setup of all exchanges.

Birmingham.  
Milton Kress, Saenger mgr. at  
Meridian, Miss., has resigned.  
Lavere Montgomery succeeds Joe  
Gordon at Mobile, with the latter  
taking the place of Kress. Horace  
J. Houghland also goes from Mobile  
to Hattiesburg, to the Saenger  
house there.

Pittsburgh.  
Bill Barron is chief booker for  
Will in the Pittsburgh territory.  
Sent here from the home office in  
New York. Barron succeeds Nat  
Fellman, who has returned to his  
post with Warners in the east.

## Program Directors as Own Actors

### Ok with NBC—Keeps Salaries Down

Casting dramatic shows on NBC has become more of a closed proposition than ever, with the program directors making it a habit of giving themselves a part in every stanza they produce. Network has no objection to directors hornoring in on the extra money, as this helps keep the producer's salary down.

Snatching of parts by the staff men applies both to sustaining and commercial shows. There's rarely a show of either classification staged by William Rainey in which he hasn't cast himself. His salary as director comes from the program department while the \$15 usually allowed for a sustaining program is not collected through the artists service with the 10% commission deducted.

Another staff director whose voice is frequently heard on dramatic shows is Joe Bell. Later, among other things, is Dr. Watson's interlocutor on the Sherlock Holmes series.

Several players venturing over from Broadway find it tough to crash through. With few exceptions, the same voices are heard on one dramatic session after another, and NBC studios have had something to do with their production. Inside clique is limited to nine men and five women players.

## Connetta Quits Coast

### NBC, Didn't Like His Bankrollers' Demands

San Francisco, Jan. 16. H. C. Connetta, author of "Memory Lane", one of the Coast's outstanding radio serials, resigned from NBC this week because of sponsors' demands for script changes.

Goshen Center yarn, which has been on the western network since 1927, with Connetta authorizing most of the time, has been bankrolled by General Petroleum for past year. Recently the oil concern bowed away from "Lane" to underwrite a new program but drew so much protest that the serial was resumed.

Since returning to "Lane" GP decided to modernize and change the locale and time period, from 1900 to the present day and place from midwest to Long Beach, Calif., with all script to be up-to-date accordingly.

When this decision was made Connetta turned in his resignation to Don Gilman, NBC's western proxy. Connetta plans whipping up episodes into a novel on which he has been working for some time. The writing job on "Lane" has been turned over to Ted Maxwell, who is author and player in his "Life of the Reillys" on NBC.

## Benny Prefers Vacation

### To CBS Offer and Coin

Jack Benny's hookup with the Tydol serial on CBS is off. Comic turned down the approach from Columbia both because of the coin and the fact he wants to take a vacation following his foldup with the Canada Dry show.

CBS is working on the Old Gold account also for Benny.

## Discs Sell 'Family'

San Francisco, Jan. 16. Weason Oil goes in for a radical change on its type of show this week (13) when the variety program "Team Mates" is abandoned and company shifts to "One Man's Family," which has been on NBC for some 40 weeks as a sustaining feature, penned by Carlton Morse. He recently renewed for another 52 weeks with the chain.

Weason is located in New Orleans and maintains no local representative. Decision on the program was recently made by the stations of "Family" were recorded and shipped to N. O.

## COLGATE SET

Chicago, Jan. 16. After two postponements the new Colgate program for children is now set to start Jan. 22.

Will have a test run over WENR.

## MINSTRELS OPTIONED

But Only Gene Arnold of Original Cast Remains

Chicago, Jan. 16. Sinclair Oil has picked up its option on the WENR Minstrels. But it's not the same minstrels. Only one of the original members, Gene Arnold, now remains. Bob Jones, Chuck Haines and Ray Ferris were let out.

Minstrels were started by Arnold in 1928 over the now defunct WOR and have been bankrolled by Sinclair for the past year. Joe Parsons and Fritz Meisner are new members. Meisner is renamed Clark so as not to strain the radio industry's mentality with a hard name.

## CBS Tells Artists To Plug Non-Soc. Publishers' Song

For the first time the Columbia network has undertaken to use its position to obtain a special plug campaign for a particular song. In an after-office communication signed by Jules Seebach, manager of the network's program department and artist bureau, artists, conductors and program directors on the CBS payroll have been instructed to include in their repertoire, whenever possible, a recent release of the Randolph Music Co.'s "Just Like a Shadow."

Randolph firm, located in Chicago, was recently organized by Milton Well and is not a member of the American Society of Composers, Authors & Publishers. On the other hand the well publishing firm, Milton Well Music Co., has been for years on the ASCAP roster. Authors of "Just Like a Shadow," Benny Davis and Sammy Kaye, are also members of the Society.

Influence brought to bear by Columbia in connection with this matter has Tin Pan Alley puzzled. Believing that time, either the network itself or somebody or major position in the network has a financial interest in the Randolph Music Co., but that the chain has adopted a policy of giving special air play to publishers not connected with the Society.

What Schuette Recommended. Late line of procedure has been urged by Oswald F. Schuette, ever since he assumed direction of the National Association of Broadcasters' fight against ASCAP. Schuette has been busy busy busy himself with the task of inducing the Society to revise its contract with the stations to the end that the broadcasters would not have to pay royalties on music not controlled by ASCAP. In his recent exhortations to the broadcasters by way of "weekly" bulletins—Schuette has contended that the most effective method of forcing the ASCAP board of directors to consent to a new deal would be to give plug preference to publishers not connected with the Society.

Order issued by the CBS program manager recalled to Tin Pan Alley similar activities carried on by NBC when that chain operated the Radio Music Corp. holding company for the Feltz, Fisher and David Coots & Engel. Performers, conductors and program directors were instructed at the time to see that numbers published by these firms were given special and frequent play on the air.

## Kemp, Norton Upped

Los Angeles, Jan. 16. Arthur J. Kemp, formerly of the Rodney Boone organization, is the new commercial manager of KJH. He will work under C. Ellsworth Wylie, recently spotted in the berth of commercial manager for the Don Lee chain.

Gerald J. Norton has been promoted at KJH to advertising service manager, and J. D. Sproul, local advertising man, has been added to the selling force.

## Snowbound

Springfield, Vt., Jan. 16. When it snows in Vermont there's plenty of it. And because of it a problem for WNBX. Station can't get sufficient talent for its programs. Therefore, WNBX has reduced its schedule to five hours daily until April.

## AT&T'S COUNTER MOVE BALKS POSTAL

Postal Telegraph's attempt to crash the toll line end of the broadcasting business has been countered by the American T. & T.'s refusal to supply remote control wires in town to stations using Postal facilities for out of town hookups. Immediate effect of the A. T. & T. move has been to serve Postal's regional network in New York City.

With WSYR, Syracuse, and WHEU, Utica, as a nucleus, the Empire system had set out to link up a group of outlets strategically spotted in New York state and wide WMCA and WPCB, New York, the key stations. Arrangement had in the meantime been worked out with Postal Telegraph to furnish the town to town wire facilities for the hookup. Connection here was to be served by the entry in the broadcasting field as the telephone company's competitor.

A. T. & T.'s Monopoly. A. T. & T. has always held a monopoly of this kind in the communications business, and the fact that Postal had offered its facilities at lower rates being used by the organizers of the network as a major selling point. Fly in the ointment was the limitation of the Postal Service. It could furnish wires for hookups between towns but could not take over telephone connections between the station's transmitter and some pickup point within town.

When A. T. & T. was adviser of the deal with Postal, it let it be known that if the competitor's wires were used for station to station connections it would refuse to lease its wires for local pickups on hotel and club bands. It is before making any definite agreements for the regional network, the stations concerned have asked their legal reps to determine whether by resort to the courts the A. T. & T. could be forced to furnish this local remote control service.

## PREVIEW FOR AIR EDS

Oil Co.'s Advance Disk Sample to Make Impression

Chicago, Jan. 16. Standard Oil of New York held an advance showing for the radio press and other invited guests at WBBM Saturday (14) at 12:30 with lunch on the house following. New program will be outlined in Chicago over WBBM at a Columbia program starting Jan. 27.

Advance preview was by radio disc, but the programs are to be broadcast personally. Purpose of gathering radio editors ahead of time was to impress them with the magnitude of the new program which is to have Jack Dempsey, Gene Tunney, Ethel Barrymore, Ely Culbertson among a long list of celebrities to be guest stars each week of Edwin C. Hill.

Batten, Barton, Durstine & Osborn are handling the preview. March of Time' program was previewed similarly year ago.

This will be the first of the New York Standard, programs to be broadcast in Chicago. Five Star theatre' has no outlet here although McCann-Erickson Agency has been trying to persuade Standard of Indiana to take the programs. Standard of Indiana is planning to run its own show from Chicago and is still hot for 'American Beauty Review' framed for them at NBC. A possible compromise between the east and west interest in the matter may be that Indiana will take two of the five Socony programs, probably Marx Bros. and Charley Chan, and still have its favored 'American Beauty Review.'

## AIR LINE NEWS

By Nellie Revell

Madison Square Garden will resume boxing, wrestling and hockey broadcasts next week over WMCA. Fights have not been broadcast from the Garden since the Schmeling-Walker bout last September.

John Anderson, dramatic critic, will start a weekly broadcast on WING this week, conducting a 10-minute talk called "Footnotes on Footlights." Ford Frick, WOR commentator, is on an airplane trip across the South America. During his absence his program is being handled by Bill Corum, brother sports writer on the 'Journal.'

"The Life of a Great American—Calvin Coolidge" sketch has been withdrawn from CBS, and Walter Winchell, who impersonated Coolidge, is looking for another famous man to typify.

Ben Bernie was called upon the 'hot-so-magic' carpet for referring to the missing brother episode on his Blue Ribbon Malt broadcast, with NBC being plenty burned up over mentions of the CBS buildup by Al Johnson.

And Tom Howard and George Shelton, latest additions to the list of CBS comedians, are now at work on their 45th two-reeler.

The fourth Mrs. Lou Tellegen (Eva Casanova) will broadcast a series entitled "Feminine Philosophy of Love" over WEVD.

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Herb Reis, brother of Les, of Reis and Dunn, was locked up in the city jail for six hours the other day for failing to answer a parking summons.

Lorretta Lee, new singer who makes her bow this week with George Hall's Taft hotel orchestra, has decided to legally adopt the name given her by the Columbia press department.

WOR's contralto, Betty Flanagan, went through her broadcast the other day with one side of her face paralyzed from an automobile accident on route to the studios.

Dixie Hamilton, of WINS, says she feels like an empty freight car, she has been sidetracked so often to make time for special broadcasts.

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# HOW RADIO HITS THEATRES

## Networks Classing Radio Eds as 'Romantic,' Etc., Picking P.A. Spots

Networks have now got around to analyzing and charting the class and type of publicity that radio editors on the dailies go for. Columbia is conducting an elaborate autopsy on a recent batch of clippings gathered from newspapers all over the U. S. and Canada.

CBS has a flock of clippers giving published items about programs and artists the classification eye. After each blurb, tidbit of columnar comment is read, its classification is recorded on a chart. Type breakup on this chart is indicated by such captions as 'Romance,' 'Home Life,' 'Human Interest Stories,' 'Stage Background,' 'Humorous Anecdotes,' and 'New Program Announcements.' Networks seem anxious to minimize the hit or miss element about the blurb matter they send out. Theory is that all radio commentators or item plasters are motivated by certain tastes, and that if they can circumscribe and chart this selectivity a lot of wasted effort and paper could be conserved and the publicity departments able to garner maximum results.

### Frequent Changes

That these commentary and publicity item interests on the part of the radio editors are subject to frequent transitions, depending on the type of programs rating current popularity, is one observation already derived from the analysis. When Amos 'n' Andy and their school of sentimental program were the chief vogue the radio columns went strong for the human interest type of story or anecdote. The crooner era gave major blurb play to the romantic squib, while the present wave of comedy acts reflects itself.

Assumption of top place by the comedian also reflects itself in the networks' picture departments. Demand for photos going in for wide areas of epidermis has fallen off decidedly, as compared to the predilection for this line of femme pictorial stuff by newspapers last summer. However, one by in the meantime here was the fact that practically all of the best undraped figures had voices of obscure status on the air, with reader-listeners writing in to ask what programs the girls were hooked up with.

## CHURCHES WOULD PASS PLATE OVER THE RADIO

Chicago, Jan. 16. Networks, especially NBC, are having their worries from influential church bodies that want to solicit funds over the air. Latest to get the nix on this angle is the Sunday Evening Club here. Until NBC took over WMAQ this religious group, whose membership is a roll call of big business leaders had two and a half hours time Sunday night, probably a record outside the church-owned stations. Now WMAQ gives the group only one hour flat.

Fear of precedent is what actuates the networks in rejecting all requests for money solicitation. With the scarcity of contributions from the usual plate-passings the churches are doubly eager for a whack at the stay-at-homes. This is a rich source of funds as the churches well know.

An evangelist doing business at noon time in a loop theatre recently offered NBC \$50,000 if allowed to broadcast NBC funds during the broadcast. NBC flatly rejected the proposition.

### KFWB Talent Shifts

Hollywood, Jan. 16. In a change of staff talent KFWB, Billy Lowe, local femme warbler, replaces Eddie Adams, and Bob Shafer, pop tenor, goes on contract in place of Jack Richardson. Shafer is being brought here from Springfield, Ohio.

### Everybody Knows

Chicago, Jan. 16. Ace Goodman, of the Easy Aces, is convinced everybody knows all about the show business, its grosses, etc. He had the impression from mixing with lay people before visiting his mother in Kansas City last week. Ace's mother is over 80. Delighted to see her boy, he had hardly kissed his mother before Mrs. Goodman said: "Ace, did you hear Ted Lewis broke the record at the Mainstreet?"

## JOLSON ASKING NO AUDIENCE AT MIKE

A revolt against an audience, invited or at \$1 per, in the broadcasting quarters is being propelled by Al Jolson. The Chevrolet air promoter says the audience is no good to him; it's only a matter of making 700 or more unnecessary faces in front smile or laugh, with this upon the entertainer's mind to the exclusion of his real air work, pleasing the listeners at the dials. Jolson has informed the auto advertiser and the NBC of his protest against the audience permitted to assemble Friday nights to watch him at the Times Square broadcasting studio. He has requested his removal to the regular NBC studio on 5th avenue and without the mob in front of him there.

Ed Wynn alleges he must have an audience but admits that once the audience thing is getting in his hair, as the small boys in the once weekly broadcast crowd pinch his legs to see if Wynn is alive. But Jolson says the audience is an annoyance and added mental labor since if they don't laugh he would think he might be flopping, whereas otherwise that decision would arrive via listeners away from the studio.

Jolson may leave New York next week and settle the question in that way. Wherever he goes, south or west, Jolson will have a special wire.

He was to have played a week at the Paramount, New York, at \$15,000 and percentage, starting Jan. 27. Date has been deferred. Salary is \$2,500 more on the guaranty than Jolson's recent \$12,000 in Chicago.

## Chase & Sanborn Okayed Film Plug Over WMAQ

Chicago, Jan. 16. Chase & Sanborn granted permission to WMAQ to make a tie-up with Balaban & Katz for the local engagement of Eddie Cantor's 'Kid From Spain' picture at the United Artists currently. Coffee packers okayed WMAQ making a top announcement immediately following the Cantor broadcast Sunday (15) to the effect that Cantor could be seen at the United Artists theatre all week.

As a rule, commercials turn down all such suggestions. In fact most radio advertisers employ checking bureaus to see that stations do not capitalize network program popularity for any local advantage.

Deal was consummated by Eddie Levin for B. & K. with the latter paying WMAQ by carrying a special trailer on the United Artists screen including the C. & S. program and WMAQ.

## FREE AIR SHOWS HIT L. A. GROSSES

More Than 10,000 Attend Gratis Broadcasts Weekly, Costing Picture Houses Estimated \$5,000 at B. O.

### S. R. O. AT STATIONS

Los Angeles, Jan. 16. Free radio shows at local stations are costing Los Angeles downtown and suburban theatres around \$5,000 a week in box office admissions. It's a visible sample here of what may be the invisible situation between theatre and air over the country.

This is the amount that can be directly traced to local radio competition from the more than 10,000 persons who weekly attend the free broadcasts of the various air vaude hours. It does not take in the air competition from those who sit at home dial turning, satisfied to hear the ether programs but not curious to see the performers.

At every free broadcast, advertised as such, the station is always sure of hanging the S.R.O. sign out early. Example was at the initial broadcast last week of a fav afternoon hour scheduled for 2. At 9 a.m. the first free-seaters arrived. At 11 the station was filled and guards had to be stationed at the doors to keep out the hundreds who continued to seek admission.

Since spotting the 'Happy-Go-Lucky' hour at KJH, this station plays to 1,500 persons every afternoon, five times a week. KFWB accommodates around 700 at each of the Sunday Hi-Jinks, and the Wednesday 'Big Show,' broadcast from a sound stage on the old Warner lot. More than 500 are given front seats for the KFF 'Fun Factory,' while same station's Gilmore Circus from the old Beaux Art theatre takes care of another 600. Plus these are several hundred others, who play smaller stations not geared to accommodate heavy crowds.

While this represents the week-after-week free transmissions it does not take in the occasional free shows given by stations when theatres and halls are engaged, such as the recent two broadcasts by KFWB from the Shrine Auditorium, and two from the Warner Western theatre, which took care of 20,000 persons at the four 'see and hear' broadcasts.

## More Graft Stuff Coming Out?

## Regular Racket by the Take Boys—\$5,600 'Loan' Latest

Fake film schools' racket is as nothing compared to some of the rough stuff existing among the broadcasting chains, particularly in the artists' branches.

Professional talent, long schooled in 'battling chiselers' agents, etc., are pushovers for the genteel take system in vogue among the talent spotters. The yen for that air thing makes the ambitions of dating mommas who think their kiddies are a cinch for screen fame and fortune.

The equation of what the ether can do to make a known or unknown entertainer a household word is the big subconscious approach and selling argument. What radio has done, even for the already famous Jolson and Cantors, who, relatively, were limited in their professional stage renown, makes it easy for the talent bookers to make 'loans' from ambitious talent, running up into the thousands. No big stuff. Not a lot of graft. No

## Talk of Chicago NBC Lifting Opposish Barriers to Give \$100-or-Less Actors a Break

### How WLWL Figures

Paulist Fathers' radio station, WLWL, New York is soliciting funds for the support of the station, points out that if only one out of every 10 of the 1,730,000 Catholics in New York city contributes 10c a month to the station, WLWL need have no further financial quails.

This plea for funds is periodically broadcast. If one out of every three Catholics in Newark do likewise, that'll help too, etc.

## MINSTREL MAN DOESN'T CARE FOR CANTOR

Simcoe, Can., Jan. 7.

Editor Variety: I just finished reading 'Variety' of Dec. 27 and noted your '13 Best Liked Air Acts' headed by Eddie Cantor. I am also enclosing a marked article from the Toronto 'Telegram' which prompted me to write this letter.

I am an old minstrel man. Every time I hear Cantor he is springing something we used years ago and when I say years ago I mean a hell of a long time ago. To make it worse the jokes were even old when we used them.

Then as a musician I can't stand his sliding into notes. How Cantor can head the list is beyond my understanding and a great many others who are probably not interested in your 'national poll'.

Mention was not made or listed of the light but beautiful Bayer Aspirin program which is one of the best. However, we can tune in and listen to things we like.

I have taken 'Variety' since the 'Clipper' quit and consider your opinion on the films the very best of any publication and can nearly always rely upon them as they are from a showman's angle, which is worth something.

Yours truly,

Fred R. Pursel, Mgr. Lyric Theatre, Simcoe.

Chicago, Jan. 16. Niles Trammel, vice-president in charge of the NBC Chicago branch, contemplates adoption of a system whereby the rigors of the 'no opposition' rule of the network will be removed. Locally it is thought that if Trammel carries out the plan, as reported, it will erase much of the ill-will strict enforcement of the rule has engendered among radio talent.

While preserving the rule that NBC artists may not work on Columbia programs Trammel is expected to act on the assumption that only established personalities with a following need thus be restricted. In other words, it doesn't matter if actors playing small parts or participating without name credit prominence work for CBS when not employed at NBC.

To create a division between talent that may and talent that may not work outside NBC it is probable that an arbitrary payroll classification will be set up. When NBC pays an actor less than \$100 weekly that actor shall not be limited solely to NBC but may seek additional or supplementary employment elsewhere. However, anybody paid over \$100 weekly will be forbidden to work for CBS and expected to give their full and exclusive loyalty to NBC on the theory that they are known as an NBC artist by the public.

### NBC's Viewpoint

Original embargo against opposition was premised on the belief, plausible enough, that individual stations lose listener influence if it becomes known that popular personalities are not exclusively identified with one station but can also be heard on rival stations. However, in Chicago, a strict enforcement of the 'no opposition' rule has worked hardships on many lesser performers who have been obliged to accept whatever NBC had to offer possibly amounting to \$40, or less, weekly and to refuse outside opportunities under penalty of being dropped by NBC.

Radio circles here are expected to be delighted by this liberalized interpretation of the rule and NBC seems certain to win an enormous amount of good will for its common sense letting actors increase their revenue within the limits outlined. Trammel has the matter under advisement at present and its adoption is shortly expected.

## HAPPY-GO-LUCKY HOUR' WEEK-END STAGE DATES

Los Angeles, Jan. 16.

Happy-Go-Lucky hour, afternoon program over the Don Lee Coast CBS chain, will hit the road two days a week for one and two night stands in California towns, as a complete vaude outfit, in competition with picture houses.

As hour is broadcasting only five days a week, intention is to utilize Saturdays and Sundays for weekly jaunts into stages. Air artists will play auditoriums and halls, and in some cases dark houses will be opened for the week-end spotting.

Negotiations are now on for the first three week-end tours, with the acts playing Bakerfield, San Diego and San Bernardino, all within a few hours' journey of Los Angeles.

Tours are being handled by Ted Braun of the Thomas Lee Artists' bureau, connected with the Don Lee chain. Talent includes Al Pearce, Cal Pearce, Norman Nielsen, Orville Anderson, Morrie Amsterdam, Orville Andrews, Tony Romano and Hazel Vanden.

Hour goes onto stages on its own, following the falling through of negotiations whereby it was to go into Low State here currently on a percentage with guarantee of \$1,000



## 2d Par Pic for Kate Smith; Trying to Do B'dcasts From Stage

Kate Smith follows up her week each at the New York and Brooklyn Paramount with seven more weeks for Public on the road. Opening at the N. Y. house is this Friday (30). Tour being laid out is in the direction of the coast, bringing her out there in time to start working on her second for Paramount.

Circuit meantime, is considering the warbler's request that she be permitted to incorporate her La Palina broadcasts in her early evening stage performances Tuesday, Wednesday and Thursday on the out-of-town swing.

## Morris Gets Vallee

William Morris office has taken Rudy Vallee over for all bookings, including theatre, dance dates, etc. Morris agency is working out some Leow time for Vallee.

## PICK and PAT

MALONE FADGETT  
This is for a Million Laughs  
Known to the Radio World as

"Molasses and January" in  
Maxwell House Show Boat  
WEAF, THURSDAYS, 9 P. M.

as "PICK and PAT" in  
MACY'S MINSTRELS •  
WOR, Tues., 8:30 P. M.

PAT and PICK

## ABE LYMAN

AND HIS  
CALIFORNIA ORCHESTRA  
Columbia Broadcasting System  
PHILLIP'S DENTAL MAGNIESA  
Tues., Thurs., Sat., 8 to 9:15 P. M., E.S.T.

COAST-TO-COAST

W A B C

VINCENT SOREY

Creator of the

Gauchos Program

And Many Other Superior Programs  
OBS Sunday 11 P. M. WABC

ART LINCK

In His Original Character

"MR. SCHLAGENHAUER"

Sponsored by TARTARAC

6 P. M. to 3:15 P. M. CST  
WBMM-Chicago

CARUSE'S CANARIES

TEN CANARIES TRAINED

BY GRACE GREENWOOD

TO HARMONIZE WITH MUSIC

Four Years on NBC Networks

PAUL WHITEMAN'S

RADIO STARS

NBC Network - Baltimore Hotel

JACK FULTON

IRVING TAYLOR

RED McKENLIE

RAMONA

RYTHM BOYS

PAUL HART

BOBBY McANDERSON

RAY KEE

AL DARTY

TOM KENNEDY

"VORKO"

RKO BUILDING, SIXTH FLOOR, RADIO CITY

RED PEPPER BAN

Now Playing

Paramount, Brooklyn, N. Y.

LESTER COLE and the

RADIO SOLDIERS OF FORTUNE

Memorial Theatre, Boston

## Adams-CBS Contract Suit Settled Out of Court

Claims and counterclaims between Jack Adams and the CBS following fudgip of the Judson Radio Program Corp. have been settled out of court.

Adams, v. p. and general manager of the Judson outfit, agreed to withdraw his breach of contract suit against the network for a cash settlement of \$15,000. At the same time he agreed to clear CBS of certain obligations made while g. m. of the program recording company.

When Judson closed down about a year ago Adams and CBS, which held a controlling interest in the company, came to a cash agreement on the balance of his contract. Stipulated payments stopped when outsiders started to sue CBS for talent and other contracts made by Adams.

## Coward Says \$5,000

Noel Coward will take a chance at a commercial if the advertiser will make it \$5,000 per broadcast. That's the answer the Englishman has passed on to agencies making the approach.

Price would not only cover the authoring of the script but the casting and direction of the program. Impression gathered by those who have queried Coward about a radio contact was that the actor-author wasn't particularly interested in allying himself with the medium.

Agencies took a sudden interest in Coward's direction following opening of his 'Cavalade' (Fox).

## \$2,000 for Aces

Chicago, Jan. 16. Goodman and Jane Ace are set for a week at the Chicago opening Jan. 27. It is the Lavaris team's first stage engagement.

B&K is paying the act \$2,000 for the week.

## Armour Drops 'Sisters'

'Sisters of the Skillet' (East and West) go off the Armour show on NBC the middle of next month. Client is interested in a complete reshuffle of the talent setup.

Slated for elimination from the Armour stage at the same time are the studio combo under Harold Stokes, Songsmith quartet and Mary Steele, soprano. Session originated from the NBC studios in Chicago.

## Lopez' Commercial

Vincent Lopez goes on NBC for Real Silk hostery Feb. 5 for 13 weeks. Program clocked in half hour Sunday evenings, will mix the Lopez music with dramatic bits. This is the first air commercial for Lopez in about two years, his last eddie being with Furell.

## EDDIE GUEST EXPLORING

Chicago, Jan. 16. Edgar A. Guest, the Detroit poet who broadcasts weekly from Chicago, will take a leave of absence in February from his sponsor, Household Finance. He will accompany George Ketterling, vice-president of General Motors, on the latter's yacht in a trip to Central America to explore archaeological ruins.

Guest and Ketterling were partners on a similar trip last year.

## NBC 80%, CBS 75% SOLD AT NIGHT, SATS. BLANK

Though around 35% under last year's standing at this time, NBC has 80% of its available evening time between 8 and 10 o'clock (EST) filled by advertisers. On CBS the commercial tally for this stretch of the day comes to slightly less than 75%. Daytime niches on either chain remain wide open, as far as commercial support is concerned, with the sales margin for that period rising in NBC's favor.

Despite the popularity of Thursday and Friday nights as determined by listener surveys, it is Monday and Tuesday evenings that rate best on the NBC and CBS department schedule. It's practically a complete sellout on the Monday evening blue (WJZ) link, while the following evening finds the red (WEAF) web with only a single 15-minute period vacant. Regardless of the listener penchant for Friday evening NBC's choice link, the red, has a gap, and Monday from 8:45 to 7:30, and another from 9 to 9:30.

Saturday continues as the week's low from the client interest viewpoint for both NBC and Columbia. Former's red link releases as single commercial spots, while the latter's 6 to 10 stretch and that's Oldsmobile. Hour following carries the Lucky Strike stanza. Over on the blue the Saturday night schedule is commercially 20 to 25 minutes current week. Similar state of affairs prevails on either link's daytime chart. On CBS Saturday evening they're three buyers for 15-minute each and during the day just a couple of kid shows.

When it comes to daytime bankrolls the NBC blue network has an edge of five periods, with the slacker link totaling 20 to 25 minutes. On the week. On CBS the daytime commercial setup has Thursday down for 6 programs, Tuesday, Wednesday and Friday for five each and Monday for three. Columbia's top night of the week is Thursday, almost 100% sold. Sunday, Monday and Wednesday run about neck and neck with a near 80% commercial disposal across the board.

## KQV, Pittsburgh, Sold

Pittsburgh, Jan. 16. Radio station KQV, second oldest broadcasting outfit in the United States, has been sold to H. J. Brenner, manager of WJAS here, and associates.

Station was bought from Union National Bank which took it over from Doubleday-Hill Electric Company, the original owners, last May.

## 736,000 Letters

Chicago, Jan. 16. WBMM believes it has set an individual station record for fan mail during 1932.

Count of all letters for all programs was 736,000 for the year.

## Receiver Gets Cosmos

Cosmos Broadcasting Co., Inc., maker of recorded programs, has been placed in the hands of a receiver.

Appointment of the Irving Trust Co. to follow the filing of a petition in bankruptcy by the firm. No list of liabilities and assets was attached to the declaration.

## TEABERRY LOOKING

Teaberry Gum is considering a run on NBC with a mixed musical and dramatic show.

Talent lineup slated for a listening-in by the account includes the Peter Van Steeden orchestra, Don Hall trio and a dramatic troupe, with the latter doing a series of dramatized sportslights.

## KFRC's New Adv. Mgr.

San Francisco, Jan. 16. Hassell Smith, formerly of the Leas Agency, has been appointed advertising manager of KFRC, the De Lee station here.

Post has been vacant for several months.

## Chain Stores' Auditions

San Francisco, Jan. 16. Safeway, California grocery chain, has been auditioning troupe programs at NBC and on Thursday (12) was almost set on Eddie Peabody. Complications arising over starting time, schedules, and a current Safeway program on KFTL, Los Angeles, are holding up the deal.

## Quaker Oats' Boy Hero No Wild Indian-Killer

Chicago, Jan. 16. Horatio 'Aiger's' formula, 'boy makes good in big-city by hard work and honesty' will be used by the new Quaker Oats program. Test series five nights a week at 5:15 starts Jan. 16 over WENR. Program is expected to get away from the blood and thunder and fantastic adventures, used in so many recent juvenile programs.

Merrill Fugit, boy actor will play Dick Daring and the program will be named after this character. Billy Yoe, Joan Blaine and Art Van Harvey are others in cast.

Frank Dahm author of 'Little Orphan Annie' (Ovaltine), over NBC from WGN here is author of 'Dick Daring' and will be stage director.

## NBC's 4 to 1

San Francisco, Jan. 16. NBC gained four accounts and lost one in the Go Go Mike Feb. 14. The gains, 28 weeks of once weekly quarter hour periods. Spratt dog food starts a series of canine chats. Crowell Publishing Co. has bought 52 one-hour weekly spots for its 'Woman's Home Companion', starting Feb. 1. Pioneer claims Jan. 'Women's Magazine of the Air' Feb. 2 for an indefinite time.

Glimmer Oil Co. has extended its 45 minute 'Circus' to a full hour beginning this week.

Arzen Nasal Oil on Feb. 8 bows out of its 'Arzen Nasal Time' 15-minute period with Walter Beban's orchestra and Ben Klaster, tenor, after 13 weeks.

## Agency Script Problem

Chicago, Jan. 16. Even Hollywood might be impressed by the scenario department of an active radio advertising agency. Especially one like that of Blackett, Sample & Hummert here, approximating ready-made programs, must clear through the script department. With 20 copies of each script needed.

Engaged in this work are:

- 10 stenographers copying author's man
- 1 'traffic' girl to follow through.
- 2 duplicating machine operators.
- 3 proof readers.
- 1 broadcast checker to watch for ad lib.
- 8 (or more) creative authors.
- Plus several executives.

## G. & G.'s 2 More Wks.

Three weeks have been added to Gene and Glenn's stage route, first of these taking them into the Indiana, Indiana route, Saturday, Jan. 17. Following that stand the team plays two weeks for RKO, one at Columbus (28), and the other in Louisville (4).

Salary arrangement at each of these spots stipulates an average guarantee of \$2,200 and a split on the gross.

## WSYR Goes NBC

Syracuse, Jan. 16. WSYR drops its independent status next week to affiliate with NBC. Thomas B. Robinson of NBC joins the station's staff.

## HILLBILLIES REJOIN KNX

Hollywood, Jan. 16. Crockett Mountaineers, hillbilly family that has been broadcasting in the east for CBS goes on a weekly sustainer over KNX. Vocalists started on same station five years ago.

## KHJ'S NEW MUSICAL HOUR NOT COMMERCIAL


Los Angeles, Jan. 16. With every local station having two or three weekly vaude programs on the schedule, KHJ is adding one more with talent formerly on its 'Merrymakers', but not utilized since commercialized by Union Oil.

New vaude hour will be billed as a 'musical comedy' every Wednesday night, unsponsored. Hour will be built around 'Prof. Wurtie', 'Divort' McFlubb', Elmer Blurt, former of KFWE, Mabel Todd, blues singer, 'Three Shades of Blue', Grenadier Quarten and Norman Nielson. Ken Niles, former m. c. of 'Merrymakers', will pilot.

## KFWB Clips Acts

Hollywood, Jan. 16. KFWB is cutting down on talent on its Wednesday night vaude program, 'The Big Show'.

Station will eliminate about half the acts on this hour program and retain only the current best bets for double work. Principals in the new set up will be Brown and Lavelle, Fuzzy Knight, Billy Snyder, Charles Leland and Jeanne Dunn.



**DUMB CRACKERS**  
**ROBERT BURNS**  
**PANETELA WABC**  
Every Wednesday Evening at 9:30 P. M.

## BURNS & ALLEN

Dir.: WM. MORRIS AGENCY

## TED FIORITO

AND HIS ORCHESTRA  
HOTEL ST. FRANCIS  
SAN FRANCISCO

BROADCASTING

M.J.B. Dent-Tane House, NBC.

Monate Nights

Columbia Network, Saturday Nights

CBS-Don Lee Chain, Nightly,

10 P.M. WJZ

Lucky Strike

Mgt. MUSIC CORP. OF AMERICA

"SWEETHEARTS OF THE AIR"

MAY SINGHI PETER

BREEN and DE ROSE

ENTERING 10TH YEAR OF RADIO

Mgt. NBC Artists' Bureau

AL

BOASBERG

Sole Direction

E. R. CONNE

1780 Broadway, New York

Circle 7-1831

★ The Lone Star of Texas

Will Soon Be a Nationally

Known Star on Radio

THE TEXAN

The Sweetest Voice in the World

## MAXWELL HOUSE SHOW BOAT

WEAF Thurs. 9 P. M., E.S.T.

## ANNETTE HANSHAW

(GAY ELLIS) CLICQUOT CLUB ESKIMOS

Start Jan. 23—WJZ—Mon.—8 P. M.—E.S.T.

## A. KUZNETZOFF

with "JOLLY RUSSIANS" from

RUSSIAN KRECHMA (Rest) 244 E. 14th St.

TUESDAYS, 10:15 P.M. 59th Consecutive Week STATION WOR



# RADIO CHATTER

## East

Ruth Robbins working with her hubby one day a week on "Farm Scum" over WGY, Schenectady.

George B. Eichenbach, long booker of Roger Wolfe Kahn's orchestra, now radio booking.

Ted Husing to Florida at the Roney-Plaza, Miami, for a month's vacation.

George Lottman and Earle Ferris receive publicity offices, latter still retaining a mailing address at the Blackman agency.

William Paley has retired to the West Indies until some time in February.

Jay C. Lippen handed in his notice at CBS in order to make himself eligible for a commercial on NBC.

General Electric has extended its NBC contract from 40 to 52 weeks, which makes the expiration date Dec. 17.

New York "World-Telegram" has another radio poll on the fire, with the queries about entertainers and programs again addressed exclusively to radio eds.

Sally Davis (Mrs. Danny Aherne) hopes to become radio's richest warbler with that claim she put in for the \$75,000,000 left by an uncle who made it in the Kimberly diamond fields. There's no will.

To get an audience with Colonel

Richard C. Patterson, the new head v.-p. at NBC, all details must first be recited to his secretary.

Starting date of Don Carney's dog charts for Sprat has been brought forward to Feb. 13.

Richard Himber, band booker, is no longer paying rent to the NBC Artists Service, but the commission splitting arrangement remains.

Al Goodman's pourparlers with Lucky Strike to hasten the musical comedy tale series, if eventually okayed, is on again.

Kett-Engel publishing firm has a song out about Gracie Allen's missing brother, but the lyrics aren't those concocted by Paul White, the CBS press headman.

Clara Bell Walsh, society matron, tossed a feed for Amos 'n' Andy on the St. Regis roof (14) but didn't invite the columnists. Made the team's first intro to New York's radio joys.

Allice Ray makes her Baltimore bow at the Hippodrome Jan. 27, with the week calling for \$950.

Westwood decided on Feb. 14 as the starting date for the Octavus Roy Cohen's murder mystery series on NBC.

Jimmy Wallington doesn't go along when Eddie Cantor starts his roadshow tour. Straight to replace him on the Chase & Sanborn stamper hasn't been decided, although there is a possibility of some arrangement with George Jessel.

Al is in the roadshow, to do the milk honors opposite him.

Met Shikret is auditioning for another one this time at NBC as the musical interlude to a comedy script show.

WB's program board listened to Yee Perlmans' "Smart Wiseacres."

Klein Shoe Repairing, with NBC's WJZ as the outlet, is trying to make up its mind between the Bonnie Laddies trio, Al and Petie, and Macey and Smiley.

That Wittenman junior star thing with Walter O'Keefe m. c.'ing is on the auditions tale again at NBC.

Ed Wynne's own interpretation of that Walla-Walla item was to use the same gag two weeks running; that one about, "What's good for hitting finger nails?" Accidental, of course, but for any one as careful as Wynne—the humiliation of it all!

## Old Gold Hears Benny, Joe Cook, Waring Band

Old Gold gave Joe Cook the ear in an audition at Columbia last week, and the next day listened to Jack Benny do his stuff.

Among the bands considered by the college account for its return to the airwaves, when and if, is Fred Waring's. Columbia has proposed Freddie Rich.

## FAN MAIL AS SALARY GUIDE

Chicago, Jan. 16.

'Name' orchestras on percentage for radio. Sounds impossible in view of union rules but leaders here think they can solve that problem.

Proposition as developed by orchestras to work on a plus so much per inquiry, in other words fan mail is to be accepted by the advertiser as proof of drawing power.

Chapley Hampp, the one-man show for Peruna, is paid on this basis: Hampp gets 50 cents straight per inquiry. Several other individual entertainers have worked for radio on mail count basis, but this has not been worked by any musical combo to date.

Advertisers have in the past tended to shy away from orchestras of reputation because of the high cost. Leaders figure that if they demonstrate conclusively their ability to attract a wide listening audience a sponsor will be willing to pay the money.

## FOR SWEET CHARITY

NBC-CBS Bury the Hatchet—And in the Ground

Chicago, Jan. 16.

Once a year the NBC and CBS camps stop growing and each other enough to harmonize and put over the annual Radio Revue in the Stadium. That falls Jan. 23 this year, and they hope to turn over \$15,000 to the Emergency Welfare Fund. Last year with more 3 seats gross was \$20,000.

For two weeks prior to the show CBS acts can be heard over NBC stations and vice versa. All rules are forgotten and dozens of bizarre combinations of CBS-NBC talent pop up. Ben Bernie and Goodman Ace are utter-uppers for their respective networks on the talent end, while Vice-President Niles Trammel of NBC is general chairman of the whole works.

This year's show will be run somewhat differently, following a revue style with acts working in front of bands, picture house style. This is to make the entertainment more compact instead of having an endless sequence of turns working in 'one.'

## Conne With Byers

Differences which eased Ed Conne out of Sound Studios has the former program man for Percy L. Deutch's outfit now with the Byers recording outfit. Byers is a subside of Scott, Howe, Bowers agency.

Conne, who was handling the talent on quite a few of the Sound Studios' programs, was reported talking out of turn and taking bows on the S.S. radio commercials which are chiefly concerned with Blackett-Sample-Hummert clients. B-S-H is a Chi. outfit and Deutch is also from Chi. their relations being of many years standing, which mitigates any idea of Conne taking over the program building of this agency's clients.

Al Roazberg, under personal contract to Conne as other continuity writer, shifted over into the Byers office.

## Schuette's Bulletin

Latest bulletin sent out by Oswald P. Schuette to the members of the National Association of Broadcasters urges them to refuse ASCAP's offer to protect the stations on the registry of signature music.

Communicate further, advised broadcasters to reject all offers of service on the part of the Society until the ASCAP board of directors has agreed to a revision of the copyright contract that would eliminate the collection of royalties on music not under ASCAP control.

## Original Musicals Far Off

## Agencies Say Advertisers Leery of Unfamiliar Music for Radio

Original musicals or operettas on the air are a long way off, opine the ad agency impresarios. Not that they would be disinclined to experiment, but because the attitude of the advertiser frowns against airing anything in the way of tunes that won't be readily recognized.

One major agency has an option on a batch of Viennese operettas that have never been heard through any medium in America and has been trying for months to induce one client after another to bankroll the series. Answer from the advertiser source invariably is that radio hasn't as yet arrived at that stage of development wherein listeners would appreciate original scores and accord them a regular tuning in.

As for original musical comedies

of the America variety making their debut on angled air sessions, the advertising trade is doubtful any team or multiple staff of writers could continue to turn out topnotch scores and books at the rate of one a week over a period of 52 weeks. They even question whether a high level of authoring and composing could be maintained over 13 weeks.

## Lucky Strike Example

Agency impresario mob is even leery about giving free play on the air to tab versions of hit musical shows. They point to Lucky Strike as a case in point, although this commercial has been sticking pretty close to the operetta school, with results of inconsequential rating as far as popularity is concerned.

It is the opinion of the agency element that interest in the etherized musical comedy revivals would be circumscribed by at least three factors. First, that of all the tunes, possibly only one of these had been a hit and likely to be recalled by the listeners; second, that the theme of the book would likely be out of date and of little current moment, and third, that the gags incorporated would invariably be of the contemporary genre and therefore dubious.

## COL. PHONO. IN RADIO DISK BIZ, DIRECT BASIS

Columbia Phonograph has embarked upon a policy of expansion in the broadcasting business. First move in that direction is organization of a station representative or time placing division, with Bert Squire retained to direct it. Squire will also serve as sales manager of the recorded program department.

Makes the first instance of one of the old line recording companies branching out into the air program field. Columbia has been turning out commercial recordings for the past three years, but it has never participated as a contact between the advertiser or agency and radio stations. Policy that Columbia has laid out for itself calls for exclusive representation of the stations that join its list.

Of the other two top rating recording companies, Brunswick had a station representative hookup with National Radio Advertising, Inc., until the latter went into receivership. Whatever commercial program recording Victor has done has resulted from its sister RCA subside connection, NBC. Rule obtaining at the network demands that if a client wants a chain program run off on disk for spot broadcast placement only Victor will be permitted to tap an NBC wire for the purpose.

## Mills Bros., Redmond As Combo for Stage

Mills Bros. and the Don Redmond band have 20 weeks lined up in a joint act for a cross-country route. Most of the time is to be split between Loew and Fanchon & Marco. Included are a couple of dates for RKO, Warners and Public.

Before hooking up with the Redmond combo the quartet plays a week by itself at the Capitol, New York, starting Jan. 27. First joint booking takes them into Cleveland for Loew, Feb. 17 and the following week the B. & K. Chicago, with the Main Street, K. C. set for the next stanza.

## Reviving Nitwits

Nitwits, former CBS sustainer and one of the pioneer comedy acts on the networks, is being revived by Bead, Browne with converted intentions. Horkum pair went off CBS about a year ago after a two-year run.

While on CBS the show had Browne on the authoring end. Nitwork has okayed his use of the title, and Browne's now lining up as many members of the old troupe as possible for the revival. Among them already recruited are Lucille Black, George Backus, Chester Miller, Harry Swan, Nila Mack and Peggy Young.

**LEON BELASCO**

**N.B.C. C.B.S.**

**Wed. 9:30, E.S.T. Mon. Thurs. 10:00, E.S.T. Saturday**

**NIGHTLY**

**AMBASSADOR HOTEL, N. Y.**

**Sole Director HERMAN DENNIS**

**1619 Broadway, New York**

**LEONARD HAYTON**

**and His CHESTERFIELD ORCHESTRA**

**SIX NIGHTS WEEKLY (Except Sunday)**

**via Entire Columbia Network 9 P. M. (E.S.T.)**

**LA PETITE ROXANNE**

**AND HER "MEN OF MUSIC"**

**WOR WMCA**

**MILLS BROS.**

**4 Boys and a Guitar**

**COLUMBIA BROADCASTING SYSTEM**

**Personal Representative**

**Lucille Black, George Backus, Chester Miller, Harry Swan, Nila Mack and Peggy Young**

**9:15 P.M. Mon-Thurs.**

**RUTH ETING**

**GLORIFYING the POPULAR SONG**

**on CHESTERFIELD Program**

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**UNDER DIRECTION OF**

**PHIL SPITALNY**

the children being of  
ships in the Secret  
ing a badge and other  
(continued on page 46)

# PALACE CURB NOW ON COAST

## No Pay for Prof. Acts as Amateur Nite RKO Talent

With the aid of the RKO booking office Henry Bellitt, RKO agent, is booking professional acts into the circuit's straight picture theatres for "amateur nites." The dates, at little or no pay, are represented to acts as break-ins, at which they'll be seen by the RKO bookers for regular bookings.

Salary is little or nothing and the acts don't know that they'll be regarded as amateurs by the audience until, going on. These bills are taking the place of the all-act amateur shows formerly booked into the same RKO theatres on two nights a week by Dave Green.

Bellitt gets \$40 per theatre for the shows and delivers five acts, including an m.o. Out of the \$40 comes the salary for a union pianist, who gets \$12 if working at scale. As the shows fall in the amateur class, the theatres are not required to use orchestras.

Under the new RKO "amateur" bills, all in and around New York, are Union City, Poughkeepsie, Trenton, West Orange and the Greenpoint and Orpheum theatres in Brooklyn.

Standard acts are taking the dates on the promise they'll be caught by one of the RKO bookers.

## HALLEN SETTLES LOEW CLAIM FOR 7 WKS., \$450

After a day's trial, Justice Black in N. Y. Supreme Court called Billy Hallen and the Loew people to the stand and after some palaver a settlement of the vaudeville claim for some \$3,600 in unpaid bookings was settled for seven weeks, to be played in eight, commencing Feb. 1, at \$450 a week. That was Hallen's salary at the time he started out for the balance of an alleged unpaid route of 25 weeks negotiated through Lyons & Lyons. Loew's, after refusing the agency's authority to guarantee Hallen the 25 weeks, was willing to reimburse the comedian with playing time, but his attorneys wanted a cash indemnity immediately, at the time, hence the matter was permitted to reach the trial stage after hanging fire some summer of 1952.

Justice Black also set wide broadcast-represented by agents and actors who expected to get a load of Sam Lyons' dialectic testimony, but the matter was settled before the agent was called to the witness stand.

## Helen Kane's Comeback

Helen Kane, the hoop-a-dooer, stages a comeback at the Earle, Washington, Jan. 27 with the Earle, Philly, following. Hipp, Balto, will probably be the third stand.

Miss Kane is also set with NBC for a radio commercial, as yet indistinct as to starting time.

Her suit against Paramount, Max Fleischer, et al., over the alleged "Betty Boop" stimulation of her style, comes to bid shortly. Charles H. Tuttle is acting for Miss Kane. Mae Questel, who won a Helen Kane impersonation contest is also mentioned in the alleged infringement.

## Burke Out of 'Rookies'

Los Angeles, Jan. 16. Johnnie Burke, who has been featured in Fanchon & Marco's "Rookies" unit since it opened at the Pantages (Hollywood) late in the summer, will not be with the attraction when it comes into Loew's State here Thursday (19). Nina Olivetti, being given top billing for the local week, as well as a few coast weeks remaining to be played.

Additional names will be added here before the downtown opening.

## True to Form

For "The Mummy" film at the Mayfair on Broadway there's a fortune-telling bally, with the pseudo-answer, coming from the manager's office, via a mike. Whenever the manager spots a Broadwayite stopping to get a load of the bally, he flashes a signal to the girl doing the speling inside to address that individual by name.

Jack Osterman and Milton Berle happened to stop in front of the theatre.

The manager, recognizing Osterman, had the fortune-telling speler ask Osterman a question.

Berle, running to form, gave out the answer.

## Palace's New 'Freak' Policy on Order of Hammerstein's Vic.

Martin Beck's latest idea of a policy for the RKO Palace, New York, is a music hall with freaks, a la Hammerstein's Victoria, at 55c top and 35c in the afternoons for the stage show and pictures. New idea arrives after the Palace has tried everything in the last six months but "Uncle Tom's Cabin".

Prince Romanoff, who built up a rep as a money in at the Palace this week at \$500, the first freak attraction to be tried out under Beck's new plans. Other freak names will be sought, likely being to land one as often as possible.

Tony Canzoneri, the lightweight champ, is set for the week of Feb. 4. Others in the freak class on tap for the Palace are Peggy Rich and Jack de Rugter, and an orchestra for next week, and Sidney Franklin, penciled in for indet dates.

## INDIE BALTO HIPPIE'S \$9,500 FOR 'VANITIES'

Izzy Rappaport's indie Hippodrome, Baltimore, will take a \$3,500 salary for the week of Jan. 20 to play Earl Carroll's condensed "Vanities" at that figure. It's the same "Vanities" that recently played for Publix in New York and Brooklyn at \$1,000.

Publix has an option on the Carroll show for four more weeks, but hasn't issued dates yet.

Following Balto the Carroll show goes to Philadelphia for a week at WB's Earle, also at \$9,500.

## Howards-Publix

Willie and Eugene Howard open for Publix Jan. 27 at the Paramount, Brooklyn, and follow with a week at the New York Par either Feb. 3 or 10.

The Howards closed with George White's "Music Hall Varieties" at the Casino, New York, Saturday (14).

## Healy and His Stooges To Double Cafe-Theatre

Ted Healy and his stooge gang open at the Paramount grill, New York, Jan. 20, for a four-week stretch on the hotel floor.

During the first week Healy will double at the Fox, Brooklyn. He's booked there for the week of the 20th on a guarantee and percentage.

## ERIC ZARDO SELLING BONDS

Eric Zardo, pianistic vaudeville single, is now a bond salesman with a downtown New York brokerage office.

## Beck Goes West

Martin Beck left New York Sunday (16) to attend an Orpheum circuit stockholders' meeting in San Francisco.

## ACTS CLUTTER UP HOLLY AND VINE

Hundreds of Former Two-a-Day Names Migrate to Hollywood Where They Clow for the Natives—Screen Colony Accepts It as Matter of Course

## FIGHTS DRAW MANY

Hollywood, Jan. 16. No longer does Hollywood Blvd. and Vine St. resemble a typical Coast intersection. With the continued influx of vaude acts, it is beginning to take on the general aspects of the Palace's curb on Broadway, with the acts doing their sidewalk stuff with an Owl drugstore background. Every day the Taft building is getting to look more like the Bond.

Names that once graced the marquees of the country's vaude houses are plentiful here. Some of them are paid for the first time when they come out here to take advantage of the Pacific Coast's three full weeks, currently a career. Others, lured by pictures, came to establish themselves in the new medium. No matter what their intentions, they're still of vaude, the first love, and kick up their heels at the mention of Gus Sun and split weeks.

Hollywood and Vine comedians, an "Off to Buffalo" is a sign of some sort of domestic dementia to them. Antics of the sidewalk comics is something the natives feel they must endure, and blame it on pictures. They never heard of the players, care little about their background, and assume they are screws, attracted here by the Hollywood bally-hoo.

With an interest in the theatre or a memory that would go back a decade, they'd recognize players who have made vaudeville history. As it is, Roger Imhoff, Harry Fox, Conlin and Glass, Masters and Grace, Charlie Irwin, Jacky Norman, Ben Blue, Boyce Coombs, Mabel Ford, Walter W. Frank, Arthur Storch, mean nothing to the natives or transplanted inlanders.

Frank Joyce Once an Actor  
When Hollywood looks at Frank Joyce & Seland, it doesn't bespeak a stage troupe, but, however, played many a split week. Dave Bender, one of his salesmen, was the first scroob to do a foot-to-foot catch when he was half of Bender and Knapp. Joyce doesn't hang around the corner, but at heart he's still an actor.

Here at present and taking up sidewalk space of noontime to the Taft building are Walter Nilsson, Burke and Durkin, James Whelan, Joe Caltes (Caltes Bros.), Perito, Al Kline, Bert Brog, Bert Levy, Jack Kennedy, Frank Pay, Benny Rubin, Miller and Mack, Hal Neiman, Sammy Chah, Billy Telaak, Buster Shaver, Eddie Stanton, Clyde Cooke and a host of others from the former two-a-day.

The mob acts pretty much the same as it did in front of the Palace building, though most of them have acquired a coat of tan and have thrown away their hats.

Others who make the corner include: Duffin and Draper, Hugh Crobert, Joe Barton, The Theodores, Will and Gladys Ahoorn, Eddie Hanley, Bobby Jackson, George Yeoman and Lizzie, Crockett's Mountaineers, Paul Gordon, the McCune Sisters, Joe Phillips, Bill Le Maire, Morris and Townes, George Bickel (Bickel, Watson and Norton), Rice and Cady, Ned "Clothes" North, Howard and Mary For, Carole and Adams, Jack Mack (Degen and Mack), and The Caninos.

## Few Are Missing

A quick look would impress the Hollywood natives, every vaude act with the exception of Kikuta's Japs are wandering around the Boulevard.

Kerr and Weston, The Lookforos,

## Decentralized Indies Now Seen as Vaude's Hope, but Not Till Fall

## SUICIDE TRY

Hungry Cyclist's Attempt in Oakland, Calif., Hoosgow

San Francisco, Jan. 16. Driven to hunger by failure to book his act, Alex Castle, small time monopedic cyclist, smashed a jewelry store window in Oakland last week and landed in the hoosegow. After a few hours in the cell, Castle broke an electric light globe and tried to commit suicide by slashing his wrists. He was given emergency hospital treatment and returned to jail.

## 'DESPERATION' RADIO NAMES

Chicago, Jan. 16. Balaban & Katz is leading radio trumps—from desperation.

That summarizes the rather lukewarm attitude of the circuit heads toward the problem of getting headliners for the Chicago theatre. They will try a sequence of radio personalities because nothing else is available in the "name" category and not because they have an abundance of confidence in them. Most of the radio acts playing for B&K in the past have done indifferently.

Lois Lipstone, production manager of B&K, returned last week from a New York visit.

## Honeymoon Made Loma Worth Forget About Opposish; Cancelled

Loma Worth was cancelled after the first show at RKO Keith's, Boston, last week when the house learned she had played a previous Boston date at the Gaety during Christmas week. Theatre refused to pay her for the one show or for transportation from New York and back.

Miss Worth intended to honeymoon in the act during the week at Keith's, having married J. Lawrence Waters, non-pro, in New York a few days before. In the excitement she forgot about the other week there, she stated, and wasn't asked about it until getting to the theatre and going on.

Rogers and Wynn, Johnson and Crane, Bert Hanlon, Lew Erice and Allen and Canfield set on the front every now and then.

Friday night at the fights brings out more of the vaude bunch. It's here that the gathering really gets hot. Mixed with the trade talk of pictures is the pardonable boasts of the boys and girls who stopped shows in Akron, Utica, St. Joe and other way points.

Russell Mack, Universal director, one time of Mack and Vincent, a piano act, is in evidence. Little Billy, Harry Kahane, now an agent; Neal Abel, Eddie Kane, Eddie Pardo, John Sheehan, Brown and La Velle, Ben Bard, Frank Gabay are all right hands and make the pilgrimage weekly. Jed and Bill Dooley, Ward and Van, Richy Craig, Jr., Eddie Borden, John T. Murray and Vivian Oakland, Wells and Gilmora, Romy La Rocco, Earl La Vere and Babe Kane are others in the mob.

Howard's Dog and Ponies, minus the string and a few more standbys, are at Olympia's Lemping Greyhounds. Others out here are Miller, Paterson and Lee, Francis Darnagan, George Dobbs, Jane Lee (Lee Sisters), Cal Norris, Hector and His Pala, Snyder Brothers, Inez and DeWinn and La France and Garnett.

And everyone of them gets itchy when they hear of a last half open.

Vaudeville has stopped looking to the circuits for that long overdue revival. Having despaired of any comeback chances in the circuit theatres, vaudevillians are now concentrating their prayers on the independents.

The hopes are not vested so much in those Indies whose one time vaude houses are now playing straight pictures, but in the Indies who will be created, or reborn, through decentralization of the circuits.

Circuit overhead, regarded by vaude as its worst enemy, will remain as long as there are circuits. It is generally believed, and just that long will the chances for circuit vaude stay slim. But indie operation, minus the circuit costs, will be more amenable to vaude, vaudevillians think and hope.

Still Hope  
The Hoblitzelle, Richards, Comarford, etc., who were vaudeville in the old days, have not changed their sentiments, the vaude trade trusts. They have expressed themselves as in favor of the combination vaudeville policy in preference to straight pictures on an economical basis, with this fanning vaude's hopes that it might be of their return to theatre operating for themselves.

There is already some talk of banding these prospective indie operators of decentralized circuit theatres into the clearing house or mutual booking office, with a few promoters having sounded them out during the past few months. Reaction all around was that if anything in the vaude way is done at all, it will not be until next fall, at least.

Meanwhile, with the circuits still circuits and decentralization still in the preliminary stages, the current winter looks like it will stay tough for vaudevillians, with next summer to probably be tougher than many might imagine.

## 'BABE' DIDRIKSON'S SHOW BOOKINGS SET

Mildred "Babe" Didrikson's first stage date will be week of Jan. 27 at the Palace, Chicago, at \$1,100 for that week.

Showing date only and wants \$2,500 thereafter.

Chil Palace week for Miss Didrikson will be in addition to her personal appearances at the auto show there. William Morris office is agenting.

While not playing vaudeville, the girl athlete will play basketball and pocket billiards as a pro until the indoor track season opens. As a cage player she's getting \$400 per game, plus a split of the gate.

## Friedland's Show Folds Producer an Actor Again

Anatole Friedland's "Fifty Million Frenchmen" production has folded in Wilmington last week, the actor-producer is taking some of the specialists and a line of girls from the musical into vaudeville, with himself as the helm.

This marks the second condensation, although "Frenchmen" itself being used in book form for this vaude try. Originally the musical was a production, but later expanded for the \$2 road tour, lasting only two weeks.

## SYRACUSE STAGE SHOWLESS

Syracuse, N. Y., Jan. 16. Syracuse is again fleshless, with the elimination of stage shows at the Elitz.

House started the season with revues, presented by Billy Haines stock troupe, but more recently had offered indie vaude with film. Ritz continues straight sound.

## Sidney Rheingold, Indie Booker, Given 60 Days on License Squawk

Sixty days in the workhouse for operating a theatrical agency without a license was meted out to Sidney Rheingold, indie vaude booker, by Judge Dolan in Special Sessions, New York, Thursday (11). It was Rheingold's second offense, the booker having received a suspended sentence previously.

Rheingold was brought to trial after an investigation of complaints received by the District Attorney's office from vaude acts. Among complaints was that of Aldine and Wright, acrobats.

The team, man and woman, alleged that they paid Rheingold \$12 in advance for a date at the Strand, Oswego, N. Y., and upon arriving there were informed by the management that Rheingold was not booking the house.

Rheingold and his assistant, Al Hall, stated they are associated with Henry Bellitt, RKO agent.

## AGENTS AXED FROM RKO DOOR LIST; 200 PASSES

Agents have been cut off the RKO theatre pass list. Hereafter those agents who may desire to visit the RKO houses will be admitted by personally calling on the house managers who will admit them on instructions from Martin Beck.

The cut eliminates some 200 passes which formerly were issued to actors' representatives.

## Doc Rockwell's Shorts

'Doc' Rockwell will make three shorts by Warners, engaged through the Leo Morrison office.

Production begins as soon as the Brooklyn W.B. studios reopen. So far no date is set.

## SPLIT-WEEKING 3 SWIFTS

RKO is making a split week out of the full week Albee, Brooklyn, just for the Three Swifts, juggling act. They go into the new show at the R.C. Music Hall Wednesday (18), and another act will round out the week for them.

Swifts opened at the Albee Saturday (14) for four days only.

## Asking Too Much Chills Loew on 2 Musical Tabs

Loew's deal for 'Show Boat' and 'Americana' for its picture houses are both off. Marvin Schenck saw 'Show Boat' in Chicago last week and didn't like the cast. Terms stopped the other show from going through.

Asking prices, both through Lyons & Lyons, were reported at \$12,000 for 'Show Boat' and \$7,000 for 'Americana.'

## BUS-TRAVELING TAB'S DELAY CANCELS TIGHE

Pittsfield, Mass., Jan. 16.

When Harry Tighe and his Collegians tab unit arrived at the Palace a week ago he found five vaude acts had been engaged in place of his own show. Tighe said the Goldstein company, owner of the Palace, cancelled his show because of incidents involving it at the Coolidge theatre in Northampton, on New Year's Eve.

The company left New York in a bus to play the midnight show, but the bus broke down three times. Tighe telephoned ahead to the theatre, promising to get there for the show, but it was 11:45 p.m. when Tighe, 14 girls and four other men in the troupe arrived in Northampton. The house was crowded, but the electrician had departed, Tighe said, and as a result he had to put on his show without lighting effects and with only two out of his eight special drops.

The former Ziegfeld comedian admitted most of the numbers were ragged and the show, as a whole, lousy.

'But we saved the house,' Tighe said, 'and the management didn't have to refund its admissions.'

As Tighe left Pittsfield he said the cancellation had caused him a loss of \$300 and told his lawyer he would bring suit against the Goldstein company and return to Pittsfield, if necessary, to testify. The troupe returned to New York. Tighe said his contract contained no cancellation clause.

## Short Pay-Offs to Acts

### Okayed by Indie Booker

Eddie Sherman, indie Philly booker who threw the Park, Reading, Pa., off his book after some short payoffs to acts, has given the house a clean bill and is booking it again.

Sherman said that after receiving his explanation, the Park management was found to be justified in paying the Fletcher Henderson colored orchestra \$540 instead of the contracted \$1,500 for a week. House charged Henderson brought in a substitute band and took it up with the Reading musicians' union. Later advised the theatre to pay off the total salary to \$540.

In another abbreviated payoff case the house paid the Joe Sheftell Revue \$275 on a \$650 for doubling in an opposition cafe in the town. Freed & Flashman, operator of the Park, runs its own nitery in conjunction with the theatre.

## Van, Shutta, Olsen Orch.

### As Combo with Tie-up

Gus Van, Ethel Shutta and George Olsen's orchestra as a presentation unit with their Oldsmobile radio commercial, as a tie-up, is being worked up. Twelve weeks of Loew, Warner and Public time is available, if the idea goes through.

Meantime Olsen and Miss Shutta open by themselves for Loew's at the Capitol, New York, Jan. 20. Van's 10 weeks at the Village Barn restaurant, New York, are up. Brooke Adams (nee Oscar Grogan, phonograph singer) succeeding as the m.c.

## Cushman's 10 Ariz. Wks.

Hollywood, Jan. 16.

Wilbur Cushman's musical tab has been booked into the Publix houses in Phoenix and Tucson for 10 weeks, playing the first half at Tucson and the last half at Phoenix.

Company, which has been doing one-night stands in northern California, will open at the Orpheum, Phoenix, Jan. 19. Both this house and the Rialto at Tucson have been without stage attractions for six months.

F-W Fox theatre, Phoenix, plays Fanchon & Marco units.

## F. & M. MUSICAL TABS FOR N. Y., B'KLYN PARS

Paramount has subscribed to all of Fanchon & Marco's musical tabs, closing for four of the units with a fifth in negotiation. All play the Paramount houses in New York and Brooklyn.

First of the shows, 'Desert Song', plays the Broadway Par Feb. 3 with Brooklyn following week.

Other F. & M. units signed include 'Sally', 'Irene' and 'Whoopie'. Fifth tab being discussed is 'Follow Thru'.

## CARR AFTER \$250 FROM F-M

Los Angeles, Jan. 16.

Nat Carr has filed suit against Fanchon & Marco in Municipal court here to collect \$250, a week's salary on a two weeks' contract. Carr asserts the circuit refused to give him the second week's time. Played the one week in January, 1932.

## MILWAUKEE VODE STICKS

RKO has changed its mind about shifting Milwaukee to straight pictures, after cancelling a month's advance bookings.

Beer town change was set for Jan. 20, but now the vaude sticks.

## Bankers Too Much For Niggemeyer; Quits B'klyn Fox

Charles Niggemeyer quit at the Fox, Brooklyn, last week after trying to produce stage shows under banker operation for four weeks. He said it was an impossible task.

New Fox producer is Al Reed, formerly with the Stanley-Fabian houses and who was Niggemeyer's assistant during the first week.

House let its press agent, Ed Gray go. Al Currier, house manager, is doubling as p.a. nov.

## East on Spec

Hollywood, Jan. 16.

Ray West, coast band leader, left with his combo for New York on spec.

Band recently returned from a world cruise on the maiden voyage of the Dollar Line's new 'President Hoover'. Hilarity to that West was a standard cafe band for several years.

# Marcus Loew

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## Inside Stuff-Vaude

Lionel Kaye denies that he and Clarence Stroud (Stroud Twins) were introduced at a Detroit show the other evening. Both were present, he states but they were not introduced. Intimates he does not consider it good form to be introduced to the ex-husband of his ex-wife.

Side Page isn't on Jimmy Hall's legal staff, but he should be. In the middle of Page's act at the Paramount, New Haven, Page ballyhooed Hall's virtues and concluded by introducing the picture actor in the audience. Hall, whose local court activities in his non-support case have brought him plenty of publicity, drew quite a hand when the spotlight found him.

In anticipation of some \$700 being tied up during his Paramount, New York, engagement, George Jessel assigned his salary three weeks ago at the Brooklyn, Pa. to Eddie Cantor, but when Jessel collected his money he found \$700 shy.

The comedian squawked against what the theatre management explained was an "error".

### Hays Matters

(Continued from page 12)

salary of a lawyer, who in turn assumes role of prosecutor against it. After his own counsel, O. J. Heremance, had stated that at no time during Van Beuren's dispute with Grantland Rice had Hess appeared as counsel, or in any other capacity than as one of the arbitrators who effected settlement, a week ago, the short subjects' man took exception to Heremance's declaration. He said:

"Hess had nothing to do with the arbitration. The arbitrators were Frank Snell, vice-president of my own company, and Jack Eaton, who handles production for Rice. To my knowledge Hess has repeatedly advised and acted for Rice."

#### Nizer and Ethics

At the same time other sources were questioning the ethical side of the appearance of Louis Nizer, head of the New York Film Board of Trade, as counsel for the appellants, George Dembow and Mike Mindlin, in their effort to have the New York Board of Regents set aside the New York censor's ban on the German-made nudist picture, "This Naked Age." Reported also to have been brought to Hays' attention, Nizer's appearance in this suit was regarded as a direct slap at the Hays Production Code which automatically throws on all pictures such as "Age." With the Nizer issue being brought up the high cost of maintaining the New York Film Board, insiders claim that the overhead of

the board, which has fewer duties than the units in Chicago and Omaha, is in excess of the combined total of any five other boards and that yearly the expenses of the New York unit are over \$30,000. Of this amount Nizer is reported to draw \$12,000 in salary.

#### Copyright Litigation

In a meeting of industry lawyers last week, part of the discussion, it was since reported, was devoted to the elimination of the Copyright Protection Bureau. "This department levied fines on exhibitors who held over product and it is now revealed, some of those fines ran into as much as \$2,000. The penalties, it is now claimed, have fallen off to the point where the Bureau is becoming dependent." Besides that, certain factors in the business feel that this Bureau has done more to stir up trouble between distributors and indie exhibitors than any other producer creation.

Detailed investigation of all conditions enumerated will be made by General Hays, it is said, upon his return from the coast, which is expected to be within the next few weeks.

#### Johnston's Claim

Independent producers led by W. Ray Johnston, head of Monogram, are asking Hays for a review of trade practice. In an airmail letter to Hays, Johnston cites the production of "Oliver Twist" that he announced it as one of his releases several months ago, and is starting "shooting" on it this week. "Universal, Johnston claims, has persuaded Herbert Brenon to leave the Monogram lot and has indicated that it will now produce a second 'Twist'."

Johnston is calling to Hays' attention the trade practice ruling which he interprets, for Hays members anyway, as meaning that when one company announces it will produce an old classic other organizations will refrain from using the same story, at least for the current season.

## INDIE HIPP NEAREST BROADWAY SHOW SPOT

Hippodrome, New York, is the closest showing spot to Broadway booking offices for new acts.

Operating its stage under a low budget, Hipp is taking a chance on considerable material that hasn't been tried out elsewhere.

## 2 Acts Only for Any House with Just Piano

Chicago, Jan. 16.

Chicago Musicians rule recently promulgated limits any house with only a piano player to two vaude acts.

More than two acts require a four-piece orchestra.

## Tryouts Give L.A. Nabes 6 Acts, 2 Nights Weekly

Hollywood, Jan. 16.

Vaude tryouts are being experimented with by Gus Metzger at his Fairfax here and the Wilshire in Santa Monica. Six acts are used one night each week in both houses, in conjunction with a picture preview and the regular screen program.

Adding of stage attractions is a novelty for both the Metzger houses. Fairfax, until recently, has had one of the heaviest neighborhood draws of any subsequent run house.

#### RKO Books WENR Minstrels

Chicago, Jan. 16.

Sinclair Minstrels, originating over WENR for the NBC network, will play a week at the Palace for RKO starting Feb. 10. It's the act's maiden stage appearance.

RKO and WENR will co-operate in framing a 15-minute routine.

## ROBBINS WITH LINDER

Indie Vaude Booker's New Dates—Field Scout

Al Robbins, brother of Nate Robbins, Syracuse-Utica exhibitor, is with Jack Linder as field scout. Robbins was formerly associated with his brother's upstate theatres.

New booking acquisitions for Linder are Playhouse, Hudson, five acts on split; Empire, Glens Falls, same policy; New Plaza, Fort Jer-vis, N. Y., five acts two days weekly and Rex, Rutherford, N. J., last halves and new show Sunday. All went on his book this week.

The 30c Interest Linder held in the Majestic, Jersey City, has been sold to Murray Ginsburg and Samuel Altholz, who own the Majestic, Paterson.

## 8 STAGE ACTS WITH FILM AT HUB OLYMPIA

Boston, Jan. 16.

Scollay Sq. Olympia, first major house in town to feel the new Publix policy, today puts manager E. A. Vinson on his own so far as handling publicity and advertising goes. John McConville, Publix vet on such matters, is out at the Scollay, and manager is instructed to prepare his own copy and make visits to papers himself.

McConville is to be assigned to other work, it is said.

Vinson marks the change by swinging from F & M units back to vaude, installing eight acts, two more than his previous 'big shows.' At same time Scollay goes to old plan of Sunday opening for film, and Monday for stage; instead of both on Friday, as for some months.

No announcement is made regarding changes planned with regard to publicity in other major Publix houses.

Minor changes continue.

## Downtown Biz Has

## Warners Hot to Put Vaude in Hollywood

Hollywood, Jan. 16.

After 15 months of consistent grosses at their Downtown, with a combo policy of pictures and vaude, Warner Bros. are contemplating a similar policy for their Hollywood. Downtown, after some months of juggling with size of its stage shows, has finally settled down to a five act weekly change, budgeted at around \$700 a average.

Using five men in the pit and a couple of extra stage hands, combo nut runs around the \$1,200 mark weekly. WB execs figure a similar policy at the Hollywood will tilt the weekly grosses several grand and, at the same time, draw a new clientele into the house.

Downtown is the only house in the local territory on a full week vaude schedule.

It is pointed out by execs that when a stage show or band policy was in effect at the Hollywood, that house ran around \$2,000 a week ahead of the Downtown. Since adoption of the straight pic policy at the Hollywood, however, there has been a reversal with the Downtown topping.

## 10 WEEKS OF SMALL SO. TIME FOR VAUDE TAB

Chicago, Jan. 16.

L. W. Zimmerman is organizing a 15 people combination vaude tab to open in Knoxville, Tenn., for a 10 week tour of southern Publix houses. Chattanooga, Pensacola, Jacksonville, are among the dates ranging from three day stands to full weeks.

It is a repeat over the same route for Zimmerman, who traveled a similar entertainment under similar circumstances. All 15 entertainers are specialty people.

BEN BERNIE says:  
**"KENDALL CAPPS"**  
Is the FRITZ KREISLER of DANCERS EXTRAORDINARY!  
Montreal, This Week (Jan. 16)  
Dir., M. S. BENTHAM

N.B.C. Presents  
BILL KAY IRVING  
**ARONSON FAYRE and LANE**  
in "RADIO RAMBLES"  
RKO PALACE, NEW YORK, NOW (Jan. 14)  
(DEBUT)  
Personal Direction NICK AGENTA, Palace Theatre Bldg., New York

LOEW'S STATE, New York, This Week (Jan. 13)  
**3 ST. JOHN BROS.**  
"UPS AND DOWNS"  
Century, Baltimore (Jan. 20)—Fox, Washington (Jan. 27)  
Dir., CHARLES YATES

(TOMMY)

(BILLY)

# REILLY and COMFORT

Opened London Pavilion Oct. 31, and Immediately Retained for THREE WEEKS

RESULT: Booked for General Theatres and Moss Empires Circuits, Including Holborn Empire (RETURN DATE) and Now Appearing at the

## LONDON PALLADIUM

Thanks to Jenie Jacobs, John Southern, Val Parnell, Henry Sherek and Henry Weiss (Jenie Jacob's Office) for helping to make our stay in England pleasant and successful.

American Representative:  
JENIE JACOBS

English Representative:  
HENRY SHEREK

# KITTY DONER

IN NEW SONGS—STORIES AND STEPS

RKO PALACE, NEW YORK, THIS WEEK (JAN. 14)

Direction, WEEDEN & SCHULTZ

NEVA CRISMAN AT THE PIANO



## NEW ACTS

### PRINCE MIKE ROMANOFF (1) 8 Mins.; Three (Parlor) Palace, N. Y.

Harry Gerguson is the east side orphanage alumnus whose checkered, but never dull, career as the self-styled Prince Michael Romanoff has been front-page copy at the average of twice a year for several days running. This accounts for his freak booking at \$500 into the Palace, with about 10 weeks of RKO to follow, if the U. S. Government permits. But the only act which means that instead of a \$5,000 gross for the run, the pseudo-Prince will probably wind up at the scratch, providing he runs true to form on his financial carelessness. That has constituted his stage abuse, culminating in a U. S. Immigration investigation which seemingly has made the Prince serious for once; for the only act of a famous thing, his cross-free with the pseudo-newspaperwoman, who is interviewing him, dwells on his claimed American citizenship. The government is disputing that now. Otherwise in suave manner Prince Mike dodges all the questions by asking his attractive interviewer, "What do you think?" She asks enough pertinent questions to never what the answer may be, but would like to know, and he answers so disarmingly that his cavaliness cannot be charged.

The Prince—the Palace billing quotes "Prince"—in his colorful career has contacted the fashionable elements of two continents and is saluted them as being even more friendly today "because they, too, have a sense of humor." The act proper is but 8 mins., just enough. The Prince is discovered in tails in a vague idea of a dress, and the audience is left to surmise that could stand some improvement; what's happened to the Palace's famous room? when the newspaper girl is announced. She lights a cigarette, and Mike chisels one from her in charmingly manner. That's the first laugh.

His soft-spoken Oxonian address is apparent from the start. He moves with ease, if not fully stage-possessed, but that's rather an asset. The script material of the act is sufficiently autobiographical, according to the newspaper rep built up for Mike, to satisfy the average reader's demands. There are a couple of topical references when he positively denies that he's not made Allen's trousers another resort to radio is the tag, when Mike spins a Munro-Hauman tale about his petrograph career, which the female straight mildly raises, and he comes back, "Vass you dere, Sharlie." Among other things Mike has announced that he will write a book and call it "The Very Last of the Romanoffs." There is also a reference to the Dunhill shop, which gets a laugh.

The girl represents herself as the N. Y. Mirror. "That's the tab which is serializing Mike's biography." For that type of an act RKO hasn't done badly. It's another resort. It's about as effective a presentation as could be desired under the circumstances, and it is by no means uninteresting diversionment. It should even prove a mild draw, especially in the nabes. *Abel.*

### FULLER BROS. AND SISTER Aerobic 8 Mins.; Full Orpheum, N. Y.

Two men and a girl, the latter carried for work and not ornamentation. She does a lot of tricks and does a bridge on which her brothers do their stuff. Not much in the picture, but she is no excess baggage. Most of the stuff is hand-to-hand and perch, the latter both on the shoulders and on the head. Good stuff, but poorly sold. Act lacks routine and parade, going from one stunt to another, and does not mean anything, which does not impress. Opened here, which is about the best it can do. *Chic.*

### CARLOS, LEETE AND MIL (5) Dances 10 Mins.; Full Orpheum, N. Y.

Two men and three men in an adagio in which the girl is hampered by her skirts. Young girl too dancer is used to break between the two major portions of the act. Nice-looking kid and a careful and graceful dancer, but does not mean anything. May develop with experience. First half is done by two men and the girl. Closer to more or less a repeat with three men on to help. Competent but not a striking flash from any angle. The act can get by in that spot. *Chic.*

### JOAN BLONDELL Comedy 10 Mins.; Chicago Chicago, Chicago

Joan Blondell left dignity in the dressing room but brought along poise. There was a clear distinction there. She was chummy and intimate and very much at home and quite a comedienne without. Her voice, to be sure, was pitched a couple of tones too low, but she could be heard, was well dictioned, and was four hops and three skips ahead of most of the Hollywoodites who take a whirl in the varieties.

Stunning in a green creation loaded with fur at the top, the blonde ingenue copied triple-A rating on optical effectiveness. Harry Rose, doing it for the week, came in from New York on the same train, and together an act was crammed. It was lightly comical throughout and with the dreaded Hollywood gush entirely omitted. In consequence Miss Blondell is one who will have some good on a personal appearance. After a bit of song, handled nicely, and some mutual kidding with Rose, the tale got around to dancing, and Miss Blondell begged off on the grounds that her high heels did not permit of dancing. The crowd was supposed to get her offstage when her sparse routine of steps was exhausted, but she was a cute and amusing finish.

A likable personality is Joan Blondell behind footlights. Warners can trust her out of their sight. *Chic.*

### FLYING HUTCHINSON FAMILY Speaking on Flight 10 Mins.; Jamaica, L. I.

This is not a vaude act. The Hutchinson Family, which includes father, mother and two daughters, use the stage to justify their unfortunate mishap at Greenland, which had the entire world interested for many days. The act is first introduced by a green announcement by the management about the Family. This is followed by some screen shots showing family travel from the covered wagon days through many moves to the Hutchinsons, the only family in the world using a plane for traveling. The screen reproductions take up about seven minutes.

The Family is then presented with a dark drop, and each one is behind a light and mike. The father, George R., then begins to tell the incident leading up to the forced landing at Greenland. The daughters and their mother have several lines, and the act is supposed to be inside the Hutchinson plane. One must use plenty of imagination. Hutchinson also tells about his own trip.

Throughout the talk he is always trying to show by his words the justification for the accident, which has met plenty of criticism in aviation circles. The family, with a 10-minute flight, then returns to the credit, then comes out for about 10 minutes. Again the justification talk. The children—Kathryn, 3, and George, 2—then come on and recite Hutchinson wrote the act. Justification talks don't belong from the stage; the evidence is in the hall. Act has no entertainment value excepting its freak pull, if any. The first crowd at the Valencia did not receive them well, but they celebrated later on. *Wag.*

### REGGIE McNAMARA-FRED SPENCER Bike Race 7 Mins.; One and Full Academy, New York

This isn't the first time in vaude for Reggie McNamara, a known as the Iron Man of bicycle racing—a quote from the sport pages—and he has evidence for his bragging on the rostrum. It must be Fred Spencer's first stage work, although he has been in his lines okay after a little hesitancy.

Acts of this nature have lost what dubious mass appeal they enjoyed. The act is a little bit of a novelty, made this likely for the bike racers as the Latins are addicted to the pedal sport, but unless a Brocco or other competent were on the marquee it doesn't mean much either way.

The act is 7 mins. is brief enough, bolstered in the forepart by Gordon and Reed's straightening and interludes. The pedaling and the contribution comes from the inability to fullstage for the miniature bike race, with miniature figures indicating the race. The act is a little bit of a novelty, made this likely for the bike racers as the Latins are addicted to the pedal sport, but unless a Brocco or other competent were on the marquee it doesn't mean much either way.

### Riviera's Bookers

Chicago, Jan. 16.

"Variety" wrongly credited the booking of the Riviera here to Sam Brown of the William Morris office. House is booked by Nan Elliott of that office.

Bill reviewed at the Riviera was commended for his excellence.

Dave Gordon's guidance has to do with a recounting of their most serious spills. It didn't impress particularly.

Act is a brief freak for some ready money and limited in local box office strength. On McNamara's last week's app he was partnered with Larry Lawson. McNamara should use some lip rouge for makeup purposes. *Abel.*

### WHITESIDE, ANITA and BROWER (2) Variety 20 Mins.; Full Academy, New York

Five people, three females and two males, and hunched to disheveled who rates the threesome billing. The payoff is the denouement when the three women and one male come into the scene and come to the fore for the top bows and finales with a song about "My little revue."

The other man essays a skating dance, wearing a woolen cap and carrying a hockey stick for the rink props, and tops off the act for the first time in the catalog, but no panic in view of its general familiarity.

When the music sounds screechy when making some sort of an announcement about the Injun dance and her "spirit land dance" introduced into a conventional fan number. In between there's some more song and dance, and the two stuff, all rather mediocre.

The pianist's self-acknowledgment of his revue also explains his hopping up after every number, and his interpretation of a deferential gesture to the talent, but apparently intended to convey the idea of his own power.

They opened a flat five-act sequence here, conforming with the general spirit of this particular show. *Abel.*

### PALACE, N. Y.

Something sepulchral about the Palace. The show is a curious advertisement for the Palace. It's a real turns and old reliable vaude standbys, against a pop house vaude background, with trailers on the stage, herding the new headliners as "right out of the headlines."

That's the Martin Beck idea, giving the Palace the Hammerstein's Victoria aspect with Prince Mike Romanoff currently, while the comedy is a real turns and old reliable vaude standbys, against a pop house vaude background, with trailers on the stage, herding the new headliners as "right out of the headlines."

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Between Mahoney and the freak Prince Mike Romanoff plus the nicely-balanced supporting bill, the Palace is a real turns and old reliable vaude standbys, against a pop house vaude background, with trailers on the stage, herding the new headliners as "right out of the headlines."

Openers are the Wallenda Troop, the quintet's fast wire stuff, pyramid, and the "Hundred and Eighty," which is a fast start-off for a variety show. A sock eight minutes.

"Cookie" Bowers developed into a N.Y. show-stopper with a novelty comedy-impressionist routine. He's of the radio ilk, but not from radio. He's a little more than a novelty, but he got one of his biggest laughs with one of the stories during the shoe-changing interlude. Mahoney also observed that the prince had to swim to get to the Palace, but he went through more than that.

Kitty Doner, with her colored maid and femme accompanist as well as an effective treyler, opening straight but quickly switching into the male duos for the rest of it. Aaronson, Payne and Lane have a good laugh, but there's Prince Mike Romanoff (New Acts).

heralded by a trailer that couldn't read because of its projection on the drapes instead of a screen. The Prince's exploits have been consistent front-page copy, and the administration for the happy-lucky phony was audibly expressed with a welcoming salvo. The Palace is in luck, as the Prince's title on all billing but the marquee.

Bill Aaronson was one of the Paul Whitman addition winners, getting the stage legs with the Whiteman vaude act, later doing an oke single, and now partnered with another man who would be called Aaronson, Payne and Lane. All do impressions of radio notables. It's the same thing as Aaronson's, but thrice over.

Act is totally in three, with house and stage lights down save for the encore milieu in one. Overhead spots single out Aaronson, Payne and Lane in turn for each of their duos. Aaronson does Slingshot, Sam, Amos 'n' Andy, hok impromptu of "The Shadow," Brookshire, McNamara, Winchell, Bernie, Wynn and for the encore his George Burns to the woman's Gracie Allen. She handles the femme takeoffs, and the other man is the straight singer. He impersonates Jarrett, Crosby, Stinson, Slinger, Vallee, Jimmie Durante, etc.

Aaronson is the bulwark of the act. He does the ad libbing, generating much in one. Overhead spots single out Aaronson, Payne and Lane in turn for each of their duos. Aaronson does Slingshot, Sam, Amos 'n' Andy, hok impromptu of "The Shadow," Brookshire, McNamara, Winchell, Bernie, Wynn and for the encore his George Burns to the woman's Gracie Allen.

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### STATE, N. Y.

Most of this week's weight is on the stage, where six acts dish out an even flow of entertainment. The "Hundred and Eighty" is the picture, completing a combination that won't attract much business. Indianapolis is the picture, completing a combination that won't attract much business. Indianapolis is the picture, completing a combination that won't attract much business.

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Two acts, Block and Sully, the topper, and Reis and Dunn, the current week are quick repeats, although their first date was last. It takes three or four State engagements until the folks in the back of the long house recognize an act or that's why they know the jokes better than the faces here, so there's a good thing for the State side. Further than that, Miss Sully is the bill's best-dressed woman.

There were no risks taken in the first half. The act was Reis, Bros. and deucing with Chilton and Thomas. St. Johns, two of whom were the best of their kind, left the routine, deleting the springboard in preference to straight hand-to-hand stunts. Turn's biggest mystery is now the best of their kind, left the routine, deleting the springboard in preference to straight hand-to-hand stunts.

Chilton and Thomas not only remain the neatest looking couple in the long history of vaudeville, but continue progress as dancers, especially the boy. Also in their act, the best of their kind, left the routine, deleting the springboard in preference to straight hand-to-hand stunts. Turn's biggest mystery is now the best of their kind, left the routine, deleting the springboard in preference to straight hand-to-hand stunts.

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Of the 11 acts comprising the program, eight are importations and seven of these are American.





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## 15 YEARS AGO

(From 'Variety' and 'Clipper')

Manhattan opera house announced \$1 top for following season, playing 'Belasco and Frohman shows' after their 'Bway' runs. House had been doing well with show top. But it wasn't the answer.

Christmas was over, but there was still a shortage of plays for B'way. Four theatres were worried over approaching darkness.

Cautious producers trying to induce playwrights to find angels for their plays.

Ziegfeld planned to star Will Rogers in a play written around his own life. Idea didn't last into new season.

Julian Belling, then in his prime as a femme impersonator, was breaking records in the vaude houses, including Palace, New York.

'Chu Chin Chow' was moved from the Manhattan, on 34th street to the Century. Century opened another box office in anticipation.

Paramount, which had been experimenting with serials, dropped the idea. But that didn't stop it from getting their fingers burned on the Joe May 30 serial later on. That was the cure.

Goldwyn was trying to break Par's 'death grip' on first run shows. Par had around 80 houses and Goldwyn 25. Fighting it out in trade paper ads.

Margaret Mayo was preparing to return from Goldwyn as script head. She had been with the company since its start.

## 50 YEARS AGO

(From 'Clipper')

Jem Mace, English heavyweight, in this country with Slade, half-breed Maori from New Zealand, for whom he claimed much. Danvers C. Ross put up \$50 to build match in which they could wrestle, box and jump for \$250 to \$500 a side, winner of two out of three to take all. Ross was good athlete and a better press agent.

Henry C. Miner bought Tony Pastor's old theatre at 885 B'way. He reconstructed it for business purposes. Too far downtown for a theatre.

John McCullough, playing Philadelphia, moved the audience to laughter with what the 'Clipper' correspondent termed his 'paroxysmal' kisses. Already showing signs of the mental trouble which later took him from the stage.

Show printer was advertising 350 theatre chairs for 30c. each. He apparently took them on foreclosure.

There was a battle of beauty on Lily Langtry was making her first American tour and Christine Nilsson was on a concert trip. Players paid more attention to their looks than their ability, though it was generally admitted that the concert singer had talent the stage star lacked. Both were making money.

Circuses were filling the ad spaces with offers of old material and asking for new acts for the coming season. Big demand for bill posters, but they wanted sober ones.

Patti had tried the concert gas in the middle west, but they wouldn't pay the coin, so they had to annex an opera troupe.

Tomasso Salvini was playing three times a week with his troupe doing modern plays on off nights. In some spots off nights were better patronized.

## Inside Staff—Pictures

More than the picture people in New York miss Dr. A. H. Giannini, the banker. The Dr., with his brother A. P., who are in control of Transamerica, are held in California through their operation of the Bank of America and its hundreds of branches in that state.

The Gianninis always have been pretty nice with the picture business on both coasts, with likely no banker commencing to understand the business and its people as has Dr. Giannini. He knows the producers of other lines, too, especially the legit as done on Broadway with the high scaled shows. The Dr. has been the banking angel for many of the best known legit play makers in New York, and he never lost a dollar through any one of them.

The Dr. is a 'character actor' as far as the show people go. He knows them and their records. If a legit borrowed from the Dr. when he was in charge of the eastern bank, for a production and the play flopped, the Dr. didn't go into a panic nor did he worry his picture friends. He waited and waited for the next production when they paid off.

In Columbia's 'American Madness', the story of a 'character banker' in these times of stress has a central figure claimed to have been modeled after the Dr. and his manner of doing banking business. In the picture the banker's bank is saved from closing through the merchants and others he had aided with loans coming to his rescue by heavy deposits in an emergency.

On the coast the Gianninis have been more than Mideases to any number of big and little picture men. And they hold the same kind of a slate out there; they have never lost a dollar through loans to picture people.

Seldom if at all in recent times has any circuit or manager acknowledged publicly the full co-operation of the performer, such as Balaban & Katz did in the firm's advertisement in last week's 'Variety'. It plentifully recognized Al Jolson's added work and performances while playing the B&K Chicago theatre.

A little more recognition by the manager of cooperation and perhaps the disposition of the performer would change on cooperation. The manner of saying thanks in ads was in effect some years ago in the old show business between the manager and the actor, but so much of the old show business was lost through the rush of the new or current way of theatre operation that the courtesy thing was suspected of having been buried along with the rest.

Names of the stage coming within the range of the Jolson \$12,000 and guarantee weekly usually charge the house \$500 per extra performance during the engagement. Jolson gave B&K several extra shows without charge. He did nearly \$50,000 (inclusive of tax) on the week, playing to over 100,000 admissions. His percentage was 50-50 over \$60,000. Because of the time the Jolson contract for the Chicago season was made, and the date he opened Dec. 30, the Chicago had lowered its scale. Jolson did not protest that change but had the former scale been in effect, he figured out, the Chicago's gross for the Jolson week would have been \$31,000. As it was he broke the attendance record for the big theatre, a real something to accomplish these days.

Coast circuit execs have been checking up grosses and attendance for the first two weeks of this year as compared with the corresponding period in 1932 and find that in most instances attendance has increased, but receipts have considerably diminished. Instance is cited of a leading Los Angeles downtown subsequent run house where for the week ending Jan. 7 attendance was 15,500 for a total gross of \$3,333, compared with a gross for the same week last year of \$3,987, but with an attendance only 14,200.

Another downtown, L. A. house, operated by the same affiliated circuit, played to around 16,000 admissions for the week both this year and last, but receipts in 1933 amounted to but \$3,700, as compared to \$4,500 for the week in 1932.

Similar conditions are reported to exist at other downtown Los Angeles houses, as well as in the suburban territory, with the general opinion being that picture house attendance is high, the crowds in houses where b. o. attractions are shown, but that grosses have been reduced due to a general reduction in admission prices all along the line.

RKO maintains a legal staff of 13 lawyers but even an answer to a complaint must come through the RKO bankers' downtown attorneys, Cravath, DeGersdorff, Wood & Swaine. Ditto at Paramount, where this same law firm handles everything, although Par also has a sizeable legal staff. Paul D. Cravath is on the RKO board. His firm is counsel for RKO, Fox, and Fox-Bowman.

With Adolph Zukor's return, there is talk of Eliek John Ludvig who, upon leaving Par, took offices with Nathan Burkan, also coming back into Par as general counsel. Ludvig was also secretary of Par at the time of his resignation.

William Mallard who was only admitted in '27 is the downtown end's designation in present charge of the RKO legal staff. The sole holdover opinion being that picture house attendance is high, the crowds in houses where b. o. attractions are shown, but that grosses have been reduced due to a general reduction in admission prices all along the line.

Shown in the Far East are reported annoyed with Clyde Elliott, photographer of 'Relic 'Em Back Alive' (Radio for the alleged first of animal stuff in the picture. Film hadn't been shown in Singapore up to Dec. 1, though built up heavily. Elliott made a speech at the Rotarian club early in Dec., spilling the inside.

Elliott photographed the picture for Frank Buck. He was in Singapore with a Fox company making another animal picture called 'Man Eater'. He was invited to make a speech at the Rotarian club and immediately started by saying that all the complaints about cruelty to animals weren't fair because the animal scenes were tricked by photography.

Papers jumped on that phase of the speech and played it up, with considerable resultant controversy. Showmen answered by saying Elliott did all his chattering in trying to put over his point of no cruelty and exaggerated about how the things were photographically done.

Adolph Zukor is conceded as establishing a more direct contact with Paramount financing and back relations through appointment of Ralph Kohn, treasurer of the company, in a companion post as assistant to the president. This is not a created title in Paramount but one that has been revived.

Several years back when Zukor was in full control of his company, Eugene Zukor held it. Young Zukor is now in charge of construction and maintenance.

The move of Kohn into the president assistant's spot, besides being treasurer, follows promotion of Walter B. Cokell as assistant treasurer. Additionally, Kohn retains title of v. p. of Par subside as Par International, Par Distributing Corp., etc.

Break on photographers and newsmen lined up by United Artists for arrival of Claudette Colbert in New York, by mistake went to Kate Smith. Arrangements had been made by George Gerhardt, with photo and news boys on hand, to give Miss Colbert the big page one welcome

when slip-up occurred through station thinking her car was on the second Century section.

Just about when that mistake was discovered, nearly every one had disappeared from section one except the slow-moving Kate Smith. Boys figured they might as well grab her and did. Gerhardt then had to work fast in getting a bunch up to Miss Colbert's hotel to do the honors.

Question of how Public was to sell 'Island of Lost Souls' resulted in much difference of opinion at the home office and between the west coast. One faction led to believe the horror angle should be the attack, while another contended it should be the 'panther woman' idea. Latter won out with Jack McInerney and Lou Smith's specially prepared campaign along that line for Rialto, New York engagement accepted.

Unable to agree at the h.o. and with coast said to have desired a horror side for the campaign, Sam Mendow finally decided that the chiller thing had been done to death in every way. Paramount had spent much time and expense exploiting the panther woman angle, including a contest, and it was also believed that this should be cashed in on.

Picture stars who use the Riviera for a hideaway, burn the spot-news man there by ducking for the first three days till rested, and then trying to hold a press reception to which nobody wants to go.

Scribes can't make stars realize that the Riviera is just like Paris, New York, London, or Berlin—a place where you're news when you arrive and when you leave not when you want to be news. If the stars would do that and stay the first day, they'd be let alone the rest of the time.

The ones who duck are sure to be bounded and if possible victimized with bad publicity when they 'secretly' enter a casino—and lose.

Police routine is so thorough, secrecy from the press is impossible. To go into the Monte Carlo Casino, for instance, you have to give up your passport and register. All hotels exact the same demand.

Hollywood studio publicity head, now out, put the ban on all foreign correspondents, including an elderly man representing a powerful group of English newspapers. Latter, very sensitive, just forgot about the studio and, when it had a big film revolving around life in his home country, he kept mum about it in his correspondence.

The head of the studio found that the special production wasn't getting the most important of the most important papers of England, and he hit the ceiling. Ended up with the studio placing the correspondent in the most abject manner. Joker is that the owner of the newspaper chain was a partner of the film company in its English newsreel.

When Universal abandons its 5th avenue home office in the Heckscher building, New York, next year, the film company will locate either in Radio City or the Brill building on 49th and Broadway. Latter has two stories and the penthouse available, the latter for the U projection rooms.

It's an arrangement similar to the Heckscher where the terrace of the office building houses a specially constructed stucco projection room, apart from the regular building, made necessary by the fire laws.

U at present has some 30,000 square feet, but needs less space with the abandonment of the Universal theatre dept. and other curtailments.

Secretary to an indie producer on the coast finally collected a ten-spot, but incurred the enmity of the writer from whom it was due. About a year ago he drafted a script for the scribbler and his partner and succeeded in selling it to her boss. Neither thought of giving her anything until one day she mentioned to the partner that she hadn't been paid for the typing, not to mention the commission. So he gave her \$15, and said his collaborator would come through with \$10. Only after repeated asking did the other, who is also a film chatter writer, grudgingly pay up.

Will Mahoney grows irritable when friends suggest that his weekly advertisements in 'Variety' carrying extracts from his notices, are really house reviews. Mahoney probably has more highly flattering notices than anyone on the present stage, like the one Mahoney advertised in a 'Variety' page last week by Frank B. McDermott, the drama critic of the Cleveland 'Plain Dealer'.

Nearly all of Mahoney's notices are by critics of the McDermott rank, who are greatly entertained by Mahoney and express themselves in type before the rave wears off.

Unusual in itself that it could happen in a town like Philly. Probably first time Quaker spirit ever gave permission for anything on Sunday was special permit to Stanley to allow 'Kid from Spain' to run past midnight on Saturday, its opening day (7). With lines to be taken care of, house got city to okay running until 12:25 a. m. Sabbath.

Another unusual thing for Philly was reopening of picture again at midnight Sunday on a special showing, with idea heavily exploited. Claim is that records were hung up for an opening day at Stanley and for a midnight performance.

With the L. A. 'Record' keeping the Betty Compson jewel robbery on the front page for four days last week, freelance scribes all got the same idea and flooded the radio with yarns based on the hold up.

One studio received five scripts, all with the same title, 'Hollywood Jewel Robbery.' Yarns all have the same premise, picture star being held up for her jewels with the police believing the holdup a publicity gag.

So far, none of the studios have given the idea consideration, but two quickie producers figure on making some sort of a feature out of it.

Because Germany and Sweden are always writing to New York to stop making pictures with sad endings, Paramount is shipping these countries two finishing sequences for 'Farewell to Arms'. Both countries have consistently complained of unhappy endings, much to the surprise of home offices, who were under the impression that the Germans liked to cry.

Spain and Latin countries will get the picture, sad as did the United States.

Following an argument with a supervisor over the inclusion of the word 'chapron' in a sequence, pair of writers on the story received a message from the super, who wanted the word in.

Note read: 'I most emphatically believe chapron should be used in this sequence. However, if it is against your taste, you may omit it. I don't want to influence you in the slightest, but chapron is going to be in the sequence.'

Diane Sinclair, former Metro contractee, has a term at Columbia because she did a favor for her agent, Leo Morrison. Latter brought Otto Kruger from New York for tests at Columbia and asked Miss Sinclair to play opposite the stage actor in them.

Col and Kruger couldn't get together on money but studio liked him well enough to hand her a term.

Warners has announced 'Silk Express' as a forthcoming production and is assigning people to the cast, which reminds that a similar yarn was a favorite at Fox for several years, being advertised annually but never reaching the grinding stage. One of the Fox Western avenue billboards plugged 'Silk Train' for months at a time, with MacLaglen and (Continued on page 58)



# New Group Plans 25-House Circuit For B'way Hits; UBO May Play Ball

Newest managerial group in the legit field is the Union Theatre League, which has incorporated last week. General working plan calls for the formation of a circuit of 25 theatres, on a week stand basis. Some new shows not sent on the road, but the principal function of the league will be the presenting of Broadway attractions out of town on a subscription basis.

The league is reputed to have plenty of backing. The interested parties being business men. The group is anxious to take a chance with touring those attractions which other producers have not sent on the road. It is figured that such shows require but moderate financing, because the productions are already made.

## Dosen Units Picked

A dozen attractions have already been chosen, including 'Clear All Wires,' 'Criminal at Large,' 'Meteor,' 'Brief Moment,' 'Bride the Sun Shines On,' 'Success Story' and 'The Man Who Changed His Mind.' Opening date for the league's activities has been set for Feb. 27 in Boston, name of first show not decided on.

Norm Green, formerly of Jones & Green, is the active head of the league. He stated that a number of name players are available for the road appearance, and claimed each attraction will be handled, play right. The expectation is that not only will the league's activities keep steady and players engaged, but the touring companies should prove a field for the developing talent.

The feasibility of forming a new circuit is obvious because of the number of independent theatres which have been dark this season. That the league will be successful, with the idea of holding down the number of opposed bookings out of town.

League is figuring on backing the productions of several well known names rather than on developing its own. It is planned to rent the theatres in other cities, playing on percentage if the houses are not available otherwise. An advisory board consisting of managers, playwrights and directors is reported as a feature of the league.

## FRIARS REORGANIZED, SOLUTION IN SIGHT

The Friars are looking up and a solution of their financial problems appears to be in sight. The incorporation has been virtually dissolved and a new organization with the title of the Friars Club has been formed. The original title was that of the National Association of Friars.

Monday a temporary lease was signed with the Bank of Savings. The club, now in receivership, will probably go under foreclosure in March at which time a formal lease will be entered into with the bank, which holds the first mortgage and which will bid in the property. The furniture, which was bought in by a member at foreclosure, has been turned over to the Friars at a price of one dollar.

## Ducat Dealers' Party

The Treasurers Club will throw a party on Feb. 11. It will be a dinner at the Astor in honor of Harry Neimes' 13th year as president of the organization and his 25th year as a member. The celebration will be the first affair held by the club in more than a year.

Treasurers who have been members of the club for 25 years are to be installed as life members, which relieves them of dues, but status is accompanied by full benefits. Others who will be elected along with Neimes are Ralph W. Long, Allan J. Schnebe, Mack C. Hillard, Frank A. Giraud, Frank Meyers and William G. Ridgeway.

Verne Slout at Logansport?

Chicago, Jan. 17.  
Verne Slout Players were closed suddenly last week. The time, when litigation affecting the house came up.

Slout may reopen his company Jan. 30 at Logansport, Indiana.

## Song Larceny Ethics

Boston, Jan. 16.  
Sigmund Romberg, here for 'Melody,' tells this one. He had written an operetta for the Shuberts. J. J. seated in last row, sent for him.

'I just heard that last song,' said J. J., 'and it sounds familiar.'

'It should,' said the composer, 'I wrote one for another operetta for you, and it had a similar strain. After all I've a right to steal from myself.'

'I know,' retorted Shubert, 'but not so soon.'

## CLEVE'S COMBO SHOW PROJECT

Cleveland, Jan. 24.

An amusement center is the proposition of backers of the new Club burlesk theatre, who are taking over the Moose hall from its original owners around Feb. 1 and transforming the building into a five-ring circus, with a \$1 tax for all.

Promoters claim they've dug up New York and Chicago capital to support the enterprise, to be known merely as the Club. Building has 42 studio rooms, in addition to a theatre room, of which one of each are to be utilized for amusements.

Plan is to install musical revues in the 1600-capacity theatre now being by Billie Ballou's troupe with a straight burlesk policy. Burly shows being toned down weekly, introducing more radio and vaude acts than strip numbers, with the idea of educating crowds to new change of policy.

Amusement set-up will also include a dance hall on first floor with bands changed twice monthly; a Coffee Dan grillroom with strolling performers and a 50-cent southern supper; a playground with arcade and game features, a soft-drink bar and an art gallery with exhibits by local artists.

A single admission price of \$1 per head, covering all of the Club's attractions under the same roof. Building has a 3,000 capacity, and promoters calculate that, with each couple averaging around \$3 and with rent chopped down by the bank that owns it, they ought to make some money.

Reported members of controlling corporation, known as Consolidated Arts, include Ed Haug, former prez of local musicians' union for 22 years; Frank Nolan, head of a string of neighborhood houses; Mark Bernard; Walter Scott; James Morrison and Frank Cummings.

## Pittsburgh Stock Ends

Pittsburgh, Jan. 18.

George Sharp stock company at the Dixie folded after 14 weeks of slim takings. Anthony Lucanti, wealthy local contractor who angled the repertory group, is understood to have dropped around \$20,000 on the venture.

Company originally opened under Ed Walby's banner, but Sharp took the reins.

## Two Ohio Legits Burn

Marion, O., Jan. 16.

The opera house at Larue, O. west of here, one of the oldest in the state, was leveled recently by a fire, with loss estimated at \$10,000. Stage is supposed to have started beneath the stage from defective wiring. House played road shows until recent years and of late has been used for pictures and vaudeville.

Lebanon, O., Jan. 16.

The Lebanon opera house, erected in 1878, was destroyed by fire recently. The theatre, one of the oldest in Ohio, was once one of the best known one-night stands in the section. More recently it was used for vaudeville and pictures.

Oklahoma City

Oklahoma City, Jan. 16.

Nathan A. Sablosky of New York has leased the Warner theatre here, and will reopen the house, dark for a year and a half, with stock, Jan. 10.

The policy will be ten shows a week, opening at 3 and 7 p. m. at 50-cent top.

## Inside Stuff—Legit

Mrs. Muriel French, nee Cabot of the Boston Cabots, of which there are none left, was in and out of a Broadway show within one week. The young Back Bay matron played a bit, but was further interested in the attraction 'Saint Wench' at the Lyceum. She went for \$18,000 for a 'piece,' now wondering why and what about it.

'Wench' drew a panning and Helen Menken, under whose name it was produced, announced the show's withdrawal at the end of the initial week. Monday afternoon (9) last week it was decided to continue. Last Wednesday night it did fold.

John Colton, who authored and also put money into 'Wench,' wanted to play for three weeks, for possible picture rights. When shown on the coast several years ago 'Wench' failed to arouse Hollywood interest and screen rights were doubtful.

Continuation after the first closing was a secret. No tickets were allotted the agencies, nor cut rates, and there were no ads in the papers. Box office telephone service was 'temporarily discontinued.'

Show had been turned over to the players, who were to split after house expenses were deducted. Under the conditions, Helen Menken was taken in that the actors threw up the sponge after four performances on their own. That gave the show a run of one and one-half weeks.

Helen Menken is now vowing she is through with stage. Helen had some money in it, too.

Four days after leaving Chicago by aeroplane to open at the Warner theatre, Oklahoma City, three actors were back in Chicago and a new company was being recruited for a fresh start. Stage director acting for Nathan Soblosky who wanted to open a stock company on three days' notice informed the picture theatre manager that the wrong types had been sent and after a single reading of 'Private Lives' he was convinced an opening surely meant a fiasco.

Equity had insisted upon fares being put up so the actors got back safely to Chicago. Stage director went up to Chicago personally to pick the company for the second try.

John R. Sheppard, Jr., and Frank A. Buchanan, newest producing firm on Broadway, made a bright start with 'Foolscap' at the Times Square. Sheppard is a New Yorker of reputed wealth. Buchanan heretofore was active in little and semi-professional stage circles in Philadelphia.

Show was originally presented last summer in the show shop on the Vanderbilt estate, Scarborough on the Hudson, when it was called 'The Last Judgment.'

Captain John H. (Jack) Potter is presenting 'A Good Woman, Poor Thing,' at the Avon. Show was staged under the supervision of Charles Dillingham, with whom Potter has been connected for some time.

Real backer is Samuel F. Nixon-Nirdlinger of Phila., who is listed as president of the Broad Productions, corporate name of the show ownership. Dillingham is not concerned with the corporation.

Arch Selwyn is trying to cast all featured players to support Tallulah Bankhead in 'Forsaking All Others.' He has Mary Duncan, Ian Keith, Cork H. Wherspoon and Donald MacDonald set for the piece and will also give the cast some freak value through Fred Keating and Johnny Green. Latter is the song writer and former is a vaude and film house magician.

Jack Pearl points to an engraved clearcut case from Jack Buchanan as material evidence of their palship and general amicability, socially and professionally. Pearl claims that the 'Last Judgment' dispute figured in Buchanan's leaving 'Tardon My English,' it being conceded by Buchanan and others the role wasn't enough for the English star. Buchanan called 'Variety' to confirm the same thing.

George Haight says that he did not rewrite 'Goodbye Again!' following its initial summer tryout at Southampton, but collaborated with Allan Scott.

## \$2,000 AT CAPACITY

Portland Co-op Troup at 40c Can't Exceed That Gross

Portland Ore., Jan. 16.

Taylor St. Players are back again as the town's sole legit with 40c stock, playing co-op.

At scale capacity can't make \$2,000 on the week.

## Coast Concert Field

### Goes Non-Guarantee

San Francisco, Jan. 18.

Coast concert field has gotten down to a no-guarantee basis. Only one concert performer has appeared on the Pacific Coast this season on straight salary. That was Lily Pons, who drew an approximate \$3,000 per appearance here and in Los Angeles. She was an indubitable hit.

High salaried artists of past years have bled the Coast impresarios to such an extent that their current 'No Guarantee' ultimatum came of necessity.

Right now Mary Wigman, Kreisler and Rachmaninoff are hitting 'Frisco, Oakland and L. A. under far different circumstances than surrounded previous tours. Wigman and Kreisler's Columbia all-time away from Calgary for two nights here and one in Oakland.

Horowitz, Gluck-Sandor ballet and Lotte Lehman are among those who canceled the Coast this season, largely because percentage deals and unfavorable prospects scared them out.

Concert business of the west is pretty evenly divided between NRC and Columbia Concerts Corp. Artists of the former are presented locally by Pete Conley, and in L. A. by the network itself or by George Leath. Columbia's all-time away from Calgary for two nights here and one in Oakland.

Horowitz, Gluck-Sandor ballet and Lotte Lehman are among those who canceled the Coast this season, largely because percentage deals and unfavorable prospects scared them out.

## PHILL STOCK PART OF REALTY DEVELOPMENT

Philadelphia, Jan. 16.

John H. McClatchey, who has built most of the new developments in the 9th street section in the last 15 years, is backing a theatre in this neighborhood.

Theatre, known as The Playhouse, seats 450 and is located above the Elmer's restaurant on 9th street. House has full lighting equipment and can be used for plays of almost any nature.

The theatre opened Christmas Day with Don Mullaly's 'Last That Off'; second week's show was 'Ritz' and this week's is 'After Tomorrow,' never presented in Philly. In the company are Marion Abbott, Florence Frances Mack, J. Barry Kerrey, Eileen Coyne, Bert Griscorn, Charles Conrad and Presco Anderson.

The top is \$1 and performances are given nightly with usual matinees. McClatchey, who is trying to develop an amusement center here, is doing plenty of advertising.

## New Southern Co-Op

Birmingham, Jan. 16.

The Jefferson is reopening with the Edith Ambler Stock. The house went dark shortly before Christmas when the Robertson-Gifford players folded.

It is being operated with musicians and stage hands on a co-op basis.

The Mary Jane Lane players at the Grand, Montgomery, have changed to two acts a week.

At Memphis the Lyceum players have reduced scale to 40 cents at night and 25 cents matinee. Prices were up to 99 cents.

## Troupe with Specialties

Ottumwa, Ia., Jan. 16.

Harry Goldie and Eddie Wilshon, with their own stage company, have opened in at the Grand, playing stock with vaude interludes and with orchestra concerts a feature.



# CRITICS' MILE-DEAR SCORE

## Cohan Show at Pre-War \$2 a Test, As B'way Mgrs. Split on Scale Cuts

Broadway is in a flurry of slashing the price of theatre tickets. Some legit managers believe that is the solution of bad business in show business. Others are dubious and take the position that hit shows are natural draws which should not require radical admission reductions.

Most seem agreed that downward revision is in tune with the times and talked it over at a Theatre League meeting Friday (13). The tendency of some showmen to slice prices in half, with the regarded going to the extreme because hasty readjustment of operating expense is deemed not practical. The attitude of the managers indicated that few realize the difference between a mediocrity and a success.

The real test of the return to the \$2 ticket (tax added) may come this week with the opening of George M. Cohan's 'Pigskins and People' at the Sam H. Harris theatre. It is the first name left show to open at that pre-war price, since 1914. Prior to then, most Broadway attractions were \$2 with musicals topped at \$2.50.

**Seven Have Cut**  
Eight other attractions in various stages of their engagements have reduced boxoffice prices. Every show in that group was either on its way out or the grosses had markedly dropped. Three musicals which were \$4.40 top started this week lower priced. They are 'Gay Divorce' which moved from the Barrymore to the Shubert with a \$3.20 top, 'The Dubarry', Cohan, and 'Walk a Little Faster, St. James' (formerly 'Briarcliff'), which dropped to \$2.75 top. 'Flying Colors' had previously cut from \$4.40 to \$2.20 at the Imperial and jumped the attendance. Profit margin, however, reported to be slight.

Among the dramas 'Another Language' moved from the large capacity Shubert to the limited sized Capitol, reducing the scale from \$3.90 to \$1.65, the most radical price slash. That show, however, is in its 10th month and is ready to take the 'Poodleap', which opened last week at the Theatre Square, fared badly and also cut its \$3.30 top in half. Other non-musicals which cut prices are 'When Ladies Meet', bit. Top for both is now \$2.20.

It was conceded that the reduction of ticket scales had generally increased attendance, but actual increases in the gross were doubtful. The managerial session came to (Continued on page 52)

## Goldtree Staging Horror Plays at Frisco Green

Hollywood, Jan. 16.  
Coming from 'Frisco, Goldtree testimony in his suit to recover \$577 from Richard Wilbur over an accounting of the recent production here of 'Easy for Zee Zee'. Sid Goldtree, hanged Grand Guignol Players at the Hollywood Box and announced that upon his return north he would inaugurate a season of the horror sketches at the Green St.

Producer has a trunkful of scripts that he has accumulated during the several years he operated the Green St., and figures he can adapt many of them into the type of blackouts that will make up his contribution to the horror cycle.

Suit against Wilbur has been taken under advisement following trial in Municipal Court here. Defendant did not enter an appearance.

## Milwaukee Co. Off

Milwaukee, Jan. 16.  
Harry Minton and his Players called it a season at the Majestic after 16 weeks of rather discouraging business.

The Majestic attempt was the first rock venture in several years. Sherman Brown made the last attempt at the Pabst with an excellent organization, plus great stars, but that fell by the wayside.

## Brady Awoke

One of the classics they tell on B'way Brandy concerns 'Drifting' in which his daughter, Alice, was playing. Show was in Asbury Park with the producer sitting in the last row at a night performance and during which he fell asleep.

Suddenly awakening in the middle of the second act, Brady thought he was still at rehearsal and stalked down the aisle crying, 'No, no, no, Alice. Not that way. Do it this way.' And then remembered where he was!

## SHOW CO. PARTY RATES IN FORCE

Latest information on the new scrip railway tickets now available in the west, discloses that a baggage car is available gratis for every 25 fares. It has been estimated that 'Of These I Sing', which is en route to the coast will save \$2,700 on the swing to the west and back to Chicago.

Show has three baggage cars and travels about 75 persons. Smaller companies with 25 persons would save about \$700 on a coast trip to and from Chicago. Scrip tickets which are akin to the old mileage are interchangeable for side trips. Saving is nearly one cent per mile under the regular fares.

The Canadian Pacific has also revised its rates for theatrical attractions. One-way rate of fare one and one-quarter the price of a round trip, was available to companies of 25 or more. Same rate now applies to companies of 15 or more. For troupes with casts of 10 to 14 people here is a rate of one and one-half a round trip fare. Companies of 25 are given a baggage car without extra cost.

## Stagers, New Hub Group, Producing at Peabody

Boston, Jan. 16.  
A new theatrical enterprise swings in today. The Stagers have organized, and have leased the Peabody Playhouse in the West End for stock.

With Edward P. Goodnow as director, the company as its first will produce 'The Dead Sister's Secret', a burlesque of an old Jack Dalton melodrama of the '90s. The cast includes Francis Grover, Cleveland, Aldrich Bowker, Irving Locke, Barbara West, and others. The backers worked quietly for some weeks before announcing the season of play, and state they have cash in hand which will carry company until April anyway.

Peabody playhouse, not much used in recent years, is an excellent little theatre.

## Hampden in Shakespeare Comes to L. A. Biltmore

Los Angeles, Jan. 16.

Walter Hampden brings Shakespeare to the Biltmore the first week in April.

Plays to be presented during his week run are 'Indefinite', although likely he will split the cast, playing 'The Merchant of Venice' and 'Capitaneus' last half.

Hampden follows 'Of These I Sing', which opens in March, first stage attraction since house reopened last September. Only other possibility for the Biltmore this season is 'Another Language.'

## ANDERSON 1ST, TIE FOR SECOND

**Gabriel-Winchell Draw in Deuce at .857—Anderson's .870 Leads 10th Annual Critics' Score at Season's Halfway Mark—'Variety' .864—66 Shows, 51 Flopped—Less 'No Opinions'**

## PRODUCERS BAT .227

John Anderson of the 'Journal', whose top up to now has been third place, is getting his first bird's-eye view of the other New York dramatic critics. His batting average of .870 for the most hits and least misses among the hitting and missing legit reviewers places Anderson in the lead as the current season passes the midway point and steps into the far turn.

Last year's final box score winner, Gilbert Gabriel of the 'American', is not far behind with .857, tied at that mark for second place by Winchell of the 'Mirror'.

This score is based on all legit openings so far this season, or 66 in all. Scoring started with the season's logical beginning on Aug. 17, 'Domino' being the opener, and extended to Jan. 2. 'Saint Wench' was the last show considered. Thus far the '31-32' legit year has not been productive of many successful shows, although the average is no worse than last year when the percentage of successes slumped to one out of every five produced. That one-in-five was maintained through the first half of this season. Of the 66 shows 51 flopped, while 15 finished in the money either as hits or moderate successes, giving the producers a .227 average.

**First Five**  
First five places in the halfway box score are closely grouped, first and fifth positions, held by Anderson and Winchell, the 'Post', respectively, being separate, by only 46 percentage points. Atkinson of the 'Times', in fourth place, hit .837. Gabriel saw the most action, and while this has eroded the 'no opinion' against Gabriel's 48-7-1 not only add up to the same three-figure average, but also to the same fraction of one-eighth of a point. Hammond at .740, Garland, .733, and Mantle .679, occupy the last three places in the midway score. Mantle is using the star system of rating shows this season, and while this has eroded the 'no opinion' from his record, the 'News' critic's batting average has not increased.

'Variety' steals its customary extra bow this season, standing at .864. It got to first base 57 times out of 66 turns at bat. Gabriel and Winchell's tie in the deuce strangely extends to the fourth decimal, despite that Winchell went to bat 14 times less. His 46 rights, continued on page 52.

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## Food for Drama

The drama, 'Whirlpool', which Richard Herndon opens Jan. 23 in Boston is by Eugene Bristol Rodney. This is his first play. In the daytime he is general manager for the Blue Kitchen restaurants in New York. When rehearsals run late he takes the entire cast to one of his Blue Kitchens for free feeds.

Wilbur's 'Frisco Folds' San Francisco, Jan. 16.  
Equity stepped in last week and called its members out of Dick Wilbur's stock troupe at the Tivoli with Wilbur folding after six poor weeks.

Last two weeks were non-union with cast helping show scenery between acts.

## Dramatic Critics' Box Score MIDSEASON

Key to abbreviations: SR (shows reviewed), R (right), W (wrong), O (no opinion), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
ANDERSON ('Journal') .....	54	47	6	1	.870
GABRIEL ('American') .....	56	48	7	1	.857
WINCHELL ('Mirror') .....	42	36	6	1	.857
ATKINSON ('Times') .....	49	41	7	1	.837
BROWN ('Post') .....	51	42	6	3	.824
LOCKRIDGE ('Sun') .....	54	41	10	3	.759
HAMMOND ('Herald Tribune') ..	50	37	9	4	.740
GARLAND ('World-Telegram') ..	45	33	10	2	.733
MANTLE ('News') .....	53	36	17	1	.679

'VARIETY' (combined) .. 66 57 9 .. .864  
(This score based on 66 new openings since Aug. 17, 1932)

## Wynn's Early Closing of Road Tour Brings Up Mixing in Radio Point

## DUFFY'S SCREEN NAMES

Tashman in 'Divorce' First of Frisco Legit Series

San Francisco, Jan. 16.  
Henry Duffy has set Lilian Tashman for a Jan. 23 opening at the Alcazar in 'Grounds for Divorce' following the current 'Bridal Wive', which moves to El Capitlan, Hollywood, after two fair weeks.

Duffy also planning to do 'There's Always Juliet', a Joe E. Brown show, 'Shore Leave', 'Sex Woman' with Pauline Frederick and 'Guest Room' with Edna Mae Oliver.

## COURT DEFERS SHUBERT SALE

Sale of the theatres and other assets of the Shubert Theatre Corporation, to wind up the unsuccessful equity reorganization, has been set back because of technical delays. Actual disposition cannot take place until the third week in February. It was expected the court would issue a decree of sale late Monday.

Law required that the properties be advertised at least four weeks prior to sale. Changes in the orders submitted to the court by attorneys for the receivers accounts for the delay. One change refers to the insurance policies on the lives of Lee and J. J. Shubert, for which the corporation is the beneficiary. Judge Francis C. Caffey had ordered the policies sold for the cash surrender value, about \$65,000. But the attorneys have agreed to file with the court an order which stipulates that should either principal die before the affairs of the receivership are wound up, the estate shall benefit to the full extent as provided for in the policies.

There was no development in the proposed reorganization of the Shuberts, sprung in court by their attorney last week.

## Plenty of Work-out

'Always Faithful', Tallulah Bankhead's starring vehicle for Arch Selwyn, won't come into New York before March 1.

Show opens in Wilmington Feb. 3 for two days, going from there to Washington and Boston, with one more week to be booked.

## Post Bridges Deficit

Chicago, Jan. 16.  
Managerial difficulties affecting 'Guy Rattler' by producer of 'The Play's the Thing', current at the Blackstone caused trouble Saturday.

However, Post was able to make part payment on money due his corporation when the company came into town. The attraction will continue, Business fair.

Some discussion in show circles as to the effect of radio broadcasting on legit attractions when a performer is dropped because the star appears before the miko. Matter appears to be pro and con, but the indications are that future stage shows may be forced to use air personalities, similarly planned for pictures.

Two major musicals are dropping one night show weekly because of radio engagements. Ed Wynn's 'The Laugh Parade' is off on Tuesdays, while 'Pardon My English', which had been trying out in the east, does not play Thursday because of Jack Pearl's air date. Show opens at the Majestic, New York, Friday (20).

'Laugh Parade' comes in from the road early next month, going into the Capitol, New York (pictures), for at least one week, engagement not to interfere with his broadcasting. That led to a report that the radio was hurting the show's business. Booking office reports are that 'Parade' coming in is that the show has played the key cities and nearly all the desirable stands have been used up.

## Taking No Chances

Wynn prefers not to take a chance in the smaller stands nor travel too far away from adequate broadcasting facilities. When the radio was approached last season for radio he named his figure at \$5,000, and thought it would be rejected. Contract for the Capitol, with additional picture house stage booking optional, calls for \$20,000 weekly. 'Parade' in condensed form will be given by his troupe of 50 at an expense to Wynn of about \$5,000.

Pearl's arrangement with Aarons and Freedley, producers of 'English', calls for an extra matinee to be substituted for Thursday night closing. Pearl and his radio advertisement guarantee the managers the difference between the afternoon takings and what the capacity figure would be for the Thursday night performance.

In some stands Wynn has been going on the air from the same stage, making up fully and charging an admission of \$1. Figured that those attending the theatre broadcasts would have gone otherwise to the regular performance as balcony patrons.

## Ruffo Settles with R. C.

Titto Ruffo, through his attorney, Frederick W. Sperling, and Radio City, settled the opera singer's four-week contract claim at \$2,500 a week. About one-third of the \$10,000 contract value was paid.

Ruffo was anxious to dispose of the matter in order to return for some European engagements.

Ruffo's contract was not with Radio City but with the Metropolitan Opera, Radio City, Inc., operations of the Music Hall.

## Plays About

## 'Doomsday' on Coast?

# B'way Hits Hold Up, So-So's Weak. '20th Century's' \$14,000; Scales Cut

Business for Broadway's good things more than held up last week, shown by attendance Saturday night for the leaders. At least eight shows went into price cutting, but whether that will work out to be generally beneficial is yet to be proved. No doubt, however, that legit prices are pointing to pre-war levels.

Against the welter of so-so or weeklings which came in during the past two months, a brace of attractions stand out as winners. '20th Century' was one of the shows which climbed last week. Gross at the Broadhurst went to \$14,000, excellent in the present going. Sell-out attendance Saturday evening. 'Biography' at the Guild is also a definite winner and has been clicking around \$16,000 a week, with steady support. Dramatic leader continues to be 'Dinner at Eight.' Only musical shows getting important news are 'Take a Chance,' \$25,000, and 'Music in the Air,' \$22,000.

All four new shows last week disappointed. 'Two Were One' and 'Saturday, Late One Evening,' Flynn, out, and 'Good Women, Poor Things,' Avon. 'Two Strange Women,' Little, and 'Foolscap,' Times Square, drew small money after the premiere. Another sudden closing Saturday was 'Everybody's Gonna Have a Good Time' at the Music Hall Varieties, Casino. 'Shuffle Along' never lighted up last week at the Mansfield.

The price cutting wave was followed by extra space ads in Monday's dailies which looked like forerunners of seasons, before a directory form of advertising Broadway's shows was adopted.

Next week, 'Design for Living,' Barrymore; 'Marathon,' house to be named, and 'The Hope of a Tree,' due into the Ambassador at \$10 top. 'Love in an Afternoon,' production idea. 'Gay Divorce' moved from the Barrymore to the Shubert. 'Another Language' leaving that house and going back to the Booth.

Estimates for Last Week  
'Anybody's Game,' Bijou. Withdrawn last Saturday; less than four weeks.

'Autumn Crocus,' Morosco (10th week) (CD-\$93-\$330). With added matinee (Thursday), business rated better than \$9,000; feminine draw.

'Another Language,' Booth (39th week) (C-708-\$1.65). Moved back here Monday and allied scale in half; around \$7,000 at Shubert; to road after another week.

'Big Night,' Elliott (1st week) (D-\$24-\$2.75). Presented independent (Group Theatre), business rated Dawn Fovell; opens cold tonight.

'Biography,' Guild (6th week) (C-\$14-\$330). Guild's show doing real business and solidly profitable last week again; may stay through winter; \$16,000.

'Criminal at Large,' 48th St. (15th week) (D-\$93-\$330). Nearest to mystery drama had been getting by to modest grossings; \$5,000 to \$6,000.

'Dangerous Corner,' Fulton (12th week) (C-\$119-\$330). Another comparatively low price attraction, featuring even break; estimated around \$5,000.

'Dinner at Eight,' Music Box (19th week) (C-1,000-\$3.85). Nearest to capacity on Broadway; last week's gross again around the \$23,000 mark.

'Flying Colours,' Imperial (18th week) (R-1,416-\$2.20). Reduced ticket prices drawing some excellent attendance; with gross of \$15,000, show claims profit.

'Foolscap,' Times Square (2nd week) (CD-1,057-\$1.65). Opened last week; notices fairly good, but business there weak; cut prices in half Monday.

'Gay Divorce,' Shubert (8th week) (M-1,395-\$3.30). Moved here from the Barrymore Monday; business reduced; gross last week about \$11,500.

'Goodbye Again,' Maque (4th week) (C-700-\$2.50). Perked up and should easily make the grade; over \$8,000, which is okay both ways; costly to operate.

'Good Women, Poor Things,' Avon. Withdrawn Saturday; tepid notices; one week.

'Honeymoon,' Vanderbilt (6th week) (C-771-\$2.20). Easing by with aid of cut rates; estimated around \$3,000 weekly.

'Late Christopher Bean,' Miller (12th week) (C-946-\$3.80). Around \$9,000 last week; can make good profit at that level; should go into spring.

'Late One Evening,' Plymouth. Withdrawn Saturday; mild notices; one week.

'Music Hall Varieties,' Casino (10th week) (C-2,500-\$1.75). Final week gross around \$15,000 light for big house and names; 'Melody' probably successful, but New Amsterdam also mentioned.

'Music in the Air,' Alvin (11th

## Rhapsody's Good \$6,000 For Minneapolis Stay

Minneapolis, Jan. 16.  
'Rhapsody in Black,' with Ethel Waters, first road show at Metropolitan in some weeks, did around \$6,000 for four nights and a matinee. Regarded as okech, considering extreme cold and depression. Cornelia Otis Skinner current for three days, with Nazimova in 'The Good Earth' underlined.

The Bainbridge stock got cut to \$2,500 with the revival of John Ferguson. Fair at the Picnic.

Around \$2,000 for the stock burlesque troupe at the Gayety. Light.

Los Angeles, Jan. 16.  
Felix Young's 'Tattle Tales' closed at the Belasco Tuesday evening (10) and reopened at the Hollywood Play and Personnel (12). Three-day layoff was decided when the business did a nose dive due to advertisement announcements. The musical would be \$1.50 top in Hollywood against the Belasco's \$2.50. First three days got slightly over \$2,000.

George K. Arthur's 'Grand Guignol' playlets closed at the Music Box Saturday (14) after three profitable weeks. Final stanza got \$3,200. Arthur plans to reopen next Wednesday with new playlets, but nothing is set yet. 'Love's Passport,' Los Angeles Theatre Guild's first play at the Egan, got \$1,200 for its third week.

Estimates for Last Week  
'Grand Guignol,' Music Box (3d and final weeks) (D-\$65-\$1.65). Closed to \$2,200 profitable for Arthur, who has been paying off in old programs.

'Love's Passport,' Los Angeles Theatre Guild-Egan (3d week) (CD-\$34-\$2.50). With most of the best and personnel of Broadway, but nothing is set yet. 'Love's Passport,' Los Angeles Theatre Guild's first play at the Egan, got \$1,200 for its third week.

'Tattle Tales,' Belasco (Final three) (R-108-\$2.75). Folds on Tuesday with \$2,300 in the till. Reopened at the Hollywood Playhouse Sunday as a cut-rater.

Future Plays  
'A Story of Love' will be tried out at the Garrick, Phila., by Commonwealth Theatre, Inc. A dramatization of Mrs. Elizabeth Schaufert's 'Brighton Beach.'

'Crisis,' Sidney Kingsley's play which is laid in a hospital, being readied for production by Sidney Harmon and Jas. Ullman.

'One Sunday Afternoon,' Jas. Hagan's play to be put in rehearsal by Leo Bulgakov and Leslie J. Spier. Once considered by Geo. Tyler.

'Broken Doll,' by Anna Morrison Chapman, will go to production under Edward Goodman, who will stage it at the Garrick. 'Brighton Beach' was once credited with having a third week.

'Pardon My English,' Majestic (1st week) (M-1,700-\$3.30). Presented by Adolphe and Fredley, both musical reported strong laugh show from Boston; opens Friday (20).

'Pigeons and People,' Sam H. Harris (1st week) (C-1,120-\$2.20). Presented by and with George M. Cohan; first new \$2 show; very well regarded out of town; intermission break attraction opened \$4,500.

'Saint Wench,' Lyceum. Played first three days last week after being announced off; definitely shut.

'Shuffle Along,' Mansfield. Coloration will fall; resume last week; played 40 weeks to small money.

'Take a Chance,' Apollo (8th week) (C-1,100-\$2.75). Went to city; Saturday night and topped \$25,000; was \$2,000 better previous week with nine performances.

'The Dubarry,' Cohan (9th week) (C-1,300-\$2.75). Cast now playing percentage; slated to move and may do so this Saturday; around \$10,000.

'Twentieth Century,' Broadhurst (4th week) (C-1,115-\$3.50). Looks like new hit; went to capacity Saturday night for first time; laugh and grossed \$14,000 and should further improve.

'Two Strange Women,' Little (2d week) (D-\$30-\$3.30). Drew fair trade; grossed \$14,000 and should further improve.

'We, the People,' Empire (17th week) (R-1,820-\$2.75). Admission scale cut in half; business moderate for name musical; around \$16,000.

'When Ladies Meet,' Royale (16th week) (C-1,100-\$2.75). Admission price lowered late last week with better attendance; started big but moderate now at \$10,500.

'Whistling in the Dark,' Waldorf; revival.

'As Husband and Go,' Forrest; revived; opened Monday.

'Shakespeare Theatre,' Jolson's; Shakespearean revivals.

'The Show Off,' Hudson; revival.

## Shows in Rehearsal

'Evensong' (Arch Selwyn), Selwyn.  
'Bad Manners' (W. A. Brady and D. D. Wilman), Playhouse.  
'Alien Corn' (Katharine Cornell), Belasco.

'Forsaking All Others' (Arch Selwyn), Selwyn.  
'Four o'Clock' (Leo Bulgakov), 48th St.  
'Whirlpool' (Richard Herndon), 48th St.  
'Marathon' (Independent), Ritz.

'We the People' (Elmer Rice), Empire.  
'Modern Madness' (Joseph Bernard), Park Central.  
'Before Morning' (Bannister and Norman), Longacre.

'The Hope of a Tree' (Chamberlain Brown), Ambassador.  
'Guignol,' L. A., GOOD AT \$3,200

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'The Show Off,' Hudson; revival.

# 3 Cheap Scaled Musicals in Chi: 'Boat,' 19G; Guy Bates Post, \$5,000

## 'BRIDAL'S' 3-STAR CAST GETS FRISCO 5G, MILD

San Francisco, Jan. 16.  
Legit grosses were at a low ebb this week as 'Bridal Wives' got off to a not-so-flying start at Duffy's Alcazar while Columbia's take on 'Too True to Be Good' didn't stack up so high, the Curran and Gary showing films.

Combe, of Lois Wilson, Tom and Matt Moore in 'Bridal' wasn't a boxoffice panacea for the Alcazar as \$5,000 indicates.

Colbourne Jones players, in a third week at Columbia drew a meagre \$6,000. 'Too True' runs until Wednesday night (18) when 'Queen's Husband' returns for three final days.

Dick Wilbur Players bowed out of TiVoil after six poor weeks.

Louise Dresser in 'Plain Man's Wife' opens tonight (16) at Curran while the picture 'Madchen in Uniform' runs for a fourth and final week at Geary to be followed Jan. 23 by 'Another Language.'

Philadelphia, Jan. 16.  
No silver lining for the legit here. This week again finds only two houses open, and that situation is likely to continue the rest of the season.

'Land of Smiles' folded Saturday night, marking its second flop as a Shubert tryout. Decision not to play the opera's second week at the Chestnut wasn't made until late Thursday afternoon. Gross on the week was brutal, around \$9,000—and without musical opposition.

'Green Pastures' was substantially off downstairs but still big in balcony and gallery. Management decided last week to stay another three weeks, making run six in all at the Forrest.

This week's newcomer is 'Springtime for Henry' (Chicago company), which relights the Garrick. If it clicks it will move to the Broad, as the Garrick has 'Story of Love' (formerly 'Peep Show') next Monday.

On the 30th Chestnut goes 'Counselor at Law' for short stay and the following week 'Of Thee I Sing,' is expected at the Forrest. That's all there is.

Estimates for Last Week  
'Green Pastures' (Forrest, 4th week) (C-1,100-\$2.75). Closed last week, and management has decided on six weeks in all.

'Land of Smiles' (Chestnut, last week) House dark this week, when opera folded after single week to tune of a week \$9,000.

'Story of Love' (Garrick) Opened Monday. One week only, but if it clicks it will move over to Broad.

'Springtime for Henry' (Garrick) Opened Monday. One week only, but if it clicks it will move over to Broad.

'Counselor at Law' (Shubert) Opened Monday. One week only, but if it clicks it will move over to Broad.

'Of Thee I Sing,' Hanna, Cleveland. N. Y.

'Pardon My English,' Colonial, Boston.

'The Thing,' Blackstone, Chicago.

'Rhapsody in Black,' Metropolitan, Chicago.

'Bringing Up Father,' Rajah, Reading, Pa.; Maryland, Baltimore, Md.

'Broadway Rhapsody,' Maryland, Baltimore.

'Cat and the Fiddle,' Apollo, Chicago.

Cornelia Otis Skinner, Metropolitan, Minneapolis, Jan. 16, 17, 18, 20.

'Counselor at Law,' Shubert, Boston.

'Design for Living,' Nation, Washington.

'Face the Music,' Grand Opera House, New York, Jan. 22.

'Good Earth,' Babst, Milwaukee.

'Green Pastures,' Forrest, Philadelphia.

'Land of Smiles,' Chestnut Street, Philadelphia.

Chicago, Jan. 16.  
Musicals at \$2.20 may finally get to be a habit here. In an effort to dig itself in for the winter, 'Cat and Fiddle,' now showing at the Apollo, will rescale from \$3.30 to \$2.20 after this week. This is Max Gordon's answer to 'Face the Music,' coming into the Grand at \$2.75.

There is little question that cheaper prices for legit are coming. Every lesson painfully learned out here this fall points to the same need. People simply haven't got that kind of money. Of Thee I Sing, the season's first hit had a balcony and gallery call 4 to 1 stronger than downstairs, and the show has been the only part of most houses going clean this season.

Auditorium is catching on with 'Show Boat' at \$2.20. Around \$2,000 sale toward the end of the first week started to be encouraging. Former opera house has been dark long time and general public needs to be educated.

Estimates for Last Week  
'Cat and Fiddle,' Apollo (M-1,500; \$3.30) (4th week) (C-1,000-\$2.20). Although no chorus, orchestra of 22 and big stage crew makes it far from cheap to operate. Understood stagehands will allow legit stagehands to be eliminated when show goes to \$2.20 as co-operating gesture to further company's run hopes.

'Family Upstairs,' Cort (C-1,100; \$2.20) (4th week). Cut rates out; gross around \$4,000-\$5,000, and domestic. 'The Manager' in the week that figure, in harmony with curtailed budgets, and may be able to hang around quite a spell.

'Gods Earth' (C-1,318; \$2.75) (3d final week). Was the artistic triumph of the holiday season and duets sold well throughout engagement. Advertisement in last week may have totaled \$13,000. House has road show film, 'Sign of the Cross' (Pan) coming in.

'Laugh Parade,' Grand (M-1,207; \$3.85) (7th final week). Ended nice engagement Saturday. Came in with pre-Christmas haul, but compromised later with light show. 'Face the Music' opened Sunday at \$2.75 top after show missed, several performances in Cleveland due to Mary Boland's indisposition.

'Play's the Thing,' Blackstone (C-1,200; \$2.20) (2d week). Guy Bates Post piece got fair notice. First week around \$5,000.

'Show Boat,' Auditorium (3,500; \$2.20). Was picking up toward end of first week. Manager George Kingsbury expected \$18,000-\$19,000. Attraction indefinite and at cheap prices. 'The Manager' in the week that figure, in harmony with curtailed budgets, and may be able to hang around quite a spell.

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'Show Boat,' Auditorium (3,500; \$2.20). Was picking up toward end of first week. Manager George Kingsbury expected \$18,000-\$19,000. Attraction indefinite and at cheap prices. 'The Manager' in the week that figure, in harmony with curtailed budgets, and may be able to hang around quite a spell.

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## London Show World

**London, Jan. 7.**  
Ten Minute Alibi is a mystery melodrama produced by a more or less permanent stock company at the Embassy, a small theatre in the north-west section of London, miles from the West End.

It is a play of the dream variety. Before the war the theatre's downtown managers were making efforts to bring the piece into the town's center. Same piece submitted to every central London management and turned down.

**BIP-Cummings Deal**  
The deal by which British International Pictures secured the services of Constance Cummings for one picture, carries with it an option for several more. Her first will be written by Fred Thompson.

**Stoll's Headache**  
Sir Oswald Stoll's troubles with his two West End houses—the Alhambra and Coliseum—not over Alhambra is the theatre owned by the J. L. Sachs' show, "The One Girl," the renamed "Smiles," providing Stoll advances Sachs \$5,700 for new costumes and scenery for the West End debut. But real headache is the Coliseum, "Casanova," which is the last weeks and has nothing to follow it.

**Burdon-Vivienne**  
Albert Burdon, currently in "Mother Goose" pantomime at Manchester, will marry the Vivienne after the pantomime. Vivienne has been Burdon's leading woman in all his touring revues, since the day he played under the regime of Tom Convery.

**First Non-stop to Stop**  
Prince Edward theatre is the first house in the West End to fold its continuous party this year. The place has been a little lull since it was built. This new policy was formed some seven weeks ago by most of its staff. The theatre has a capital of \$35,000, running one hour of shorts and news reel and two hours of revue. The theatre has not lost the entire \$35,000, has dropped sufficient to make the company realize the policy is hopeless. Nothing set to follow.

**"Music" for Mips?**  
The London Hippodrome is experiencing plenty of trouble with its pantomime "Dick Whittington." First Fay Compton had the illness, and now Leslie Henson is out for the same reason. But what is to follow the pantomime is a troubling management. There is a rumor negotiations are pending for "Music in the Air," which may yet materialize.

**The Big Broadcast** scored so strongly at the Plaza during its two weeks' stay that Paramount has decided to forego the usual several months' time between the pre-release and regular release and will turn it loose in one month.

**Mills' London Deals**  
Irving Mills has made a lot of his numbers with London publishers. Booney & Hawkes have been allotted 24 of them. The publisher has been given an edition, while Campbell, Connolly & Co. and Irwin Dash and Cecil Lennox have the remainder.

Mills says that a couple of years ago he was offered, and refused, several times the price he has just been paid on his catalog.

**No Holiday Boom**  
It has always been understood that theatres in the West End that could hold out to Christmas had a good chance to reap the benefit of strong holiday trade, and found it easy going for several weeks after. But it is no longer so.

The end of Christmas week marked the end of six attractions in the West End. The theatres are the Gaiety, the Criterion, the Queen's, Playhouse and St. James. Most of these houses have new shows pending, but as there will be several shows closing soon, it about balances matters.

**Features Doubling**  
General Theatres is finding it tough to get new attractions, especially now that the company's charge of Moss Empires. The difficulty has become so great they are finding it advisable to get importations to double in two theatres the same week.

Thus Jerry Coe is playing the Holborn Empire and doubling at the Victoria Palace, with Rellly and Comfort playing the Palladium and doubling at Finsbury Park Empire.

**Uni-Peds Do Well**  
Large and Morgner opened successfully at the Holborn Empire for General Theatres week of Jan. 2. These boys do a good job, which would be clever enough for normal people, but are sensational for one legged people.

**"Magnolia" Bit Spot?**  
Associated Theatre Properties, Limited, while acquiring rights in "Variety" statement that Charles

## 'HARNESS' IN DOUBT

Lack of Originality Hurts London Entry's Chances

**London, Jan. 10.**  
'Double Harness,' the harness-kick doesn't seem to promise success, though having a number of things in its favor.

Play is by Edward Montgomery, and was well received by the press. It has a conventional plot, excellent construction and dialog and is nicely acted. But it hasn't originality enough to carry.

GT WITH LEICESTER SQ.  
OFFERS 14 LONDON WKS.

**London, Jan. 7.**  
General Theatres has taken over the booking of the Leicester Square theatre, meaning they now have a total of 14 weeks to offer imported acts.

Leicester Square was booked exclusively by Harry Foster, with G.T. settling with him amicably and Sir Walter Gibbons, owner of the house, satisfied. Acts won't go to the Leicester Square, of course, before having played the three G.T. West End houses, Palladium, Holborn Empire and Victoria Palace, but it does mean a worthwhile route for American acts.

Move makes things a bit more difficult for the Pavilion than previously. Pavilion used to be able to get acts directly after the Palladium, but now will have to wait until everybody else has played them.

## Scale Cutting

(Continued from page 1)  
one of 12 ways. At virtually every show there are children prices, and the regular prices, main floor and loge scale. Most of the theatres which are slashing direct are making their economy specialty for morning. They also have the afternoon and evening during which to rearrange the scale.

Indirect, or "concealed cutting" as it is called, is divided into five sub-classes. "Family Night," where the family is admitted for one admission comes under this heading. "Two for one" tickets where presentation of a newspaper clipping or merchant's coupon will entitle the buyer to a second ticket at a lower price. "Thrift Books," also known as block booking admissions, which, as now practised, means a clip of from 5% to 25%, according to the extent practised, off the normal gross. "Gift Nights," whereby every purchaser of a ticket is given a gift, a value valuation of which is 10 cents. "Merchants' Cut-Rate," where the merchant operates as an exhibitor and a merchant the same as between a legit theatre manager and a cutrate agency.

**25c Minimum**  
Distributors are already preparing to apply for a stop-gap in the spring. Out of all of their plans, many of which are just entering the discussion stage, the Kent Plan shapes up as the only thoroughly moulded arrangement.

But there are some who are not satisfied with the 25-cent minimum for the industry's best product and the 15-cent minimum for the remainder is figured by them that by spring the Kent formula may be amended so as to afford certain protection for the producer and to avert a recurrence of the present war.

Cochran will soon stage "Magnolia Street," does not agree it will be at 25c. It is claimed it is more likely to happen at the Adelphi, where Cochran's "Words and Music" is now current. His Majesty's "The Diary," which is being shown for many more months, and will probably celebrate its anniversary in the West End.

**Pavilion's Acrobats**  
In the old days the Winter Garden, Berkeley, used to be the house for dumb acts. But now, it looks like the London Pavilion has superseded it. The house, which has 2, has six acrobatic acts, one dance act, one piano act. Only talking on the bill is done by Naughton Wayne, the house comedian, D. Biers, the magician; Edwin Lawrence, local comic, and Herschel Hienler, the pianist. The house was packed at the opening show, and business continues good.

## ONE OUT, ONE IN

Alhambra Goes Pix as Coliseum Adopts Vaude

**London, Jan. 10.**  
Alhambra theatre reverts to pictures next week, with the Coliseum going vaudeville.

No definite date on the Coliseum switch, with "Casanova" (musical) due to drop out when the new lineup is ready. Grock has been approached to headline the first bill.

## MILAN SCALA CARRIES ON DESPITE THE TIMES

**Milan, Jan. 4.**  
In spite of the hard times, the Scala theatre of Milan is holding its usual opera season, beginning on St. Stephen's Day (Dec. 26) and winding up April 30. The energetic optimist who has the destinies of the world-famous theatre in hand is Grand U. Jenner, music director, chairman of the Milan Provincial council.

There were few who envied him his job, but now everything points to success, for the subscription season tickets have been well taken up. Theory of producing brand new operas regardless of musical and artistic value is abandoned this year, and so old favorites, some of whom in a new dress, will be given. New operas and works have been entirely excluded, whilst the mise en scene of others will be touched up and modernized.

There will be 13 Italian works, three German, two French, one Russian and one Hungarian.

"Una Partita" and "Il Guido del Popolo" (Julet and Romeo), and "La Filanda magliara" are new for America and Italy.

Arturo Toscanini, the maestro-conductor, has not been invited to lead the Scala, and his chair is a sad loss for music. His defection, however, will not leave the direction without excellent substitutes, some of them being well known men in the States, viz., Maestro Victor de Sabata, Zandonati, Sergio Falloni, Ghione and Vittorio Qui.

## Alan Parsons Dies

**London, Jan. 10.**  
Alan Parsons, dramatic critic of the "Daily Mail," died yesterday (15). Parsons was 45. He contracted pneumonia, after an attack of influenza.

## Tiny Diva Quits Hubby

**Milan, Jan. 4.**  
Great surprise has been caused by the announcement that the prima donna Toti Dal Monte, the world's tiniest operatic star—she's only five feet tall with her shoes on—has applied to the Milan Tribunal for a separation from her husband, the tenor Enzo de Muro Lomanto, the tenor.

It is only a few months ago she refused a magnificent offer at the Scala theatre because "Caro Enzo" was not engaged, too.

## Cut Price Test

(Continued from page 49)  
naught so far as any general downward movement in admission rates. The League quickly recognized the fact that it has no price fixing powers. Different show rental various expenditures both as to production costs and operation, with the size of the house often a factor in determining the rental.

**Operation and Capacity**  
The large capacity of the Majestic is a case in point. It reopens Friday (20) with "Pardon My English." In the present show, the first large musical at \$5 even, the scale later being announced at \$4.40. House has over 1,700 seats. "English" will be the first major musical at the price and the only musicals holding to the original scale are "Music in the Air," Alvin, and "Take a Chance, Apollo." Both are \$4.40 top and are the only attractions.

However, there will be one new drama at \$4.40, "Design for Living" to have that scale when it opens at the Barrymore next week. It is regarded as an exception because of its name set-up (Coward, Lunt and Fontaine). Premiere performance will be \$11 top, but half the proceeds will go to the Stage Relief Fund.

In the present show, the first large musical at \$3.30 was tried last year with "Vanities" at the then called Earl Carroll (now Casino) theatre. The manager figured he could beat the present show, which had a capacity of 2,550 seats. It did not work out as well as expected.

## OCTOGON

(Continued from page 50)  
sire, Maria Sulok, as the girl, established a fine singing reputation with her intelligent and restrained acting, and Mrs. Goch, in the mother part, gave a brilliant performance. The whole production was remarkably good. The sort of play and performance that should be retained for posterity as a genuine document of these none too pleasant times.

## A MAGAS CE

(The High C)  
Budapest, Jan. 2.  
A comedy in three acts by Laslo Lakatos, at the Belvedere theatre, Budapest. In the cast: Hannah Kemnitz, Lily Murti, Antal Pápai, Giza Reisz, Kessó Haraszti.

A brilliant feminine role is the axis around which this play revolves, that of a great opera singer, lovely woman, apollitic celebrity, who must keep her lighter a secret from her husband, because if it became known that she had been enough to have a grown-up daughter, might ruin her career.

Consequently, the husband and the daughter fall in love with the same man, and the mother's self-denial, the elder sister's self-denial, the vanity of the woman and the artist, but the boy finds a way out, marrying a girl without publicity, and the mother finds her young again. A most effective vehicle for an actress, a woman of the changes of temperament and who can impersonate a rainbow-hued, glittering, whimsical personality. The contrast between the mother and the daughter, and the straightforward, modern, simple daughter serves to set off the woman's world of the past. Hansel Honthy made her seem very fascinating.

There is not enough action and too much talk in the present version of this comedy, but it seems easy enough to change that by demonstrating the woman's career that is mostly talked about. The big demand part makes "The High C" seem very much worth for a picture which might have for background the Metropolitan Opera, the Continent's great musical capital, Italy.

For the comedy, the vocal allusions are increased by the plot's vocal allusions.

## KADETSZERELRM

(Cadet Love)

Budapest, Jan. 2.  
A musical comedy in three acts, presented by the Kamara theatre, Budapest. In the cast: Katalin Rózsa, Antal Pápai, Giza Reisz, Kessó Haraszti, Kati Turay, Kabos, etc.

A vivid example of the influence which pictures exercise on the stage, "Cadet Love" is exactly like the German film operas. It is now so much in vogue over here, recalling the romance and sentiment of the good old days, that it is before the war, before a young officer had any other aim in life than to get into a good girl, a maid of Vienna. As it stands now, the new musical comedy—very well received by the public—is an almost exact picture of the old days, with a shift to the screen shortly.

Action takes place alternately at a cadet school, a school of young ladies' finishing school, the backbone of the plot being the romantic love between a cadet and a girl. The German film operas, and Archduke, who conveniently remembers the days when he was an irresponsible young cadet himself, helps the boy out of the scrapes he gets into for the sake of meeting the girl, so the Hapsburg element, apparently indispensable in musicals nowadays, is also in evidence.

The comedy angle is well represented by Kabos in part of military fencing master with the heart of a hare, a lady teacher of singing, and a young girl who gets in and out of scrapes in place of each other.

Altogether, a lot of juvenile fun and a musical comedy spirit were lavished on the play. The score is one of those about which little can be said, neither better nor worse than the average. It is by a new man, who fails to bring a novel or original melody.

The single stage act used is a triumph of depression ingenuity. Lacking a revolving stage, a revolving set, the scene is turned round to display various interiors lit up in the succession of changing scenes. The scene is served for the cadet school and the girls' school, with a changed inscription and slight alterations. It is a very good idea, and the Shakespearean stage, and a change from those musical comedy decorations which would tend to make the All-round economy was obvious in the production, but unfortunately, not in the selection of the cast, which was not very good.

"Cadet Love" was certainly written with more than a tinge in the mind of the present show, which is fairly well on the local stage, nevertheless.

## Plays Abroad

## SISSY

**Vienna, Jan. 2.**  
Musical comedy in three acts. Book by Hubert and Ernst Langemann, lyrics by Decees and Heim; music by Fritz Kreisler. First produced at the Hoftheater in the Hofburg, Vienna. Cast: Paul Wessely, Hans Jarry, Robert Marschner.

Austria, now a full-fledged republic, is so royalty conscious that there is hardly a stage in Vienna where one can get away from Emperor Francis Joseph. From "White Horse Inn" to 1848, at the Burgtheater, one may see Francis Joseph in every aspect, young and old, grave and jovial.

"Sissy," hailed with great expectations as the first stage work of Fritz Kreisler, the violinist, presents the Emperor's romantic love story with Princess Elisabeth of Bavaria, who became his Empress.

Early Victorian romance, Viennese waltzes and capital acting, rarely seen in the theatre, with the stage, blend to a delightful production, which, however, will have little appeal where the Hapsburg spell ceases. The plot is based on the historical fact that the young Emperor Joseph's managing mother, Archduchess Sophie, had arranged for him to marry Sissy, the elder daughter of Prince Maximilian of Bavaria. The engagement was almost made public when Franz Joseph refused to marry her, and she died of a heart attack.

Early Victorian comedy, "Sissy" (Elisabeth) instead. Of course, the musical comedy standards demand that "Sissy" and her father should arrive clandestinely at the Imperial villa in Ischl, just when Prince Maximilian is about to marry her, and Franz Joseph are about to consent reluctantly to the engagement arranged by their mothers. It is almost impossible that Franz Joseph, not knowing "Sissy," should mistake her for a milliner and fall in love with her. But the mistake cleared up at the end of the third act, and two engagements were made in collaboration with Victor Jacoby, which was a Dillingham production in 1920 but has never been in Europe.

Among the new numbers included in the score the "Wine Song" of Paul Wessely and Hans Jarry, which is one of the finest and will live longer than the rest of the play. Kreisler's music is soft, refined, fascinating and has in it all the elegance and grace of the great virtuoso's violin playing.

Paul Wessely and Hans Jarry, both of whom have been in the dramatic stage, gave a brilliant performance, restrained, witty and clever acting, portraits of Franz Joseph and Elisabeth. The play is a large musical comedy demands. The principal honors, however, go to the music, which is a triumph of "Sissy's" father, Prince Max of Bavaria, of whom he made as fascinating a figure as that Prince Maximilian has been in the play. It is he who is the real leading man of the play, and the old matinee star, who has been in the play this time, once more holds his own.

Difficult to predict the fate of "Sissy" in places where the local glamor is lacking, but it certainly is a highly artistic production.

## DYNASTY

**Budapest, Jan. 2.**  
Comedy in three acts by Kálmán Vancsó. Book by Kálmán Vancsó, lyrics by Kálmán Vancsó, music by Kálmán Vancsó. Cast: Kálmán Vancsó, Antal Pápai, Giza Reisz, Kessó Haraszti, Kati Turay, Kabos, etc.

An amusing parody of a king in exile and one of those funny little comedies which turn into a tragedy. The royal family learns the change and behaves as feebly as ever. The merry monarch himself, who pretends to be a king, has his royal responsibilities, explains to his family that times have changed and that the present is a very dark and prospective future, in marriage to the untitled surgeon whom she loves.

A lot of funny nonsense calls about the music, and it would make a very good musical comedy book or sound picture scenario if it were not for the fact that the actors in the same subject already. Fictitious kingdoms, mock court ceremony and gay exile in the present show, which is a little dancer in attendance can scarcely claim the charm of novelty.

As a straight play without music, with two numbers at a time, club are interpolated, "Dynasty" is just too naive to be taken into consideration. The show, which has lights does little toward making the evening a memorable one.



# Plays on Broadway

## Good Woman, Poor Thing

Comedy in three acts presented at the Avon Jan. 9 by John H. Potter; written by Dillard Long, Irene Purcell and Arthur Margeson; staged by Arthur Margeson; supervision of Charles Dillingham. Pick:.....Johnnie Brewer Bill Smith.....W. J. McCarthy Edward.....Irene Purcell Philomena.....Irene Purcell Christine.....Millicent Williams John.....John Williams

Jack Potter blossoms forth as a presenter with 'A Good Woman, Poor Thing.' The show's chances are doubtful.

The Dillingham office is concerned with the attraction, Dillard Long, the play's author, having been on the staff for years, as was Potter. Dillingham himself supervised the production, while Samuel F. Nixon-Nirdlinger is head of the corporate ownership. The Avon management looked the show over in Philly and thought so well of it that 'Dangerous Corner,' which was getting by at the house, had to move to another theatre (Fulton).

'Good Woman' is lightweight, which is no bar to success on Broadway (as witness 'Strictly Dishonorable,' in the same house, too), but there did not seem enough sparkling dialog or novelty in situation to over-balance the lack of substance. The result was a rather placid performance of a story that should have been hot and spicy. Further work on the script might have turned the trick, for the lines are witty in spots.

Findsome and wealthy, Bill Smith lives in a nice country house not far from town and is a bachelor mostly because Lella, whom he loved as a tot, off and married an Englishman. She later says it just had to be because pop was broke, but that was before he was elected a Congressman.

Lella walks in on Bill straight from Paris where she had divorced her English Johnny. She proposes that Bill marry her and he gladly assents. Of course, they are going to be very happy because they always loved each other.

But a year later the Smiths aren't doing so well. Lella has gone down to Havana with another girl—just decided to make a little trip and Bill didn't object. One of the things Lella had arranged upon arrival was to call in Christine whom Bill had been providing for and she cheerfully accepted 20 G's to step out of the picture. Christine re-

appears and has a date with Bill. Lella burns the more, knowing that there is a hotel suite reserved in his name.

She offs to Lake Placid with John who dropped in. But John complained later that he spent the night knocking on Lella's door—just a good woman, poor thing. Bill is mollified and so is Lella when she reads that Christine has remarried a former husband. But they argue it out and everything looks okay for the Smiths when he treats her rough and she likes it.

Irene Purcell from Hollywood is the pretty Lella and Arthur Margeson is Bill. They make a good comedy couple and Millicent Hanley is the attractive other woman. The show is farish fun which is not enough to attract people to the boxoffice this season. Dec.

[Closed Saturday (14), published or the record.]

## FOOLSCAP

Comedy in three acts presented at the Times Square Jan. 12 by Shepard and Buchanan; written by Geo. Curci and Eduardo Cannelini; staged by Geoffrey Kerr. Geo. Bernard Shaw.....Frederic Worlock Luigi Pirandello.....Eduardo Cannelini Dr. Baroldi.....Henry O'Neill Nurse.....Cynthia Latham Shakespeare.....Geoffrey Kerr Francesca da Rimini.....Peggy Hovenden Cleopatra.....Alice Reinheart Marc Anthony.....Robert Wallace Eve.....Rosemund Mervale Helen of Troy.....Katherine Eastland Menelaus.....Gorris Nels Photographer.....Arnold Preston Assistant Photographer.....Francis Carter Ocriely.....William Dorbin Martin.....Diana Bori Pierce.....Arthur Rowell Port Bluntine.....Bennett Southard The Stranger.....Alan Bayeh Octavius.....George Twade

If the last two acts were as amusing as the first, 'Foolscap' would stand an excellent chance. The new play is only for the discriminating and the literati, suggesting no more than a short stay.

The astutely minded authors chose G. Bernard Shaw and Luigi Pirandello as the central characters. To make the idea more novel they spot them in an institution for the well to do insane near London. Their motors had collided just outside the walls.

When Shaw and Pirandello come to, they are in adjoining cots. At first they believe themselves dead, but, dead or alive, G.B.S. must have his eight hours sleep. One inmate

thinks himself Shakespeare and the two authors are then certain they are deceased. Shakespeare is asked if he is alive and he answers: 'That is the question.' Bernard and Luigi decide to write a play for the inmates. Shaw says he has a plot. Pirandello: 'Tell me about it.'

Shaw: 'Not until I get it copy-righted.' He then writes the same plot so many times, I'm tired of it.

Earlier Shaw said he heard about Pirandello as a fellow who wrote theatrical oddities, also teaching philosophy to children. Pirandello replies he taught philosophy to professors of philosophy, which Shaw thought was about the same thing. At a rehearsal Shaw appears to explain to the cast that he will read a 75-page preface to the third scene, whereupon the nut actors were not so nutty. They proceeded to their various diversions, two playing cards and another doing embroidery. Shaw's well-known propensity to wildness is made a laugh point, while the temperament and fondness for the theatre are ascribed to Pirandello. Also the latter's general scheme of writing to befuddle his readers such as 'we are not as we are but only as we think we are.'

Comic highlight comes at the finale. The doctor had warned the authors there might be serious consequences if they persisted in putting on the play, not to the inmates but to themselves. A guard is stationed to watch Shaw and Luigi.

Pirandello: 'I think we should write a play without actors.' Shaw: 'Perhaps it would be better to write a play that did not require audiences.'

Among the screwy inmates are those who think themselves famous characters such as Francesca da Rimini, Cleopatra, Marc Anthony, Helen of Troy, Octavius, Eve. Later is played by Rosemund, daughter of Philip Mervale. Programmed as a plain lunatic is Richard Whorf, rather submerged. Shakespeare as played by Geoffrey Kerr, more sane than either author.

The two leads stand out from the other players because their impersonations are especially excellent and they do nearly all the talking. Frederic Worlock looks like the real Shaw, in a make-up that would fool the original. Eduardo Cannelini is an equally clever actor in the part of Pirandello. He was in the Chicago company of 'Broadway' and has been on Broadway before. Henry O'Neill's doctor, too, is of high order.

'Foolscap' was tried out last summer at Scarborough on the Hudson, at which time it was called 'The Last Judgment,' same title being used at recent out of town showings. Dec.

## LATE ONE EVENING

Harry C. Bannister's initial Broadway legit production, featuring Ursula Jeans, in two-act play (10 scenes) by Audrey and Waveney Carten. Staged by Cecil Hunt-physics; settings, Edward Emery. Opening Jan. 9 at the Plymouth at \$3.30 top.

Pauline Murray.....Ursula Jeans Doctor.....M. Lanejon Bruce Victor Franklin.....John Iuckler Annette.....Isabel Marcell Lady Murray.....Winifred Harris Mrs. Green.....Daisy Beimar Michael.....Edward Ryan Mr. Higgins.....Ralph Roberts Porter.....Gilbert Square Second Nurse.....Vera Fuller-Mellish First Nurse.....Estelle Scher General Cousiden.....Edward Emery Mrs. Cousiden.....Alice May Tucker Geoffrey Dennis.....Don Bonhoff Donald.....Richard Carr Ruth Buckler Countess Voronoff.....Enid Romany Jald.....Isabel Keighley Hotel Manager.....Richard Warner Hotel Attendant.....Helen Deddens Betty.....Dennis Gurney Phillip.....Hans Hansen Bartender.....Ernest Roberts Tins.....Dorothy Christie Rochie Warder.....Greville Harris

Harry Bannister may have a picture bet in 'Late One Evening,' but he wasn't particularly astute to brave Broadway with a formula play of this nature. Of British origin, by the sisters Audrey and Waveney Carten, and with a British histrionic interpretation, that phase of it, too, by no means calls for any capriciousness, for this comedy-drama, played in any other motif, would probably have been worse. So Bannister's maiden try as a Broadway legit impresario augurs not auspiciously.

Ursula Jeans, who makes her Broadway legit debut although preceded by a week in the Fox picture, 'Cavalcade,' is almost convincing in an outmoded dramatic structure, which gives an idea of her general competences. Same goes for John Buckler as the officiously forthright author with whom she is pictured in garret poverty and Riviera riches in the first and second acts.

He talks her out of marrying an impossible Lord Holpus and living with him in idyllic happiness for seven years, during which time he's struggling with that best seller and the travail of parentage. The first stanza ends with the news that their six-year-old Michael didn't survive an operation.

The second act is as garish as the first act is drab. It opens and closes in a cage on the French Riviera. They're now in the money. It's ten-twenty-third in ritz setting, but none the less ineffectual for all its pretentiousness. The legit customers will not buy it.

There are signally expert minor

contributions, such as Daisy Belmore's biddy role; Edward Emery and Alice May Tuck as a couple of British Babbitts abroad; Hans Hansen as the revolting Hun proprietor of the French divo; Hugh Buckler (our hero John's pop in private life, as the publisher); and Ralph Roberts in the hospital waiting room bit, but for the rest, so-so. The kid Michael, played by Master Edward Ryan, and Enid Romany's vamp Countess are strictly as-you-like-it. Bannister hasn't stinted on the production. Abel.

[Closed Saturday (14), published or the record.]

## Two Strange Women

Melodrama in three acts presented at the Little Jan. 10, by A. C. Mester; written by Edwin D. Self; Jacqueline Logan featured; staged by Edou Brecher. Granddaddy Jenkins.....Lida McMillan Grandma Jenkins.....Maud Durand Judge Whittle.....John Daly Murphy Mel Jenkins.....John Duran Harry Martin.....Houston Richards Mel Jenkins.....Beth Annard Great Martin.....Genevieve Logan Robert Skinner.....Douglas Gilmore

A new managerial set-up, but the initial try not a lucky one. 'Two' (Continued on page 58)

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by George MUNRO

**"NYMPH ERRANT"**  
by JAMES LAVER

**"Beethoven"**  
by Arthur WATKINS



## Covici Tabbing Fowler

Hollywood is a great relaxation area for authors, says Pascal Covici, the New York book publisher who used to write down to make a check-up on Gene Fowler. The publisher says that the best thing about Hollywood is that it gives authors enough to live on while they try and write something worthwhile to peddle elsewhere.

This Covici person seems to know the ins and outs about authors. But Fowler whom the publisher is trying to keep tabs on seemed to feel it was his party, and every now and then got more than a word or two in.

"Yes sir, and that's why I'm back in the zoo hanging to save enough money out of my 10 weeks on the Paramount merry-go-round to keep my kids and wife in beer and skittles while Ole Poppa finishes a novel for Santa Claus," Fowler said. Gene referred to the passing of his 'Magoo'.

Covici said: "I wanted to kill two birds with one stone. First, get Gene and Fowler out of the zoo, and then turn out a best seller for me, and then I, like every publisher, feel it necessary to come to Hollywood once or twice a year to ride high on my author's success, as though, with the sunshine and other things they get the manna sickness and forget all about publication dates."

"You know the publishing business is bad, and I must stay on my toes to keep these authors moving. I started out to publish 57 titles this spring. Then I cut it to 36, and while I think about it, now it looks more like 21. There is only one writer out here that I do not have to press for stuff. He is Wallace Smith."

"You know, the average good author does not have the screen in mind when he writes a book but if he does a good job Hollywood will come after him and then the publisher's trouble starts when he tries to get more good offerings from the writer. And that's funny too, because the picture people are not paying what they used to for published novels, nor are they buying so lavishly."

## Denver Editorial Bout

The fight between Frederick G. Bonfils, publisher of the 'Denver Post' and Charles E. Lounsbury, editor of the 'Rocky Mountain News', went to another round last week, and will have another Tuesday (17). Judge Robert W. Steele will on that day rule whether the 'Post' or Lounsbury have the right to take Bonfils' deposition.

Phillip Hornbein, attorney for Bonfils, contended last week that the 'News' and Lounsbury have no right to take the deposition. Hornbein also sought to have the question of taking the deposition held in abeyance until the supreme court had passed on a contentions against Bonfils, in which he was fined \$25 for contempt of court, due to his walking out of a room where the deposition was being taken.

Phillip Van Cise, attorney for Lounsbury and the 'News', declared that the 'Post' maintains a "black list" and attorneys and others who are opposed Bonfils or incurred his ill will are on this list. "Their names never appear in his newspaper until they make amends. We pay money generally some of the names on the list," he also knows them and we desire this information."

Hornbein, Bonfils' attorney, came back with: "They haven't read a case which gives them the right to go back 50 years and inquire into Bonfils' pranks as a schoolboy under the claim it goes to his reputation. They are trying to intimidate somebody and bluff us out in this case."

## News Mag

"Time" and the 'Literary Digest' will get competition of a sort in a new mag to bow in next September. Publication will be called 'The News-Week', and will be a review of week's news.

Publisher Thomas Martin, who will also edit. Martin reported as a former executive in the silk industry. Staff being gathered in temporary offices in the silk center where the mag's permanent quarters are being readied further uptown.

## Dance Mag

Monthly mag, serving as fan and trade for dance schools, especially the classical ones, debuts this week. It is called 'Dance' and is published by Verner Whitney. Arthur De Bra of the Hays office is contributor to one of its features, called 'Dance Cinema.'

## Progressive

Clayton magazines, which used to pay no acceptance, are now used to get down to on publication, now said to be offering promissory notes dated June 1. Another pulper pays promptly but only in stock.

## Plugging Hard

Toledo newspapermen are using every known avenue to belloy their forthcoming amateur production, 'Front Page', which will be given in the RKO Palace theatre Jan. 26, 27, 28. Publicity is stated quietly and is being built up into a giant scheme whereby everybody in the Toledo vicinity will know of the show.

Radio stations WSPD, Toledo, WJF and WWJ, Detroit, and WTAM, Cleveland, have offered their support and are blowing up the show with announcements. Toledo theatres may run trailers of the show and the newspapers themselves are giving plenty of space.

Tickets have gone on sale, but what that has happened several blocks were sold. Editorial workers from the three newspapers are in the east and include Johnny McGowan of the News Bee in the role of John Johnson and Earl Bree of the Blade in the part of Walter Burns.

Others are Helen Murphy, Louise Carr, Betty Birch, Marie Hartford, John Collier, Donald Ford, Ben Kendon, Ray Williams, Urban Murphy, Charles Carson, Stewart Schenck, Mitch Woodbury, Dick Roberts, Dick Overmyer, Ken Habel, Carl Alken, Brad Brady and Dick McGeorge, the 'Variety' mugs.

## Back 40 Years

Reprint novels on bookstands, clothed in paper covers and resembling pulp mags, is the idea of Ellnor Dell. To attract the book buyers, Miss Dell will title her output 'National Novels Monthly', with the book title to follow. No date line, however, so that the novels can have a permanent display, or until sold. Priced at 15 cents, it's the lowest price yet for a novel-length work, even including reprints. It's the revival of the old 'Seaside' literary idyll.

Ellnor Dell not connected with the Dell Publishing Co. Dell Publishing Co. headed by George T. Delacorte, Jr., the company name being merely a contraction of its owner's.

## One Out; One In

Whether or not children's books mean anything not answered by recent action and the book trade. On top of the Putnam action in discontinuing its children's book department comes the move by Viking Press by which it will add juvenile fiction to its list. Not the result of a transfer from one publishing house to another, but merely a coincidental action.

Viking has taken May Masses from Doubleday, Doran to head its new children's book department. Marion Flery headed the juvenile department at Putnam's, and goes out with its discontinuance.

Hellinger's Grouches Mark Hellinger's grouches at the capitals of Europe, as is so far accounted in his commentaries on the Broadway of the World, has his Broadway pals writing the 'News' columnist to come home. If Mark's grouches is as sincere as his stories indicate, the bunch thinks he ought to bail New York, with 10 months' world tour and return to native environs.

Hellinger's apparent loneliness for the Main stem is manifested by his long cables sent almost promiscuously back to New York, with the Broadway mathematicians figuring that Mark is going broke helping the cable company.

## At Last

Definite now that William Kozlenko's new mag, 'Europa', will make its initial appearance on March 1. One of those controversial things, it has an impressive list of contributors in first issue, including Louis Golding and Stefan Zweig.

'Europa' originally gotten under way long ago, and in and out a number of times.

## Brisbane Kin Dies

Alfred Brisbane, 71, died Jan. 8 at his home in L. A. after a short illness. Decedent, cousin of Arthur Brisbane, Hearst columnist and editor, was formerly an Omaha newspaperman. He is survived by two sons.

## 10 Authors for \$5,000

Biggest and cheapest story buy probably in the history of all scenario departments has been realized by Paramount. When the budget is apportioned for its 'The Woman Accused' not much over \$5,000 will be charged to the scenario department.

With 10 of the best known authors in the country as its composite writer, any one of whom would earn anything over \$25,000, and with Liberty paying \$7,500 for the serial rights, as well as giving Paramount credit, and with the company reserving royalties from a book edition, the initial cost of 'Accused' will be whittled to one-third of its original financial outlay.

George Palmer Putnam gets credit for the novelty arrangement. Functioning as fiction executive in addition to his regular job of head of the eastern department, Palmer invested originally \$17,000 in the story.

"After that he went to the writers and sold them on the idea of contributing in the form of a continuity, and not episodically as has been the habit of the past. He got the participation of Eugene O'Neill, Vick Baum, Zane Grey, Vinland Helmer, Irvin Cobb, Gertrude Atherton, J. P. McAvoy, Ursula Parrott, Polan Banks and Sophie Kerr. Each of these credits and be subject to exhibitor exploitation since they have included their piece of writing in the general theme."

Average exploitation or film exec couldn't have done it. Paramount home office believes, for the simple reason that Putnam is the only exec in the business who happens to be a book publisher.

## Third Term

Daniel M. Daniel (Markowitz), of the 'World-Telegram', has been elected president of the New York Chapter of the Baseball Writers Association of America for the third successive year. Presidents usually serve only one year, but Daniel handled the job so well that his fellow scribblers voted to continue him in office. Arranging for the annual baseball dinner in February is the chapter head's biggest task.

## Glyn's Zenda

Having paid her social debts to her Hungarian entertainers, Ellnor Glyn is back in England for her newest 'Glorious Flames', but she didn't bother to think up a new plot. She went back on the same theme. One of her dual heroes is a not-so-good British duke who beats his brother to the title by ten minutes. Takes his wedding eve off for a last night with his other heroine and sends his brother in his place. Gets knocked out drops as the brother goes through with the ceremony and a tepid wedding night which the author fails to make interesting. The new novel, if it is preferred, so he crashes with the naughty gal in a plane and lets the brother keep the title and the bride. Very much Family Story Paper. Published by Macaulay.

## That 'Don't'

That most popular of short-line jokes—Advice to those about to marry. Don't marry in an inconspicuous corner of 'Punch's Almanack', English publication, in 1846, and was sent in by an 'unknown' contributor, who received two pounds for the bon mot. Sir Owen Seaman, who recently retired after serving as editor of 'Punch' for 26 years, considers it the most famous joke carried in the 90 years of the magazine's existence. A perfect example of surprise as a device for joke-making, says Sir Owen, whose successor as editor of 'Punch' is E. V. Knox ('Evoo').

## Peeved Poets

Several fairly-established poets peeved by the come-on literature sent them by Ralph Cheyney and Lucile Trent, who are offering rates on their poetry-writing correspondence courses.

Henry Harwood has a chance to get in the literary limelight in 'The World', edited by Cheyney and Trent, and by paying an extra fee may get in one of the numerous verse anthologies published by Harwood and edited by Cheyney and Trent.

## Tough in Oakland

The Tribune, Oakland, Cal., after holding one of its editors during the panic and keeping all staffs intact, dropped the axe over the week-end lopping off nine editorial heads and various and sundry in all other departments. Survivors lost their other salary trim presently. The decapitation affected the rewrite department chiefly, with the assistant society editor going and numerous

## Best Sellers

Best Sellers for the week ending Jan. 14, as reported by the American News Co., Inc.

## Fiction

'The Last Adam' (\$2.50) .....	By James Gould Cozzens
'Beauty' (\$2.00) .....	By Faith Baldwin
'Drift' (\$2.00) .....	By Zane Grey
'Never Ask the End' (\$2.50) .....	By Isabel Paterson
'Forgive Us Our Trespasses' (\$2.50) .....	By Lloyd C. Douglas
'Flowering Wilderness' (\$2.50) .....	By John Galsworthy
Non-Fiction	
'Van Loon's Geography' (\$2.75) .....	By Hendrik Wilton Van Loon
'March of Democracy' (\$2.50) .....	By James Truslow Adams
'Men Against Death' (\$2.50) .....	By Paul Dekraft
'Life Begins at Forty' (\$1.50) .....	By Walter B. Pitkin
'Flying Carpet' (\$2.75) .....	By Richard Halliburton
'Titans of Literature' (\$2.75) .....	By Burton Rascoe

correspondents in the rural districts. No change in department heads and no combination of departments as yet. The cut follows an unsuccessful attempt to head out, throughable vote at the last election, the 'Shopping News', a throw-away advertising sheet, in which the local stores are putting their advertising money.

## Pleasing An Author

For company, rushed its only available, 'Cavalade' to Pittsburgh last week to hold a private screening for Noel Coward, who was at Nixon theatre in his play, 'Design for Living'. Exploitation department wanted Coward's reaction on the screen version of his work and screening was held at local Fox exchange.

The author said he was tickled pink with the adaptation. Told newspapermen it was faithful to the original all the way through and was the "finest motion picture I've ever seen."

## Boosting Lewis

First book ad to go into the 'Satvepost' will be that of Doubleday, Doran's on the new Sinclair Lewis novel, 'Ann Vickers'. Ad is scheduled to go into the Feb. 4 issue shortly after Donald Gordon, the book expert of the American News Co., begins his book column in the national weekly.

D. D. having just acquired Sinclair Lewis, is utilizing every possible means of putting his new book across as a best-seller. Indeed, it will have to, to get a return on any of the Lewis books contracted for, because of the unusually high guarantee to the Nobel Prize winner.

## Real Names of Authors

John Rhode, author of 'Dr. Priestley Lays a Trap', is Cecil John S. Street. B. M. Bower, credited with 'Trails Meet', is Mrs. Bertha Sinclair Coward. Roswell Williams, who wrote 'The Damned Love', is Frank Owen. Naomi Gwladys Royde-Smith, author of 'The Bridge', is Mrs. Ernest Milton, wife of the actor, Ursula Bland, whose newest book is 'Love, Old and New', is Mrs. Charles Gower Robinson.

## Maybe Two

Latest shake-up on the 'New Masses' puts Robert Evans and a more liberal policy in the foreground, six months after the ultra-leftist Marxists were disposed from the helms of Moscow mags. Talk of a new mag in retaliation by the disposed faction, but nothing definite has taken form as yet.

## Digging Dead 'Uns

R. W. Martin, Jr., and a number of associates have formed the Essex Publishing Company to engage prominently in the mag publishing field. It's a plan of an organization to revive a number of mags given up by their former owners, as well as get under way a couple of new publications along original lines.

## Technocracy Craze

Feeler as to a mag on technocracy has been put up by Graham A. Laine, a Hollywood expert on the subject, in the form of a mag-size abbreviation of his forthcoming book, 'Toward Technocracy'. The abbreviated treatise has been entitled 'Technocracy Illustrated', and if it gets the desired response it will be issued monthly as a sort of handbook for technocrats.

## 'Chandu' Cartoon Strip

Chandu, popular radio program already made into a picture, will be used as subject of a newspaper cartoon strip. Kenneth Evans is writing the dialog, and Lee Jennings will do pen and ink work. Title, 'Chandu', and rights are owned by Earnshaw-Young Co., advertising agency.

## S. &amp; S's Start

When a publisher thinks with his heart, that's news. When he does it with his feet it's either the beginning or the end of his biz.

Essentially, the boy wonders generally, of the word racket must be credited with either a home run or a magnificent miss for publishing 'George Gershwin's Song Book'.

Back of the publication is secret back of origin of Essandens. In the days when Dick Simon was an Aeolian salesman and Max Schuster was the manager of mobs 'Technocracy Review' was born. It's all about a musician—Beethoven, no less.

This led them to realizing that they were both music-mad. So they joined forces and published the first Crossword Puzzle book.

Life is like that. In time they got around to Beethoven and in the end to Gershwin, moving Tin Pan Alley in their swank format into the Ritz.

## More Tech

Gernsback brothers, who have been specializing in pseudo-science mags of every description, the latest to take advantage of the technocracy craze with a monthly called 'Technocracy Review'. In with the brothers on the new publication is I. S. Manheimer. Hugo Gernsback editing.

## Dot Blank Off 'Humor'

Dorothy Blank, one of the editors of 'College Humor', was let out last week. She goes to the Sherman hotel in Chicago as publicity director.

'College Humor' is expected to move its editorial offices to New York City and cut to 15 cents.

## Lowdown on P. A.'s

Paula Gould, film and theatrical press agent free lance in New York, has finished a 60,000-word novel, 'Plaything'. It is said to reveal the inside of motion picture publicity and exploitation methods, with locale in the press department of a film company and offices of a large newspaper.

## Youth's Own Mag

'Modern Youth' (The Voice of the Coming Generation) is a new monthly on the stands, edited and published by 22-year-old Viola Ima, who has financial backing from society women enough for an entire year.

## Represents the Lits

Max, Ned and Arthur, left and Max Bodheim are among the sponsors of Cynthia White's Greenwich Village ball Jan. 27. But they do not promise to go in costume.

## Real Names of Authors

Harold Nieram, author of 'So Goes the World', is Oscar Schmalhausen. Diana Patrick, who wrote 'Vain Fantomina', is Mrs. D. N. Wilson.

## Stuart Blythe in Hollywood

Stuart Blythe, son of Sam Blythe, and one of the editors of the 'Woman's Home Companion', is in Hollywood on a three months' leave of absence. He is accompanied by his wife.

## John Wiltach Back

John Wiltach, wife and dog, returned to New York after a trip to Paris, one of the most popular and material for two ordered mag articles.

## Brundage Goes With Fox

Harry Brundage, star reporter for St. Louis 'Times-Star', is through making pilgrimages for that publication to the coast studios. He has

(Continued on page 62)

# Honkey-Tonk Broadway

(Continued from page 1)

the priced price patronage can take it on the hoof.

How Broadway has changed the mood in the cut-rate aspect of the street. It's a bargain to catch the light pocketbooks.

Once famed for its lobster palaces and expensive wine and meat. Drawn in the grand-scale cut rate. All Broadway is the bargain appeal. Table d'hôte dinners with elaborate floor shows; no couvret charges; cut-rate draguettas and perfumers; 50 beauty parlors; bus terminals in the heart of the Square which cut-rate on the railroads in transportation; gyp auctioneers that, still the top trade on the bargain appeal; 1000 miniature Dutch eateries, Magyar gypsy taverns and every other form of dialect eatery; a dozen elaborate chowmeiseries, three with floor shows at 45c and 70c lunches and dinners; epidemic of 40c street delicatessens and 15c Chinese eateries, latter run by Caucasians, and usually serving better food than the Broadway orientals; soup-poms; breakaway soft drink stands that become nutcrackers in the winter; men only films, nickelodeons, burlesques and vaudeville; and the 10c ice-cream parlors—all these contribute to the present-day underlying motif and tempo of what was once called the gayest, white wayest and most expensive nite life street in the world.

From \$5 to 50

The Montmartre which once fetched 50c converts is now open to 5c taxi dance ticket buyers. The Knickerbocker grill at 424 street serves the Blue Bird lunchroom where on Thursdays and Fridays femme boxers are added attraction to the gliders.

The success of the Hollywood restaurant on the site of the famous Rector's, with an enlarged capacity, has inspired a similar venture diagonally across Broadway, cornering 48th street, where now an elaborate floor show is given away for \$1.00 table d'hôte trade, bathed by the neon-lighted greeting, "no cover charge at any time." That this mass traffic has had economic advantages may be gathered from the claimed 200,000 weekly capacities—some weeks—at both these places. This explains the overheads going as high as \$8,000 a week for the shows, bands, etc.

A geographical route up Times Sq. from 42d street, on the east side, up 7th avenue, and around 57th street, thence south on Broadway, on the west side, discloses the Blue Bird ballroom on the Knickerbocker site; Paradise hokey nite door to the Blue Room; Honeymoon Lane ballroom; Mayfair Garden; the new Italian Casino where the Silver Slipper was, but where two bands, floor revue and hostesses' names, billed on the marquee, for \$1 (a nickel a slot); Montmartre-Garden dance hall with 20 dances for \$1 (a nickel a crawl); Arcadia ballroom which opened pretentiously but now only offers week-end and night dancing in addition to the regular nifty struggles; the more pretentious Roseland ballroom which has sufficient patronage to chance a daily matinee tea dance; the new Danceland where you can hoof-wreath until unconscious at 40c admittance; Reno Danceland, which urges one to divorce your cares at "5c a dance, no more, no less."

50 Dances for 50c.

Further down Broadway at 48th street the highly competitive Tango Palace and Strand Roof Dance Palace each has one of those commensal "Main Entrance" shingles to discourage patrons at the door. The Tango Palace sells 50 dances for 50c, maintaining the penny standard, but the Strand, in exchange for a required 25c door nickel, offers 200 "most beautiful" dance partners.

On the site of the old Everglades is heralded the Monte Carlo Casino, just opened. In the basement of the casino there, under the 40c a side street entrance, the Parisian Danceland guarantees five 5c dances in exchange for the 25c admittance. On 42d street, amidst Minsky's and Rudnick's Luckys, are the Rosebud, next door to the historic New Amsterdam which ballrooms 150 dancing partners available for lone-dancers, and nearer 33rd avenue the Famous Dancery, which, at 25c admittance, embraces more territory with its "International famous beauties" as the gate lure for stage on the hoof.

Gone Bavarian

The Broadway Hofbrau in Loew's State basement is one of the recent Bavarian invasions. The Bayer-

chen Hof, under the site where Lina Hofberg had her famous 49th street spot, is likewise very Tyrolean, with the red and white checkered folk-to-rol, to accompany the gedampfte dishes.

The Palais D'Oro's sensational pioneering in the 'yellow peril' of Broadway of three and four years ago has also broadened the mark of the times, as witnessed by its 45-76 club luncheons and dinners.

Palais still has an NBC wire, but Yeung's, a block away (where old Churchill's used to be, incidentally, on 4th and Broadway) has a 25c wire, not to be outdone. There's still Joe Yeung's of the old spots, and also the Nanking Royal and Republic at Broadway and 43d, to dish chop suey at 45c per table d'hôte, sans show.

The assortment of joints along 8th avenue, which must figure in the Times Sq. zone, are nondescript as the few speakeas around that sector.

In the pop priced cabaret category are any number of former front rank nite life places. In the Times Sq. census Tony Sarg's Bon-nie 2nd street spot is in anticipation of the German food category with schnitzelbank atmosphere, a dance band, a \$1 table d'hôte (cut from \$1.50 since its recent opening) and Tony Sarg's Montmartre doing three nights in the long tap room adjacent to the main dining room. No admittance and open to all saunter-inners, or the diners who want a peek at the 25c show. There's also a very long bar which the new management hopes will tap a bonanza as soon as it can tap legal brew. Meanwhile it's more decorative than practical. It's claimed to be the longest bar on Broadway.

Lindy's

Perhaps the best money maker in the Square is Lindy's eatery, where the radio-tin pan alitytes and such meet three-a-day for their meals, at noon, dinner and supper. Lindy's has a 25c show, but also a very long bar which the new management hopes will tap a bonanza as soon as it can tap legal brew. Meanwhile it's more decorative than practical. It's claimed to be the longest bar on Broadway.

Dave's Blue Room is still the nocturnal haunt of the loyal columnists who like Dave personally. The Brass Rail leads the vanguard of the 20th-Ale Rail and kindred type spots. The speaks, of course, have their own individual cliques and clientelles. Their number in the T. S. sector is now inestimable as more and more spots are selling, and more freely. Red ink and beer brook almost no question, and if you look 'right' the cocktails will come up smiling. A prohibition executive but recently had the report revealed 4,000 speaks in all New York. The boys silently answered the exec has received addresses only of speaks that had failed to give up.

The fashionable east side street restaurants have created an aristocratic of patronage, through exclusiveness, that is all their own. That's why they get the money bunch with free spending, while the economically reliable spots in the Square get nowhere, in proportion.

Hoof and Roof

At the hotlieries the same pop priced aura obtains. Hotels too you to dine on the roof at \$1.75 and \$2 to the elite, and most of them mention the roof.

Ramon, of Ramon and Rosita, the dancers, who turned class nite club impresario, had to give up the El Garron and concentrate on his El Patio, both only three blocks apart, as there weren't enough couvret charges to go around. Peppy de Albrecht opened as chief host at the Place Pigalle, nee Jungle Club, but over a year ago the twin hall meet is the big headache of the west side, formerly the most popular objective from all walks and cities. Now, instead, out-of-towners already, and over a year ago, which speaks on the east side and don't care if they all go for those dallying continental dinners, and sluffing to go to the theatre. So they sit around and drink at a buck a copy, which explains why the east side maitres can afford to throw in some diversification, sans couvret, as a further

## Service

When the U. S. Grant hotel, San Diego, ran out of space New Year's Eve, the head-waiter put The Great Raymond, magician, Mrs. Raymond and their children, Mr. Frank Meron and Paul Ward in an elevator which was not in service, and they had the place to themselves.

## McCrory Chain's Receivership Slaps Pubs Over \$15,000

Hardest blow from the money angle received by the Music-Nite Club, since its organization, was the voluntary receivership of the McCrory chain of 25c stores last week. Time the papers were filed with the court the check was on the debit side of the MDS books for over \$15,000. Even harder hit were all the other publishers not clearing through the MDS, and severing the jobs of houses for standard numbers published by themselves, because the MDS is supposed to guarantee all such losses.

McCrory with its 80 music corners represented the second largest single retailer of sheet music in the country. It was to ease things from the price angle for this and other chain stores that the MDS was principally formed. Following the announcement of the receivership of the holding company, controlling the McCrory stores, the MDS, acting on orders of its current board of administrators, shut down on further shipments.

Publishers and jobbers involved are of the hope that their accounts outstanding will be in due time salvaged through a reorganizing of the McCrory and McClelland strings. Both chains are connected through interlocking boards of directors.

## Rudy Weidoff's \$40,000 Royalty Up in Chi Court

Chicago, Jan. 16. Rudy Weidoff's action for an accounting of the firm of Frank Holton, makers of musical instruments, is being argued before Superior Court Judge William J. Lindsay. Attorneys for the Holton company challenged the findings of Master in Chancery who heard the case and ruled in Weidoff's favor. Benjamin H. Ehrlich is representing Weidoff.

Case dates back to 1927 when Holton allegedly agreed to pay \$5 per instrument if Weidoff would spend time in its plant at Elkhorh. Wils., and make recommendations for a Rudy Weidoff made saxophone and allow his name to be used. In addition Weidoff was to travel 10 weeks a year on an exploitation tour around the country plugging his sax model. Weidoff made such a tour in 1928 but not thereafter.

About \$40,000 in accrued royalties is believed owing the saxophone virtuoso. Exact amount cannot be known until and if the court orders an audit and payment of the claim.

King Goes Brunswick

Wayne King's band has quit his Columbia phonograph alliance and switched to Brunswick.

means to keep 'em seated—and drinking.

Broadway tried for a little panse stuff at the Torch Club, but when it moved into the more swank environs of the recently vacated El Garron, the cops decided against it. Joe Frisco is now at the old Dover former stamper ground of Clayton, Jackson and Durante.

Apart from these high lights on the Square are gyp auction places; couple of music stores; teatime for the night; the 25c admission, the fluff-cuffs addicts may watch the pugilistic professionals do their daily chores; the RCA Ball and Iceland (Madison Square Garden) ice skating arena; cut-rate haberdasheries; usual poolrooms and billiard parlors and the dance schools and rehearsal halls.

## Indie Boothmen's Union in Ohio Issues Cards for Musicians to Work

### TITLE COINCIDENCE

Art Kassel and DeS, B. & H. Both Have 'Buy American'

Chicago, Jan. 16. Art Kassel, orchestra leader at the Bismarck Hotel here, was denied registration of his title 'Buy American' by Music Publishers' Protective Assn. last week. DeSylvia, Brown & Henderson firm had filed the same title on Jan. 5, M.P.P.A. informed Kassel.

Band leader in proof of his claim of priority submitted that he had broadcast his number over WMAQ and an NBC network on Jan. 3 and that the lyrics had been reproduced the next day in the local Hearst press.

Kassel wrote both words and music of his song and states he will publish it himself. He is not a member of M.P.P.A.

## PITTSBURGH TO HARLEM 2 MORE CHANGE COLOR

Pittsburgh, Jan. 16. Nite life in Pittsburgh has gone Harlem as result of the click of tiny Harlem Dewey Washington, Four Blue Blazers, Alice Harris, Wash-board Serenaders and a chorus of 10 girls. Boat has been operating under a no-cover, no-minimum check policy, but with new line-up will sock a couvret of \$1.50 per person week nights and \$2 Saturdays and Sundays.

Another spot to go in for hi-valler operation is Sanders Inn on Freepport road, where Fred Sanders operates over week-ends only. Nite club trade has been 'way off here since the start of New Year's flurry, and cafe owners are watching result of Show Boat's experiment with an eye to future entertainment policy.

## Pat Flaherty, 'Salesman,' \$8,681 Debts, No Assets

Calling himself a salesman in his bankruptcy petition, Edmund Joseph Flaherty, creator of Pat J. Flaherty, former music publisher, 160 Riverside Drive, New York, lists \$8,681 in liabilities; no assets.

Flaherty was formerly general manager of the Victor Music Co., Fox Film subuid., which he used later for an accounting, and more recently had his own indie publishing firm, Sterling Songs, which he subsequently abandoned. Flaherty reportedly sued his suit against Fox out of court.

## Waters Out, Shiddell In

John Waters is out of Columbia Phonograph as general sales manager, with Ed Shiddell coming home from Japan to replace him. Shiddell has been Columbia's chief rep in the Orient for three years.

Ben Selvin has been moved into the position of director of the Columbia Phonograph recording studios, replacing Frank Walker. Also handed Selvin was the title of manager of the Columbia Artists and Repertoire Bureau.

Walker is in negotiation with one of the other recording companies.

## Edwards' Juve Band

Gus Edwards is framing a juvenile dance band with Larry Adler, harmonica soloist, to maestro it, and Eddie Thompson, 16-year-old from Cleveland, as featured singer. Band will be known as Gus Edwards' Young Americans.

John Royal of NBC is giving Thompson some air time for possible build-up. He was on the air from WTAM, Cleveland.

Cohan & Lutz

Chicago, Jan. 16. Paul Cohan, last with Columbia Phonograph, is now in partnership with Herbie Lutz, handling talent.

In asking correction of story in a recent 'Variety' in which it was stated that Charles Terrell and his orchestra tore up their union cards to take a job at the Hartman theatre, Columbus, O., the Ohio Motion Picture Projectionists, a state chartered organization, points the national office of a band taking out membership in a projectionists' local to hold a job.

Under seal of the organization the local explains that Terrell has always been a good local union man, and would not tolerate anything but unionism, but the last Federation of Musicians' local he belonged to did not have any work for him, so he was unable to pay dues and therefore was suspended. It said that he was offered the job at the Hartman, but it was necessary that he join our organization before we could permit him to play in the pit of the Hartman, so he took out cards for himself and his orchestra, and the projectionists' union to secure a musical engagement.

It does not appear from the facts that the statement in 'Variety' to the effect that they threw away their union cards uniformly for any correction. They virtually did that when they took membership in a union presumably outside of and in opposition to the Federation of Labor. It says that the projectionists' union in the fact that the Ohio Independent union has gone beyond similar organizations in other states and is licensing both projectionists and musicians.

## A. C. CLUBS ALL DARK; MAYOR BANS PANSIES

Atlantic City, Jan. 16. Night clubs featuring pansy talent have been closed and the performers forbidden to appear in the city. The order against was issued by Mayor Harry Chasche, who became quite worked up over the increasing amount of adverse advertising this resort is getting. The only two clubs operating through the Winter are the City Club and Cotton Club—have been darkened by the police.

Atlantic City is now without any night club entertainment. All the better-known places shut down at the end of the season and staged a brief reopening over the holidays.

## OSTERMAN'S 2D WK.

Surprising Mother and Wife by Prolonged Engagement

Jack Osterman opened at the Club Richmond as m.c. last week but will not have a 'formal' opening until Thursday (19) of the current week. Apart from being the comedian's first big club work on Broadway in five years, Osterman is telling his wife, Mary, and mother, Kathryn, to stay home and come to see him the second week to make sure a novelty, says Osterman, to see him go into a second week of anything. Jerry Freeman's band has been succeeded by Ben Meroff's; there are 20 girls; Frank and Edna, the famous figure here, now 71, surprised his friends by taking a bride. She is 27, and her maiden name was Helen Frank, native of Riverside, Cal. Ceremony was secret.

Bride is an expert trumpet and has appeared at many local events. Sargent has been a prof in the Boston Conservatory of Music since 1928.

## Sully Gives In

Boston, Jan. 16. Sullivan A. Sargent, wealthy virtuoso, professor of music and famous figure here, now 71, surprised his friends by taking a bride. She is 27, and her maiden name was Helen Frank, native of Riverside, Cal. Ceremony was secret.

Bride is an expert trumpet and has appeared at many local events. Sargent has been a prof in the Boston Conservatory of Music since 1928.

## Denver Re-elections

Denver, Jan. 16. Musicians union rejected entire list of officers, of time in history of local: Mike Muro, president; G. A. Forter, v.p.; F. J. Liebold, secretary; and John Herr, financial secretary-treasurer.

Board members re-elected are James H. Burke, Alice Horst, Chas. C. Keyes, Sam Leschell, Walter E. Light and Frank Spigel.



# DEC. JUST LIKE OTHER 11 MOS.

December dropped to a pretty sorry level as far as sheet sales were concerned. Playing true to form in respect to the year as a whole, the final month topped off what music men agree was the most disastrous year in the history of the publishing business.

Musico Dealers' Service, Inc., reported an 8% pickup over November, but the accumulated \$230,000 at that source was nothing to call for special dividends in light of the fact that this figure represented around 95% of the entire turnover of pop sheet music.

Immediately with the turn of the new year things took a spurt, but it was a mere flash, lasting but a few days. The industry lapsed into the old doldrums and stayed that way through the second week of the current month. Dealers continue to prefer buying often, but in very small quantities. Where they used to order once a week, they now order every day, a sheet at a time.

Previous month's blue-ribbon six sheet sellers under December, 'Please' dropped from the lead to fifth position, with Joe Morris' 'Little Street Where Old Friends Meet' becoming second in this niche by a few margin. Another ditty, 'Sentimental Gentleman from Georgia' (Boswell Sisters), was the third best seller in the sentimental genre, 'Just a Home for the Old Folks' (Donaldson), settled two notches behind it. 'Willow Weep for Me' after months of incessant playing, made its best seller debut in December, and looks set for an equally sturdy stride through January. Right behind the leaders came 'Fit as a Fiddle' (Fels), 'Rockabye Moon' (Robbins), 'A Boy and Girl Were Dancing' (DeSylva), and 'All-American Girl' (Fels).

Though Brunswick claimed December as its best month for 1932, the mechanical field showed little sign of improvement. In Leo Reisman's version of 'Night and Day' Victor has fallen upon its first big seller in some time, while Guy Lombardo continues the Brunswick counter calls.

## Ch's Southpaw Compliment

Chicago, Jan. 16. Apart from the usual holiday improvement, the music and disc trade around Chicago does not appear to have provided little to indicate anything in the nature of a trend. One commentator mentioned business as being just 5% off from December, 1932, and seemed to regard that as a left-handed blessing.

December, January and February are usually considered cream months in the music trade out here. Possibly because of the weather, which keeps so many families indoors and turns their thoughts to the music boxes, with and without needles.

It is again notable that a handful of recording artists dominate the best-selling list. Whiteman is especially bullish in the December survey out here, while Art Kassel is still invincible on Columbia's list, with his 'Hell's Bells' a classic out here.

## Coast Climbs

Los Angeles, Jan. 16. Music-business continued to climb during December with hold day being responsible for the briskness. Neat pickup in disc sales from Christmas to New Year's indicated that there was some money left over. In sheet music, 'Pink Elephants' just nosed 'Fit as a Fiddle' out for the deuce spot, and 'Please' and 'Harlem Moon' were neck and neck for fourth position. Only time to show promise other than the first six was 'How Could I Go On With out You?'

## From Jack Robbins to Sam Robbins

Greetings to the New York City, where Jack Robbins, who, at that famous hotel and lead all plays the tunes we refer to. Of course we refer to: 'ROCKABYE MOON', 'TILL THE WANDERING BOY COMES', 'IT'S COME TO THE MORNING ROLLS', 'HOW COULD I GO ON WITH OUT YOU?'

**ROBBINS MUSIC CORPORATION**  
1919 SEVENTH AVE.  
NEW YORK

# DECEMBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING DECEMBER BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

## 6 Best Sellers in Sheet Music Reported by Leading Jobbers

NEW YORK		CHICAGO		LOS ANGELES	
SONG—No. 1	'Little Street Where Old Friends Meet' (Crosby)	'Little Street Where Old Friends Meet' (Crosby)	'All-American Girl' (Fels)	'All-American Girl' (Fels)	'All-American Girl' (Fels)
SONG—No. 2	'Play, Fiddle, Play' (Ted Lewis)	'Please' (Bing Crosby)	'Pink Elephants' (Guy Lombardo)	'Pink Elephants' (Guy Lombardo)	'Pink Elephants' (Guy Lombardo)
SONG—No. 3	'Home for the Old Folks' (Donaldson)	'Fit as a Fiddle' (Fels)	'Fit as a Fiddle' (Fels)	'Fit as a Fiddle' (Fels)	'Fit as a Fiddle' (Fels)
SONG—No. 4	'I'm Sure of Everything But You' (Ted Lewis)	'All-American Girl' (Fels)	'All-American Girl' (Fels)	'All-American Girl' (Fels)	'All-American Girl' (Fels)
SONG—No. 5	'Please' (Bing Crosby)	'Pink Elephants' (Guy Lombardo)	'Pink Elephants' (Guy Lombardo)	'Pink Elephants' (Guy Lombardo)	'Pink Elephants' (Guy Lombardo)
SONG—No. 6	'Willow Weep for Me' (Rudy Vallee)	'I'm Sure of Everything But You' (Ted Lewis)	'I'm Sure of Everything But You' (Ted Lewis)	'I'm Sure of Everything But You' (Ted Lewis)	'I'm Sure of Everything But You' (Ted Lewis)

## 3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'Walzing in a Dream,' 'A Boy and a Girl Were Dancing' (Guy Lombardo)	'Please' (Bing Crosby)	'Brother, Can You Spare a Dime' (Rudy Vallee)	'Brother, Can You Spare a Dime' (Rudy Vallee)	'Brother, Can You Spare a Dime' (Rudy Vallee)
BRUNSWICK—No. 2	'Home for the Old Folks,' 'Here It Is Monday' (Guy Lombardo)	'Just a Little Home for the Old Folks' (Guy Lombardo)	'Headin' for Better Times' (Ted Lewis)	'Headin' for Better Times' (Ted Lewis)	'Headin' for Better Times' (Ted Lewis)
BRUNSWICK—No. 3	'Walzing in a Dream,' 'Please' (Bing Crosby)	'We'd Better Get Together Again' (Guy Lombardo)	'Young and Healthy' (Ben Selvin)	'Young and Healthy' (Ben Selvin)	'Young and Healthy' (Ben Selvin)
BRUNSWICK—No. 4	'We'd Better Get Together Again,' 'Sure of Everything But You' (Lombardo)	'Walzing in a Dream' (Guy Lombardo)	'Play, Fiddle, Play' (Ted Lewis)	'Play, Fiddle, Play' (Ted Lewis)	'Play, Fiddle, Play' (Ted Lewis)
BRUNSWICK—No. 5	'Night and Day,' 'After You' (Eddie Duchin Orch.)	'Hell's Bells' (Hal Kemp Orch.)	'Underneath the Harlem Moon' (Fletcher Henderson)	'Underneath the Harlem Moon' (Fletcher Henderson)	'Underneath the Harlem Moon' (Fletcher Henderson)
BRUNSWICK—No. 6	'Dixie Daisies,' 'Git Along' (Mills Bros.)	'Git Along' (Mills Bros.)	'Here It Is Monday' (Rudy Vallee)	'Here It Is Monday' (Rudy Vallee)	'Here It Is Monday' (Rudy Vallee)
COLUMBIA—No. 1	'Brother, Can You Spare a Dime' (Rudy Vallee)	'Hell's Bells' (Art Kassel Orch.)	'Hell's Bells' (Art Kassel Orch.)	'Hell's Bells' (Art Kassel Orch.)	'Hell's Bells' (Art Kassel Orch.)
COLUMBIA—No. 2	'Play, Fiddle, Play' (Ted Lewis)	'Brother, Can You Spare a Dime' (Rudy Vallee)	'Headin' for Better Times' (Ted Lewis)	'Headin' for Better Times' (Ted Lewis)	'Headin' for Better Times' (Ted Lewis)
COLUMBIA—No. 3	'Here It Is Monday' (Rudy Vallee)	'Young and Healthy' (Ben Selvin)	'Young and Healthy' (Ben Selvin)	'Young and Healthy' (Ben Selvin)	'Young and Healthy' (Ben Selvin)
COLUMBIA—No. 4	'After I'm Gone' (Louis Armstrong Orch.)	'Play, Fiddle, Play' (Ted Lewis)	'Play, Fiddle, Play' (Ted Lewis)	'Play, Fiddle, Play' (Ted Lewis)	'Play, Fiddle, Play' (Ted Lewis)
COLUMBIA—No. 5	'Sure of Everything But You' (Ted Lewis)	'Underneath the Harlem Moon' (Fletcher Henderson)	'Underneath the Harlem Moon' (Fletcher Henderson)	'Underneath the Harlem Moon' (Fletcher Henderson)	'Underneath the Harlem Moon' (Fletcher Henderson)
COLUMBIA—No. 6	'Underneath the Harlem Moon' (Fletcher Henderson)	'Here It Is Monday' (Rudy Vallee)	'Here It Is Monday' (Rudy Vallee)	'Here It Is Monday' (Rudy Vallee)	'Here It Is Monday' (Rudy Vallee)
VICTOR—No. 1	'Night and Day,' 'I've Got You on My Mind' (Leo Reisman)	'Day and Night' (Leo Reisman Orch.)	'Underneath the Harlem Moon' (Joe Rinesh Orch.)	'Underneath the Harlem Moon' (Joe Rinesh Orch.)	'Underneath the Harlem Moon' (Joe Rinesh Orch.)
VICTOR—No. 2	'Willow Weep for Me,' 'At Last It's Come to This' (Paul Whiteman)	'Willow Weep for Me' (Paul Whiteman Orch.)	'Sailing on the Robert E. Lee' (London Mayfair Orch.)	'Sailing on the Robert E. Lee' (London Mayfair Orch.)	'Sailing on the Robert E. Lee' (London Mayfair Orch.)
VICTOR—No. 3	'Fit as a Fiddle,' 'You'll Get By' (Waring's Pennsylvanians)	'Rain or Shine,' 'Turn Out the Lights' (Paul Whiteman)	'Pink Elephants' (George Olsen Orch.)	'Pink Elephants' (George Olsen Orch.)	'Pink Elephants' (George Olsen Orch.)
VICTOR—No. 4	'Pink Elephants,' 'Please, Mr. Harrington' (George Olsen)	'Boy and a Girl Were Dancing' (Paul Whiteman Orch.)	'Louisiana Hayride' (Leo Reisman Orch.)	'Louisiana Hayride' (Leo Reisman Orch.)	'Louisiana Hayride' (Leo Reisman Orch.)
VICTOR—No. 5	'I've Told Every Little Star,' 'The Song Is You' (Jack Denny)	'Love Is Born' (Leo Reisman Orch.)	'Million Dreams' (Isham Jones Orch.)	'Million Dreams' (Isham Jones Orch.)	'Million Dreams' (Isham Jones Orch.)
VICTOR—No. 6	'Just a Little Home for the Old Folks,' 'Because It's You' (Don Bestor)	'Sweet Ma Cha Cha' (Waring's Pennsylvanians)	'Sentimental Gentleman from Georgia' (Isham Jones Orch.)	'Sentimental Gentleman from Georgia' (Isham Jones Orch.)	'Sentimental Gentleman from Georgia' (Isham Jones Orch.)

## Kapp Moves Up

Jack Kapp has been moved up in the Brunswick organization to the specially created post of assistant to the president, Mr. J. Seigel. Promotion brought a revision of department heads down the line, with Harry Grey stepping into Kapp's former spot as manager of the recording department.

Herman Rose came in from Columbia Phonograph to take over the Grey vacancy as head of Brunswick's American catalog division, which embraces the Banner, Cameo and Perfect brands. New assignment will extend Kapp's authority over the Brunswick sales activities as well as the contract and recording departments.

## Finston Out of Par

Nat Finston, general music director at the Paramount studios on the coast, is leaving Par March 15. Finston is on a quick trip to New York setting future plans.

## VICTOR'S COAST HEAD

San Francisco, Jan. 16. G. Harold Porter is in charge of Coast activities of Victor with headquarters at Hollywood. Porter was formerly manager on the Coast for RCA with office here.

Porter will oversee Phonograph and Victor record affairs.

## Roesner's Frisco Return

Los Angeles, Jan. 16. After 10 weeks in Oakland for Fox West Coast, last two weeks being at the Orpheum, Walk Roesner, orchestra leader, moves back to the Warfield, 'Frisco, Thursday (19).

Roesner moved to Oakland when the big Fox closed in 'Frisco.

Freddy Engel's orchestra, at the Palms Restaurant in Albany since it opened and a regular feature over WGY, Schenectady, closes Jan. 24.

## Musicians Take a Cut, Omaha Symp Reorganizes

Omaha, Neb., Jan. 16. Rudolph Ganz, former conductor of the St. Louis Symphony orchestra, will conduct the Omaha Symphony in three concerts to be given this season under a reorganization plan just effected.

Old plan, which ended \$3,000 in the red last year and had no prospect of backing, has been scrapped, and the three concerts are being put on at a cost of \$10,000 for the series, including Ganz' salary.

Musicians gave up the union scale which broke the backers' backs, and are working on a minimum scale of \$5 per concert, including 20 hours rehearsal for each. Previous minimum ran between \$50 and \$55.

Cash ticket pledges of about \$4,000 were received soon after plan announced and expect to go through okay. Popular prices, \$1.00 a concert or series of three for \$2.50, and no seats reserved. Playing at municipal auditorium (capacity 4,000) instead of Joslyn Memorial concert hall (1,188).

## Metro's 3 Teams

Three writing teams have already been tied up by Metro for its screen musicals. Contracts calling for a minimum of one year have been handed each of the tune confectioners. All are scheduled to leave for the Coast by Feb. 1.

Through its Robbins Music, Inc., alliance, Metro has obtained the writing services of Jimmy McHugh and Dorothy Fields as a team. Arthur Freed and Herb Nacio Brown resume their old partnership under a Metro agreement, while Richard Hart and Lorenz Hart is the third combo set.

Anson Weeks, orchestra leader, elected to ASCAP membership.

## Vogel Gets Calif. Verdict In 'Marcheta' Litigation

Los Angeles, Jan. 16.

Jerry Vogel, of Plaza Music Co., who has been legally adjudicated by the New York courts as having been instrumental in popularizing and exploiting the song 'Marcheta', won a signal court victory here when the California courts ruled that Vogel can proceed against Frank Sheridan and his wife to collect on a \$12,000 judgment awarded him in 1932.

Sheridan, who is also an actor, transferred considerable property over to his wife, the L. A. court ordering that that transfer be set aside, and that Sheridan and his wife's realty and other property be open to levying by Vogel's judgment.

'Marcheta', a world-famous song by Victor Schertzinger, the picture producer and composer, was independently published by Sheridan from a small office in New York and almost met extinction until Vogel, a veteran in the music business, took hold of it. Sheridan used his first names, John Franklin, as the publishing company.

Vogel has spent considerable legal fees to O'Brien, Malvininsky & Driscoll to establish his rights, and it's more of a moral victory to date in view of Sheridan's dodging any money judgments or attachments. The local decision permits Vogel garnishing Sheridan or his wife, Edna.

## Mrs. Hylton's Band

London, Jan. 16. Mrs. Jack Hylton is organizing her own band in friendly competition with her husband. It will be an all-male aggregation. Mrs. Hylton's own specialty is the piano.

## Hylton Mills' Foreign Band Representative

Irrving Mills got back in New York last week following a Continental and English survey with a view to exporting American bands abroad, his o.v.o. of the foreign situation culminating in Jack Hylton being appointed European rep for Mills-Rockwell attractions. Hylton will line up whatever time is available for those American bands, notably Duke Ellington and Cab Calloway. Hylton has no intention of coming to America himself. He is booked up in European concert, besides handling the business end of his other activities.

Hylton thinks that Ellington and Calloway can play a number of foreign variety house weeks in London, Paris, Berlin, Brussels, Monte Carlo, etc., to financial advantage because of the novelty of a McCoy American colored sax outfit.

Ellington meantime will probably return to the Cotton Club in Harlem and Calloway go out on tour.

## DON BESTOR AND HIS ORCHESTRA

Lexington Hotel, New York

Featuring

## "A LITTLE STREET WHERE OLD FRIENDS MEET"

JOE MORRIS MUSIC CO.

1587 Broadway, New York



## East

Picketing of Stillwell, Rosekey and Windsor circuit, Brooklyn houses, taken to the U. S. Supreme court after appeal from N. Y. Court of Appeals. N. Y. Supreme court granted injunction against No. 306, but the Court of Appeals reversed in favor of the projectionists, so the theatres take the case to Washington.

Irving Genatt, out of work for three years, sought to hold up Loew's State Monday evening (9). John Judge, of Minor's staff, sought to take the thug out of the idea, but the ind was nervous and left to go with both the guns he carried. Loaded only with blanks and Judge escaped with a burned suit. Believed to have been the one who robbed the Mayfair. B'way about a month ago. Admitted that and two other theatre burglaries, according to police.

R. H. Burnside, evicted from his office for non-payment of rent, has been ill in his home in New Jersey and thought it had been paid.

Seaman's bank suing to foreclose on club. Club mortgage for \$13,000. Claims club is in default for two interest payments and taxes for 1931 and first half of '32.

Both Chevaliers suing for divorce in the French courts. She claims he took her out of the house in Hollywood. His plea is that her jealousy makes life intolerable.

Police raid on a room in the Long-acre Bldg, Wed. (11) nets 42 alleged gamblers. Racing slips and other equipment seized.

Only \$484 were realized when furniture of Marion Harris was sold at auction to satisfy back-rent judgment of \$1,250. Sum represents back rent for 15 months. She's in Europe.

'When Ladies Meet' goes to \$2.50 and 'The DuBarry' slides to \$2.50.

Senator Copeland sponsoring a bill to bar all foreign actors other than notable stars.

Du Ponts reported to be after Eastman Kodak for a merger. Both use the same black product, but Du Pont makes paint as well as film of it.

Police raid 12 East 42d street and garner six. Booked on gambling house charge. Third visit in six months.

J. Lewis Reid, radio announcer, charged with desertion in a suit for separation brought by his wife, Aida.

Frank Andrews appointed special rep. of Equity. Replaces Charles Mantia, promoted.

Christine Halton, former show-girl, accused by Wm. McNally, drugist, with trying to throw acid in the face of the audience. Says she left the show to marry McNally and he refused.

Old Roy staging exhibit of art in the rotunda. If any are sold, the artist gets the entire sum. Each artist can show but one picture.

That noise was Lupe Velez arriving in town to rehearse in 'Strike Me Pink'.

Lillian Roth to marry Judge Shallock next Sunday.

After having engaged a suite at the Philadelphia hospital for the end of this month, Libby Holman Reynolds hurried to that institution Jan. 13 and that morning gave birth to a boy. The child, which weighed but 3 1/2 pounds at birth, is in an incubator and the nurse says it will live. The arrival of the child will alter Mrs. Reynolds' position in relation to the estate of her late husband.

Eugene Glezer, former night-club owner seeking release from the alimony jail, where he has been confined since Nov. for \$2,700 back alimony due his wife Ethel, former comedy actress, arrested. Prison physician certified that his health is in danger. If he gets out, Mrs. Glezer was another day waiting for him. She sued out two orders, one which was served, and another from second court, which is held in reserve.

Body of Jack Pickford, who died in Paris Jan. 13, arrived on the 'Europa' Thursday (12) and met at the pier by his sister Lottie and Clifford Gran, an old friend. Removed to Hollywood.

Sam H. Harris has gone to Florida.

Evelyn V. Adams, heiress to part of the chewing-gum fortune, is seeking a divorce from Howard C.

# News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Wilson, chorus man, whom she married secretly last July.

Mrs. Maurice Goodman loses a point in her bondholder suit to prevent foreclosure from hypothecating its product to the banks in return for a loan. Justice Aaron J. Levy handed down two opinions Thursday (12) to the effect that bondholders are held by the terms of indenture and cannot bring suit. This was one of five suits of similar tenor now pending. Stated that combined they represent approximately one-fifth of 1% of the outstanding bonds.

Hyman Abrams, convicted of having sent a letter to Eddie Cantor demanding payment of \$1,000 on threat of revealing detrimental facts, was sentenced to a year and a day in Federal penitentiary last Friday. Court stated that had it not been for Cantor's intervention, the term would have been longer.

Elmer Rice's 'Counselor at Law' opens in Manhattan of six theatres, published in forthcoming British anthology.

Jan Kubelik, violinist, badly hurt when his auto rams a truck in Prague. Fractures several ribs.

N. Y. State Banking dept. after Lee Shubert for \$16,600. He holds 186 shares in the American Union bank, recently assessed at \$100 a share.

Gene Tunney settles with Tim Mara for \$20,000 cash. Mara was asking \$25,842 for an alleged breach of contract over 10% of gross.

Supreme court sets aside a verdict of \$106,998 granted by the lower courts to Isaac Abramson against Ben Leo and others on the ground that it is excessive. Abramson was interested with Leo and others in the Rheben Corp., owning theatres which were sold to Fox in 1925.

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## Two Strange Women

(Continued from page 58)

Strange Women' (in fact there are three) has its moments, but not enough.

Originally called 'River Hill,' it is a background story set in a shack, the year of which is flush with a cliff descending a sheer 200 feet to the Dix river in Kentucky. The scene is in the hands of the Jenkins family, the family being illiterate ranch folk, but they are not illiterate.

There is unmistakable color to some of the characters, but most of them are a drab lot, and the conclusion is tragic for all. Great-grandma Jones, who smokes raw tobacco and has uttered no word since the death of a daughter nearly 20 years ago.

There is no previous, whose exaggerations provide winged figures there are, cares for little more than his son Mel, fine appearing, handsome.

Into this atmosphere come Grace Martin and her husband, Harry, who married for his money. She steals the man and is having an affair with his secretary, Robert Skinner, who arrives on the scene later. Unbelievable is the fact that these people should be awake at midnight, but Mel is, and so is grandmama until she shuts out to the plain board that is her bed in the kitchen.

Grace emerges from her bedroom and arouses Mel to passion. They are interrupted by the arrival of Skinner. Martin awakens and, after being told that she has come off with Mel to fish for catfish, Martin is drowned, pushed overboard by the boy and struck on the head with an iron as he crosses to the surface. His justification is that the woman did not love her husband. But when he thinks he can make the hysterical wife, she recoils into the arms of Skinner.

The murder is seen by the sudden John Whiffle, also fishing in the night. He comes after the boy, and when Mel admits the deed was done on purpose, the dramatics of the play come out. The stern comment of 'Pap' Jenkins to the strangers is something, but nothing compares to the ripperation heaved on Grace and Skinner by Grandmama Jenkins, who had mothered Mel. The bit about real plaudits from the first-nighters.

Jacqueline Logan as Grace is as good as dead, but a seductive and for the last half of the play is hysterical. Her performance did not impress that the role was much to her liking, and it is not an easy part. Beth Arnold as Pap, and Maud Durand as Grandmama were effective.

John Whiffle, who plays the unfortunate Mel, seems well under direction. John Daly Murphy played a judge, invariably stowed and okay.

But 'Two Strange Women' has little chance of Broadway fare. I see.

Peasack Supervisor Los Angeles, Jan. 16.

'Hi' Peasack is now supervisor for all Fox-West Coast houses in Whit- (city) and on Whittier boulevard (L. A.).

Private funeral services were held Monday (16) for Jack Pickford, brother of Mary Pickford, who died in the Forest Lawn Memorial Park, L. A.

Order has been granted in Seattle, restraining E. W. Scripps from selling the Hollywood estate of E. H. Candler in the Scripps-Candler newspaper chain. Order is in favor of the late publisher's sisters, Alice L. and Harriet S. Candler. One of the Scripps-Candler chain is the L. A. 'Record'.

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## Mid-West

Wisconsin theatre, Milwaukee, announced that it will pick up their will omit stage shows. House was built to play them and is Fox-operated. Ranson & Marco artists by the closing.

Glenn Smeeman, known in Cleveland as Stan and in music publishing business, was seeking a parole in Denver. He escaped from a chain gang there 15 years ago. He is in custody again as a fugitive. Friends are arguing that he has made good in a legitimate biz.

Rock Island railroad discontinued day passenger service from St. Louis to Chicago. Fast autos and hard roads killed trade. Sleepers still operated.

Hotel Marshall, 24, is in City Hospital, St. Louis, with a bullet in the head. She is a former night club entertainer and former circus aerialist. She was found when groans from her hotel room attracted attention.

Federal Judge George Cosgrave, L. A., sentenced Duncan Renaldo, film player, to two two-year terms in McNeil's Island prison for alleged false statements to the government concerning his citizenship. The sentences run concurrently. Actor also fined \$2,000. He can square the sentence by leaving this country.

John Doherty, press agent, has filed an Alexander Kirkland, asking \$4,950, which he alleges is due him for services rendered the actor.

Answers to Eleanor Boardman's suit for separate maintenance from King Vidor have been filed by the director and Betty Hill, named by Miss Boardman as co-respondent. Both deny the charges.

Seraphine Davidoff awarded a divorce from Alexis Davidoff, film technical director.

Mrs. Margaret Martin, adopted daughter of Alexander Pantages, granted a divorce from Orlando Smith, Martin, orchestra leader, and \$100 a month alimony.

Lucien Tallaferro, ex-army officer, granted a divorce from Lucerne Goodenow Tallaferro, screen writer. Latter granted \$75 monthly.

Charging failure to develop oil on their land, Pantages brothers, Rodney and Lloyd, have sued the Elmer Oil Co. in Federal court, L. A., for \$115,448.46 damages.

In a decision handed down by Superior Judge Henry M. Willis, L. A., George Bancroft will not be required to pay \$30,000 to Frank and Dunlop, agents, who charged the actor owed that amount in commissions.

Hazel Dorothy Nilsson, ex-vaude actress, has filed an amended complaint for divorce against Walter E. Nilsson, actor.

Letters of administration in the estate of the late Belle Bennett have been granted to her husband, Fred C. Windermere, by Probate Commissioner Clemmence Brown, L. A.

## Coast

Victor McLaglen, former British subject, was admitted to American citizenship (13) in Federal court, L. A.

Alton Tully, son of Jim Tully, actor, changed his plea of not guilty to guilty to a statutory charge and sought probation. Feb. 1 for being a drunk.

W. A. Clark, Jr., has discontinued his support of the L. A. Philharmonic orchestra, of which he has been chief contributor for 15 years.

Contract of Diane Sinclair, 20, with Columbia has been approved by court.

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## Inside Stuff—Pictures

(Continued on page 47)

Lowie starring, but studio could never get a satisfactory story to hang onto the basic idea.

Separation of a film couple, the wife a star and the husband a former attorney who was made a producer on his wife's name, was occasioned through the husband's small town training which caused him to have his wife's every movement checked. Wife got wise. But despite that there was no cause for the tracking, husband kept it up.

Wife finally became fed-up with and quit.

Warners say that there was no friction with the Pennsylvania Board of Censors over 'Frisco Jenny.' Albert Hovson went over to Philadelphia to sit in on the viewing and it went through without other than some very immaterial changes in one or two spots.

The Berkshire 'Evening Eagle' at Pittsfield, Mass., doesn't bother to assign a staff man to write reviews of films playing at the theatre. It obtains the reviews from an agency in Hollywood, which compiles them from preview information supplied by representatives of several clubs in Los Angeles.

Films which save as outstanding are designated by two stars.

Annual saving of around \$150,000 for Fox West Coast theatre chain through the Jan. 1 salary reductions, is expected to be only a small portion of the economies effected for the circuit in 1933. There will be a sharp reduction of all overhead expense and a curtailment of unnecessary expenditures that will cover every branch of the home office and outside operation.

Loan of Claudette Colbert by Paramount for Reliance Pictures' first, 'I Cover the Waterfront' was partly due to a desire by Miss Colbert to get back into a tough part, somewhere near what she did in 'The Racket.' Miss Colbert asked her release from Par for 'Waterfront' after reading the script. She returns to Coast from New York for Jan. 25 to begin work.

'Cynara' and 'Kid From Spain' together will have to return \$20,000,000 to Sam Goldwyn before he begins to take out any profit. Between the two 'Cyn' is regarded as having the best chance of bettering an even better. Its negative cost, including prints, is \$775,000, as against 'Kid's' \$1,200,000.



**RKO 81st ST. ON BROADWAY**  
Jan. 18 to 20  
**JACK HOLT in**  
**'MAN AGAINST WOMAN'**  
and  
**'With Williamson**  
**Beneath the Sea'**

## Broadway

Athen Kandel in town.  
Ed Skinner freelancing.  
David Freedman tied up with flu.  
Laura Hays actually writes letters.

The "Frank Harlings back to Hollywood."

W. B. Friedlander to stage "Before Morning."  
W. F. Pennington recuperating in Brookfield, Conn.

Only press agent with a mink coat is Jean Dalrymple.

Fannie Brice is a full-fledged hypnotist as a sideline.

Idi Racz, Hungarian sketch artist, over for vaude.

Iselin Auster back to the coast with new story ideas.

Whit Burnett and Martha Foley in telling about MaJorca.

Lee Posner out of the hospital and conversing at home.

Al Feigel of Outdoor Advertising in the hay at Episcopal hospital.

Claudette Colbert's arrival in New York on holiday came with a heavy cold.

Book shop adjoining the Paramount theatre staying open all night.

Sid Silvers' ears pierced for absences and still can hardly hear, but on the mend.

Lola Worsell went down to Philly on "Kid from Spain," opening at Stanley.

Charles Washburn has still another job: p.a. for "Good Woman, Poor Thing."

Bill Rowland wound up with a handful of glass when a taxi stopped short.

Vodinsky's returned to his Binghamton home to rest after a week in Lindy's.

Dayton Stoddard is agenting "Footscap," Hugo Schaaf (not Ernle) company manager.

Bob Benchley thinks Prince Mike is quite a guy, but writer's linguistic abilities getting him.

W. Franke Harling back to Hollywood following a week's quickie seeing the showbiz.

Good-bye parties practically every day last week by different folks for Esther Strachey, off to Paris.

Sixteenth annual Greenwich Village ball dated for Jan. 27 at Webster Hall. Cynthia White in charge.

Those who haven't visited Lucinda's on 14th street for years are surprised at the drop in the menu.

Lucinda, widow of the late Harry Reichenbach, retiring from her gown shop. Going South and then abroad.

According to Walter Fleischmann the publicity racket these days is a matter of more accounts and smaller retainers.

Sid Hayes, Ted Lauder's secretary in the old Keith booking office days, now running the Remington for Mort Millman.

Ted Healey will be billed as "The King of the Stooges" when he opens at the Fox Bklyn and the Paramount Grill Jan. 20.

Sam Goldwyn engineers recording clinics of Big Ben on the Houses of Parliament from London, broadcasting New York theatre.

Lily Shadur (Mrs. Moe) Silver to the Coast for winter vacation while the WB theatre man is hopping around the midwest on his.

Annual benefit show for Temple Ezerah Israel, Times Sq. Synagogue, Feb. 4. George White has contributed the Casino theatre.

LaBelle Newirth, of Metro h.o., who married Keen Winston, lawyer, during the holidays, had a bum honeymoon throughout on his.

Roll-down bagatelle game in Dave's Blue Room getting a late hour play by the title with the side wagering making it interesting.

"Lucky" Kramer, Times Square haberdasher, has hung up a new sign that covers up the "Lucky" part of his name. It reads, "Bankrupt Sale."

Once upon a time Bill Brady, Jr., was all set for West Point, exams "n' everything. And a press agent went show business but his military urge dodged Roxey.

An after-theatre supper club opens in the Rodeo dining room at the Algonquin hotel tonight. Designed for professionals, authors and newspaper people.

Sam H. Harris journeyed to Albany to see a break-in performance of Geo. M. Cohan's "Pigeons and People," and offered his former partner several suggestions for improving the show.

"Jail, Jail, the Gang's All Here" was the show staged in Danmore prison with the inmates by the chaplain, Father Robert Booth. Inness in the cast. See report from Christmas under Jan. 8.

Just to keep it 100%, Dick Maney keeps dropping backstage to check up on Bill Frawley, who is impersonating Maney in a press agent in "20th Century." Richard takes this route to slip William additional local color on himself.

## London

Hasard Short's father seriously ill.  
Arthur W. Kelly off to the Continent.

Four Musketeers at the Cafe de Paris.  
Flu epidemic again rampant in London.

Harry Gratton looking as young as ever.  
Jack Oliphant doing J. L. Sachs' publicity.

Bebe Daniels and Ben Lyon due here in March.  
Louise Brown popular with London press boys.

Sam Downing around after five years' absence.  
Yorke and Leonard to go into vaudeville here.

Pearl Osmond slightening in London on her own.  
Aneur W. Kelly here on his annual business trip.

Claire Romaine and Mrs. Charlie Austin reminiscing.  
Jack Hulbert seeing the Pavilion bill on his lonesome.

Peter Bernard in another Paramount London tour.  
John Swanson and hubby in Paris to see the "Gaiety."

"Rain" scheduled at Metro's Empire, sometime in January.  
Eveready's publicity office asking for Sidney Moseley.

Lawrence Wright no longer represents Irving Mills over here.  
Mrs. Jack Linton spending first Christmas away from Jack.

Tommy Reilly looking up his ancestors here in Dublin, Ireland.  
Jones' eastern developing into an international artists' rendezvous.

Charlie Mann reviving his "Two Menstrues from Broadway" act.  
"The School for Husbands" closed at the Court Dec. 31 after first.

"Thank the Mill" spending Christmas in New York, famous for its hams.  
George Harris sending cricketering outfits to Hollywood's British colony.

Dan Fish suing Victor Sheridan for breach of exclusive booking contract.  
Charles Gulliver circulating his strong remarks on vaudeville revival.

M. E. Benjamin now general manager for all Ivor Novello's enterprises.  
Seymour Hicks to star in new show at Daly's after pantomime season.

Monsieur Restaurant closing Jan. 23 for three weeks, for redecoration.  
Harry Anderson going over to Leeds to give the Siamese Twins the once over.

Lawrence Wright now sporting new Rolls Royce, says it is not out of songs' racket.  
Liddle, C. H., experimenting on clean non-stop revue at the Prince of Wales theatre.

Parents Sleepy expecting shortly, with no renewal likely.  
Charles Penley importing 16 British films for new Paramount-Astoria production.

British International Pictures advertising the Phoenix theatre for pre-grams.  
Herschel Henery just escapes the bird' through staying on too long at the London Pavilion.

Cleely Courtneidge holding up Gainsborough 'Soldiers of the King' through an attack of flu.  
Bee Jackson's mame, trying to book Bee returns to London cabaret, but so far no takers.

E. M. Fish, brother of Dan, formerly salesman with British Lion, now with United Artists.  
Gaiety British after Earl St. Maid of the Mountains' doing a clean-up in the provinces.

Harry Foster accepts sole booking job for Leicester Square theatre after due consideration.  
Emily Jennings studying English seriously, but speaking almost perfectly, but keeping it secret.

Al Norman now father of baby boy, which should keep him awake to study new sleeping impressions.  
Charlotte Greenwood to appear in the film version of the Shaftesbury theatre play, "Order and Disorder."

Marion (Wright and Mersers) inveigling Charles Gulliver into a hearty kiss at the London Pavilion.  
Arthur Derry, James Ritchie and John for executive job, but St. John preferring to stay with Paramount.

Edward Klein in bridge game with Dent getting away with a 50-cent E.V.P.  
Victoria Palace has started its twice nightly season under Gaumont British regime to good business.

Naughton Wayne growing a moustache. As he cannot get new material wants to look different, so he has.

Leslie Bloom matched in golf game against Sir Henry Lytton, holder of several championship cups.

"Potash and Perlmutter" folded after six weeks, with no salaries paid to most of the cast for the last three weeks.

Robert Ritchie conferring with Val Parnell, with Jeanette Goddard, to go to the Palladium for a season.

Lucille Lisle, Flossie Freedman's pupil, jumping into Edna Best's part in "Andro Langue" for two days, during former's flu attack.

Robert Hale out of "The Only Girl," the new Sacha show which is breaking in in outer London, the comedian is appendicitis victim.

Despite wearing two sets of underwear and a couple of overcoats Edward Everett Horton nearly missed his boat, but got slight touch of flu.

Pat Aza, production manager for Leicester Square theatre, latest to resign, as anticipated in "Variety," marking end of Aza regime for this house.

When "The Only Girl," J. L. Sachs' show, eventually gets to the Alhambra he will have six claimants for commission for having investigated the deed.

A tiger cub having been born at the Bertram Mills Circus, it is to be named Olympia after the hall, this being the first time such an event has occurred.

Helen Gray announces impending marriage with Lawrence Rushworth, formerly a salesman, at the Alhambra where she is dancing. Groom is cousin of the late Dennis Neilson-Terry.

## Pittsburgh

By Hal Cohen

Sam Gould is the new assistant manager at the Davis.

Joe Nazario, m.c.'ing at George Jaffe's Variety theatre.

Jack Bruce has replaced Nat Nazario at the Jaffe.

So Hankin, WB's district manager in Milwaukee, in town last week.

Bill Clark here from WB's home office to supervise buying of shorts in the Pittsburgh territory.

Robert Clark, Jr., in the family, driving to the Coast, where he'll return to the Universal studios.

"Kid from Spain" booking at Penn showed a weak ticket. It comes here Friday (20) instead of Jan. 27.

Mrs. Bert Stearn, wife of the UA exchange manager, c'ing at the UA exchange manager's divorce suit.

The Lou Stars (he's hooping it at the Nixon cante) are looking forward to a new arrival in the family.

WB tossed a free feed for the crickets last week and later showed 'em "Animal Kingdom" and "Frisco Jenny."

Abe Eskin, formerly with M-G-M sales force here, now with Jim Stanley at the Educational exchange.

Florence Fisher Parry, "Press" theatre publicity, is planning to do a show-shopping spree on Broadway.

When Academy changed its name to "Variety and went vaudeville, Dick LeSaint donned his stiff stuff from '19 years."

Joe Malone in town in advance of "Sign of the Cross," which opens road-show engagement at Nixon next Monday.

Shirley Best closed after the New Year's trade, but reopens in another fortnight under a new cover-chapline.

Elizabeth Oppenheim, 20-year-old Baltimore pianist, guest artist with the Pittsburgh Symphony at its Sunday concert.

Lynn Parnol, here ahead of "Kid from Spain," lingered in town long enough to meet Noel Coward's "Design for Living."

Eddie Klein, the former nite club impresario, was banged up in an auto accident recently, but his injuries are healing nicely.

Lou Brager sticking around until after the opening of the new house in Washington, Pa., which was destroyed by fire last summer.

J. S. Mearns, chief of WB's musical staff lately and last at Memorial in McKeesport, has been named manager of the Allen in Cleveland.

George O'Brien, the flicker star, will be one of the stars at the Vaudeville ball, but not at the St. John variety Sheridan at the Stanley Sunday nite.

The John Harries sailing for Europe to help to celebrate their first wedding anniversary. They'll join George O'Brien, the flicker star, at the ball.

Noel Coward balked like a steer against going on Harry Brown's weekly backstage quartet hour over the radio, but he yielded at last minute to say a few words.

Bill Robison, Jr., Coast scenarist, back to Hollywood after spending fortnight with his parents here. Todd friends he was divorced three months ago from his wife, a Tech drama graduate.

## The Hague

By M. W. Eddy-Leal

Under auspices of Netherlands Touring Association as propaganda for exhibition at Chicago Municipal pavilion there, the American Ball film, "Tale of Paradise," was shown, taken by Alphonse Pollock.

The Hofstad Tooneel is rehearsing premiere of play by Veteran, "Vader des Vaderlands," written around William of Orange, who liberated Holland from Spain; first night billed for February 10.

The week first Ethel Opera Company is giving the world premiere at the Hague of a new musical-comedy based on the novel "Little Dorrit," by Charles Dickens, written by Richard Kessler (in German), music by E. Kuenneke.

The Hague has a new art gallery in which contemporary sculpture and paintings are exhibited. In Amsterdam a novelty in this line is that in station waiting room of Central station modern paintings adorn walls, purchased by artists who cannot sell their stuff.

## Montreal

Dune MacInnes resting.  
Paul Guinette, publicity man, Capitol.

Georg MacKay p.a.ing for Hudson's Bay Co. from Lucerne-in-Quebec.

Fred Tucker, in hospital with pneumonia, three months, out and about again.

Leonard J. Bearg new manager Capitol; George MacKay, former manager, appointed to Capitol, Halifax, Nova Scotia.

Railway shops reopened Monday (9) after closing 7,000 men. Will boost net receipts after three-week loss.

Fairbank Players (Canadian) Foundation inaugurate new policy with district managers in key cities of Canada out and managers of main cities to be in charge and responsible for their houses. Change started for Montreal current week.

United Amusement Corporation and Confederation Amusement Corporation, operating neighborhood movies here, fined \$10 for each house playing Sunday.

Decision of Court of Sessions, Thursday (12), banning vaude acts in theatres on Sunday in this city. Laws was not included, but is affected by decision. Move seen as first gun in heavy attack by Lord's Day Alliance against any kind of theatre performance on Sunday.

## Winnipeg

By Matt Corbett

Dominion closes after a struggle with pictures.

Gordon M. Goss, old legit favorite here, has son.

Myrman Wigman dances to large crowd at picture theatre.

Bill Moore big power in show biz here now; running good vaude at Borden.

C. B. Pyper, Tribune columnist, will be picture called, "You Win if You Lose." To be presented in the Auditorium auspices Daughters of the Empire.

"White Bang Revue" gets out of town. Show boys, Stan. Braham, mgr., Stuart Callahan, Florence Thorburn, Elva Day Althea, and others.

Jerry Bourke finally gets the old stock crowd on the air; released over Fleming, Sask. from "Peg Studio." Feature Charlie Wright, Jimmy Coghlin, Lillian Holden, Betty McCracken and Jerry himself.

## Canton

By Rex McConnell

Inez Leadam, local girl, continues with Edith Ames Players at Welles in Zanesville.

Vaude film for another try at the Canton market. Not less than six policies flop in less than a year.

Don Haggart, who filled with studio, continue on occasion of recent visit here, heads Canton's newest dance band.

George Deils, Palace manager, goes to New York to see union stage hands and movie operators from picking his theatre.

Edith Ames Players largest in this section, cuts admission to 15 cents a person, two nights a week, but studio continue to prevent union stage hands and movie operators from picking his theatre.

Promoters give up sponsoring big name band engagements in this section after half a dozen out of Chicago.

"Moonshine and Honey-suckle" will be presented in four Ohio cities, Akron, Canton, Cleveland and Toledo, by R. D. Smith, Canton promoter.

George O. gets dramatic stock for indefinite winter run, after Edith Ames Players interested the natives through this form of entertainment for four months last fall.

## Vienna

Hubert Marischka is to play the part of Prince Eric in the English version of the Kreiselers' "Sissy," in London after Easter.

City of Vienna proposes to arrange an international theatrical Olympiad next summer. Planned to be a world contest of best plays and best productions.

Conceit, Emperor, Viennese actor, whose real name is Count Sellen, and who comes of one of the oldest aristocratic families in Austria, was arrested for swindle and deceit in Berlin.

Grete Blaha, Viennese dancer, sentenced to 30 years' prison in Italy for participating in an attempt to kill the King of Italy by throwing a bomb, has been pardoned by the Italian government.

Nothing but historical personages on all Vienna stages. Besides Emperor Franz Joseph in four versions, there will be Queen Victoria, in Sil Varas' "The Queen's Youth," and "Louise of Coburg," by Salten, in the near future.

Talks a merger between Burgtheater and Josefstadt theatre, with Max Reinhardt stage managing, but both theatres would be turned into a studio for lighting with a view to playing light opera that do not demand a big stage.

Daily payment of royalties demanded by the Austrian Authors' Association. Theatres have been in default so often that authors and agents now insist on getting their money straight from the box office night by night.

Worms of Salzburg protested indignantly against the title of the new revue, "Kiss Austrian Girls." Said it was a slur on the genius of Austrian girls to proclaim publicly that they were kissable. Title of the revue was changed, but it was taken off a few days later, anyway.

In a criticism of Ernst Toller's play "The Blind Goddess," Dr. Aichinger charged Toller of having been an accomplice in the killing of 93 hostages during the reign of a Communist government reigned over Munich and Toller was a functionary in it. Toller sued for libel and got \$5,000 damages.

London-Salzburg Society, established for the promotion of the Salzburg Festival, is making a mammoth propaganda for Austria's great summer music festival. Members are recruited from among the theatre people in London.

Upper Austria. A branch has just been established in Brussels and calls itself "The Salzburg Society."

At the opening of Hans Sussmann's play, "Tax Document No. 17-2," the Josephstadt, which is a bloody satire on Austrian administration, there was unprecedented scandal. The audience resented a picture drawn by the author of Austrian administration, and after cries of "That's not the way to get us lost!" was whistling, booing and insults flung in the author's face.

Fundamental change in the administration of the State theatres, Burgtheater, Opera and Akademische, or, will at last bring about the end of the "Salzburg Society" as a bloody satire on Austrian administration, there was unprecedented scandal. The audience resented a picture drawn by the author of Austrian administration, and after cries of "That's not the way to get us lost!" was whistling, booing and insults flung in the author's face.

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# Loop

Lou Motoff around loop again. Economy killed free calendars this year.

Frank Burke leaving MCA after two years.

Palmer Bowman shooting a commercial film.

Alex Swidler, former indie booker, runs a laundry.

Cap and June Raff will get married in April.

Jimmy Aubrecht, here ahead of 'Sign of the Cross'.

Jack Denny may come into the Winter Garden Cafe.

Dorothy Gardner back from holiday in New Orleans.

Harry Ascher moved from the Maryland to the Regal by B&K.

Herman Baker may have to step out as 'American' publisher on sick leave.

Ross Bahne and John Laurie in the Civic Opera box office for 'Robin Hood'.

Lou Cowan's car could take it in a smashup and he escaped without injury.

Eddie Buzetti and Charles Freeman, train mazes, were passengers on a train.

Ashton Stevens reviewed a picture house to catch Mary Eaton in 'Sally' at Chicago.

Grand Terrace will have Erskine Tate as maestro while Earl Hines goes to New Orleans.

Wayne King was 'best man' when Northwestern's U's ideal student married the 'most beautiful co-ed' last week.

Eddie Kitta pinch-hit for James Sheehan in the Blackstone b. o. when Sheehan was away for his mother's funeral.

Tom P. Gorman, old-time hockey player, is the new manager of the Chicago Blackhawks.

Jan Garber will pinch-hit at Tri-anglo ballroom while Bernie Cummins gathers some coin on a road tour starting Jan. 24.

Democrats came in and Allen Stephens went out of his hotel job. Ex-actor played a club date for the Moose the next day.

Ullmer Turner, radio and stage actor, is rigging a loud-speaker system at the 'Examiner' so that city editors can shout at reporters without straining their lungs.

Joe Molitar, insurance man, heads a syndicate with a stable of writers that hopes to compete with the Doe Krone-Ed White-Jim London circle that's had a two-year monopoly on the wrestling field here.

# Cleveland

By Glenn C. Pullen

Jimmy Ague, radio singer, making burley bow in Billie Ballus troupe.

Laurence Spitalny ordered to cut down his overtime at Hipp to five minutes.

Red Nichols clucking for vaude at Hipp, but turned it down on RKO's salary bid.

Lobby of RKO Palace now looks like a circus full of all of J. J. Franklin's new bellyhops.

Union differences said to be only this holding open the opening of Bob McLaughlin's new stock company.

Benton Hopkins, p. a. for Carter Hood's spot, spends a night or two in wife's bakery helping her make 200 pies.

Joe Murdoch, from WB houses in Warburgh, became manager of Allen where prices cut to 15 and 25 cents. House still takes a 10-cent service charge on all names.

M. A. Maloney, Leew's p. a., taking his first trip to New York in seven years to sell with all the idea of wax figures of movie stars as a lobby stunt for circuit's houses.

Alice Kuehn quits 'News' to take new post at 'Plain Dealer' and may start a new novel column. Incidentally, the 'Peedee' came out with 12 pages Sunday, and the new 12-page comic section since taking over most of features Sunday 'News', which folded Sunday (15).

# Minneapolis

By Les Rees

Thomas Di Giorgio, orchestra leader, dead at 72.

W. A. Steffen in Washington on 'State's' business.

'Buzz' Bainbridge, Shubert impresario, very much in majority race.

Conference of independent exhibitors to discuss trade problems now set for Jan. 19.

Walter Winchell column now a daily 'Tribune' feature, instead of Sunday's only.

Russell La Valle, director, leaving Gayety for Philadelphia stock burlesque engagement.

Nazimova in 'Good Earth' due to Minneapolis Jan. 22 for half-week second Guild show of season and month's third attraction.

'Whoopie', underlined for Jan. 20, heralded as 'most important attraction' ever booked at Orpheum.

J. J. Friedl, L. J. Ludwig, Tel Volic and Charles 'Son of Sam' Public executives, back from South Dakota inspection trip.

Merle Potter, 'Journal' drama

# CHATELAIN

critic, character in new play by Grand Rhodes, Bainbridge stock leading man, and produced at Shubert.

Folks here paid four bits to hear Dr. Le Roy Arnold of Hamline 'U' at the Shubert tell about the slave he had seen in New York during holiday season.

# New Haven

By Harold M. Bone

Cliff Pascarella fired his valet.

Daniel Raffert set for ball Feb. 21.

Donald O'Connor trying to find the right word to stop a galloping horse.

Margaret Pasquelli and Gloria Lyall play bridge for blood.

Sonia Karlow quit 'Bombay' after local run.

So B. J. Byrnes is set for the marriage in Feb?

Club Monte Carlo now has Sat. night floor show.

John H. Jacobs will bring Maude Schneider here for 'Skin Game'.

Yale Drama School's 'Kings' Court' drew some nice words from local critic.

After 11 years as adult group, Edgewood Players, Inc., organizes new junior theatre.

They've added a class in tap dancing at local famous Recreation Guild.

Locals are betting poultry show at Arena Jan. 26-27 will lay an egg.

Eugene Rodney, who used to peddle dairy products here, landed a play with the Herndon.

Billy White as m.c. at Murray's Pall.

Break-up of local Par organization has given George Cruzen a heartache.

Joe Winkelmablers handed Stamford team a lacing.

Wes Griffith downed gripper after a week's battle.

# Lincoln

By Barney Oldfield

A relapse of bridge suffered backstage at the Liberty.

Don Darby stops over to play a wad and then into N. Y.

Capitol and Rialto make their end of the street 15c anytime.

George Monroe prefers blondes in all his boxifices.

The Sunday show propaganda marries anyone.

Coupon books issued previous to the present Liberty management are void.

John Graham is from Dubuque and proud of it.

Richard Bennett, former 'Journal' flying reporter, joins local police dept.

Ade Duval and the Missus visited relatives and went from coast to coast.

Clyde Waddell closed with Liberty stock and went to the re-opening company in Birmingham, Ala.

Word comes that Isabelle Osgood has been booked for the new show and is playing in Memphis.

Lee Bennett, former KFAB evening announcer, joins Jan Garber as m.c.

Newly convened legislators aren't being accorded the usual free ticket to the city.

Jack King, once 'in' in Hollywood, now does odd jobs and his wife is one of the 'How Many' girls.

# Baltimore

Plans are on for a city levy on the Pimlico track, with early estimate figured at \$3,000 per day for each day of the meeting.

Newman using two theatres, as usual, for his travel lectures, the Regal and the Civic.

Concert grand Lyric for nights.

William Butler Teates, the Irish poet, in town last week for a lecture and to make more to do with statesmanship than poetry.

Jan Klepura, formerly of the former Chicago Civic Opera, hits local entertainment circles by way of his first clinic, a foreign talker at the Regal.

George Zellers has taken over the Majestic (renamed from the New Superbi) and now has three houses, including also the Imperial and the Rex.

Some day Lou Brown is going to manage to get in a visit to his home town, Washington, 40 miles away.

# Miami

By Ben Prout

Ben Cutler moves back to Biltmore. They like him.

Marian Eddy in hospital after airplane flop on golf course. Injuries not serious.

Group of pseudo-scientists open 'Serpentorium' (snake show) just off main drag. Business slow.

Joe Holt signs for the Floridian, which opened Jan. 14, and Henry Santrey takes his Collegians in for indefinite bookings.

Frolics take drops from \$1.50 admission and \$1.50 minimum charge to \$1.50 straight, with setups included. Trade couldn't stand the pressure.

Ray Teal opens engagement at Paramount theatre with Kelo Brothers, Nancy Kelly, Robinson and Dewitt in clever vaudeville program.

Frank Ford reported unwilling to open the Embassy with gambling concessions so uncertain. Will, however, sprout Deauville Yacht club at where wheels will spin and cages turn without interruption.

Two films coming to town Jan. 25, 26, 27. Will double out of Olympia theatre with engagements at Roney Plaza Hotel and Beach Rudy will play for dancing there two nights, first time Miamians ever have tripped to his times.

# San Francisco

By Harold Beck

Hal Elias stopped in a northwest-bound trip.

Harry Anderson on a quick trip to Los Angeles.

Harvey Korman, financial end of 'Chronicle', dead after operation.

George Mosser, p. a. 'Plain Dealer', dead after operation.

Abe Woolf, claiming to be brother of Fanchon & Marco, attempts suicide.

Mary Wigman troupe jumped all the way from Calgary for local dates.

Fitzgerald and wife back from N.Y.; she's again ad chief of dept. store.

Adolph Bolm will head ballet school being organized by S. F. Opera Ass'n.

Teo Rito and band taking week's vacation, Bunny Burson's gang subbing.

Ernest Obit trying to promote six-day bike races at civic and sometime in April.

Charles Alexander new radio end of 'Chronicle', Ernie Koster getting repertorial assignment.

John Tait, once cafe owner and later market and road, in charge of downtown restaurant.

William Houston, vet Sacramento musician and first white child born on Telegraph Hill, died last week.

# Spokane

By Ray Budwin

Charles Reemer, director of the national guard band, has filed as a candidate for city commissioner.

William M. Taylor will hold a smoker for members only to mark the 17th year in the city. Dr. C. W. Taylor, a president.

'Another Language', slated for the Fox for one night, Jan. 13, cannot be the contract existing with the N.W. it is understood.

LaVerne E. Whipple, musician, must pay his wife, Lillian, \$25 a month alimony because he choked her and called her vile names.

Jim Brown, proprietor of the Pirate Den, road house, posted bail to answer charges of conducting a cock fight at the night joint.

To uphold the law late this month in Superior court.

Awards of \$99.99 and \$97.19 were given to the operators of the court in a verdict against the Riverside theatre and the Spokane Production Co. for operating of the Empress and Granada.

The suit grew out of labor difficulties. May was an operator and set the case to test the contract existing with the union. Union operators still are out of both houses.

# Oklahoma City

By George Noble

Fu here plenty and affecting biz. Palace theatre, Leonard, Texas, turned Sunday morning. Complete loss.

Earl Carroll Vanities here January 19-20, road house, posted bail to answer charges of conducting a cock fight at the night joint.

Kingman Meads has closed his house at Kingman, Kan., indefinitely, leaving the town of Kingman without screen entertainment.

Henry Zone Manager for Warner Brothers in Oklahoma City, is in New York City attending a meeting of Zone Managers.

W. Lanagan, manager Rem-

bert theatre, Longview, Texas, robbed of \$1,500 in money, and tied up, with an assistant, till released last week.

Circuit Judge North Todd Gentry at Fulton, Mo., on Dec. 30, fined Jimmie Murphy of a theatre at Fulton, \$50 and costs for violating the anti-Sunday amusement law. Murphy was appealed to the Supreme Court of Missouri.

# Seattle

By Dave Trepp

George Hood back in town.

Charles Skouras returns to L.A. Wm. Houck to Tacoma as mgr. for Rialto (P.N.W.).

Mike Rosenberg in town from L.A. for a few days.

Mrs. Al Baker joins bubbly here, coming up from L.A.

Sunday dancing legalized in Seattle as liberal wave sweeps on.

Vic Meyers theatrical-governing five weeks and band leading two nights.

South Oregon district eliminated by the Theatre with John Retlaw resigned as mgr. there.

Dave Himehloch, former show manager, has changed of heart of censors, files for city council. Here's luck.

Paul Linden, who dreamed a third national broadcasting company, the American Broadcasting, a couple years ago, loses last appeal and must go to prison as aftermath of closing of his bank.

# Buffalo

By Sidney Burton

Shea's Court Street closed Sunday.

Shea Buffalo dropped top price from 5c to 6c this week, including tax.

Despite critics' railing, 'Goona-Goona' now in its third week at the Hollywood.

Stan Meyers, now doing nicely as m. c. in Boston RKO houses and Buffalo, former Buffalo Canisius college boy.

Katherine Cornelia's 'Lucerne' engagement and 'Sign of the Cross' following week.

Buffalo has no \$3 top shows or \$1.65 pictures for Buffalo.

# Kansas City

By Will R. Hughes

Kay Kyser and band are at the Hotel Bellevue.

Mary Wine, vocalist, has rejoined the J. J. Korman band.

Jan Garber and his band are back to the Muehlebach grill.

Three of the Fox regional theatres work for several weeks, have reopened, Linwood, Vista and Gladstone.

Bill to legalize pari-mutuel betting on horse racing will be introduced in the state legislature, now in session.

Arthur S. Metzger, Paramount's western representative in the real estate department, has resigned.

New mark of the House Trust company, of this city.

William F. Selig, road crooner turned actor, was sent up the river, to Leavenworth, under a fifty-year sentence, for participating in the hold-up of a suburban bank, near here.

# Oakland

By Wood Soanes

Richard Spier now in charge of Fox-West Coast district vice W. H. Fox. No managerial changes announced.

Police keeping tabs on the burlesque at the Premier following the recent Fox-West Coast censor that the comics were running wild.

The Fulton goes into its third week under the Eby banners with 'The Nut Farm' at 25 and 50 and a fair company, but no great box-office enthusiasm.

Through thieves entered the Rivoli, a Berkeley bank, recently and carried off the safe. It contained \$50,735. The safe was sent up two feet high and 20 inches wide.

Ward Cassidy is the manager.

Burlesque at the Premier is turning in for a showdown and pulled the lights. And as the lights flickered out on the marquee the final hour of the first week, 'Whistling in the Dark'.

Conferences this week between George Jones and the Paramount-Jones Players and George Eby for a possible half week of 'The Queen's Husband' and 'Too True to Be Good' pick up the intellectuals on this side of the bay.

# Hollywood

Paul Nicholson out after a serious illness.

Harry Edington back at his desk after a five-day flu seige.

Myrtle Murphy laid up since Christmas with an infected foot.

Jimmy Gleason laid low with the flu and can't visit his polo ponies.

Calo rate was charged with neither of the two big firms charging for traffic.

John G. Christie, N. Y. 'Journal' columnist, here for a fling at film scribbling.

Al Evans, Goldwyn exec, had his nose robbed but only the kid's stuff was taken.

Roland Young and his cousin, Marjorie Shubin, writing a play about Hollywood.

Bicycle races drawing the picture man again with Joe E. Brown getting the most attention.

Bill Wright, at Par, got a liquor shover from his studio pals as a pre-marriage celebration.

Gene Fowler has been at Paramount for a week now, but hasn't been able to find a story.

Jesse Kirkpatrick's latest press stunt is a hunt for a debutante blues singer to star in a new movie.

Gene Raymond is at the convincing Roland Lee that he shouldn't fight a lion in 'Zoo in Budapest'.

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## WATCH AND WARDERS AFTER OLD HOWARD

Boston, Jan. 16.  
Boston's famous theatre landmark, the Old Howard, old home of burlesque, is under fire from Watch and Ward Society.

After months of secret collection of evidence, the society has laid three specific charges against the house. The Society alleges that Ann Corio, called the queen of burlesque beauties, strips down to Mother Eve on stage in full view of ye audience; that other stars perform in various state of undress, and that the dialogue of shows has been indecent. Miss Corio is named probably because she happened to be last week's special lure at the Howard B. O.

Charges were laid before Mayor Curley's representatives at City Hall, and also in duplicate before the Police Commissioner. The Society seeks a trial before a board consisting of Mayor Curley, Commissioner Huttman, and Chief Justice Wilfred O'Brien of the Municipal Court. It is understood organization will force the issue, even if it has to ask Supreme Court for a mandamus writ.

Society has also introduced a bill in the Legislature providing that any building where an immoral performance is being declared a public nuisance.

## Burlesque Placements

Milt Schuster, Chicago, made the following burlesque placements last week:

Charles Lavine, Hattie Conchita, Hazel Walker, Garry, St. Louis. Frances Moore, Edith Eblin, Star and Garter, Chicago; Margie Dale, Grand, Peoria, Ill.; Vivian Kent, Daphne, New Orleans; Mr. and Mrs. Bobby Whelan, Gayety, Boston; Mabel White, Academy, Pittsburgh; Josephine Martin, Freeman and Bert, Gayety, Milwaukee; Ruby Shipman, Mutual, Indianapolis.

## Vaude Lasts One Week

Los Angeles, Jan. 16.  
Twelve acts of vaude as replacement of stock burles at the Majestic turned up its toes after playing a week to almost empty seats, with a 15c and 25c tariff. The house went back to old policy Saturday (14).

## LETTERS

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## RKO STATE LAKE

— CHICAGO —

## MAN AGAINST WOMAN

With JACK HOLT and LILLIAN MILES

## DOROTHEA ANTEL

226 W. 72d St., New York City  
No New Amusement of GREETING CARDS is Now Ready. 21 Postpaid, for CARDS and FOLDERS, Boxed, Postpaid, for

One Dollar

## BOOKLET ON HOW TO MAKE UP

STEIN'S MAKE UP

100% PURE UNQUESTIONED FOR HALF A CENTURY

## H. MILLER

INSTITUTION & INTERNATIONALE

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP—1551 BROADWAY

## PATERSON GOES BLACK

But It's the Watson House, Not the Ledger

Billy Watson's Orpheum, Paterson, dropped burlesque and went dark last week after trying stock since the beginning of the season. Charlie Burns, formerly at the Irving Place, New York, had taken the house over from Watson for the stock venture, with the Empire wheel interested.

## KC BURLY CAST, CREW, PITMEN TURN TO CO-OP

Kansas City, Jan. 16.

The Gayety (burlesque), which has been struggling all last season with several different policies, has gone to co-operating in the leasing of the employees and company at work.

A reduction in prices has also been made, the scale being 25, 35 and 50 cents at night, with a special weekday 'Ladies mat' for a dime. Joe Yule and I. B. Hamp are the featured comics, with Gertrude Beck, Virginia Lee and Jole Fields, feminine leads. Others in the company are Jack Chapman, Al Wymer, Paul Workman and George Greife. Frank Gerard is director and Arthur Moeller manager.

The entire staff, including performers, usters, musicians and stage hands are under co-op agreement.

## Just an Adjunct

Springfield, Mass., Jan. 16.

Burlesque being different here than the Midwest—blue laws 'yknow—the burley is just an added attraction on Friday nights when the big punch is the amateur show. And for the first time in many a year, the local featuring amateur in big type also carry this threat or promise: 'Come see them get the hook.' And the Springfield coppers frown on rough stuff.

## Empire Wheel

Week January 16

French Models—L. O. Moulou Rouge—Star, Brooklyn  
Edith Hewland—Mademoiselle Nite Life in Paris—Empire, Newark  
Oriental Girls—New Providence, Record Breakers—Howard, Boston, Round the Town—Capitol, Albany.

## Literati

(Continued from page 54)

landed himself a regular berth as feature writer for Fox. He returns to the Coast from St. Louis Feb. 1, after completion of his series of articles garnered on his four weeks stay there.

## Heading In

Hal W. Lannigan, St. Louis and Boston ports writer and known among New York for his work on the 'News' and 'American', is heading for town to connect with a flatterer out from one of the big concerns.

Last around here Lannigan was editor of the Great Neck (L.I.) 'News'. When the paper folded he went to Florida, where he promoted a ball league with clubs in six towns on the water coast. In spite of a tough summer he kept it alive past Labor Day, but declined a proposition to make it a winter league.

Since then he's been working on a book, 'Happy Days Are Here Again', with Jack Ryan, former hotel clerk, who was once described by Irvin Cobb as the best teller of Irish stories on or off the stage.

## New Tuff Publication

A new tuff publication, edited by Michael Macfadden, turf writer and handclapper for the New York 'Evening Graphic' until the Macfadden tab folded, will appear shortly, it is reported. A daily, it will sell for five cents. Teddy Epstein the publisher.

## Menke Resigns

Frank G. Menke has resigned as sports editor of King Features, with

which he long was associated, and will world-tour with his wife.

## Pegler's Swelled Stuff

Has anyone swelled long enough recently to doff the lid to the stuff Westbrook Pegler has been sending out from Washington? Most of it is swell and, as far as known, a new slant on topics culminating.

## Chatter

Herbert Gorman and Ben Ray Redman disagreeing over the social significance of Zola and Barbusse.

Is E. E. Cummings going lower-case again with 'Elm! Elm! Elm!' the American novel.

With Isabel Wilder, sister of Thornton, turned novelist, the two are being ranked with the Gibbess, Greens, Sitwells and other brother-and-sister writing teams.

William Faulkner, since his 'Sartre' and Hollywood prosperity, no longer the idol of the Village. What happened to those rival biogs of John Reed, supposedly written by Michael Gold and Louise Bryant, the latter Reed's widow?

No gas with 'Elm! Elm! Elm!' written by Doug Fairbanks, Jr. John Day, the publisher, has already contracted for it.

Is Isabel Paterson the 'dear mad' woman of a party novelist or Branch Cabell, according to his 'American Spectator' confession, will no longer blur?

Hugh B. Cave, the Pawtucket, R. I., one-man fiction factory, hoping somebody will revive a couple of horror mag. Wants to make another Maine fishing trip next summer.

Frank Ernest Hilt off to Europe. A. L. Furman's new novel, 'Private Practice', issued by his own publishing house, Macaulay.

Harry A. Frank goes to Yucca to do the first number for a new book. G. B. Stern, the femme novelist, carries a cane, but does not put it to the same use as does Lou Holtz. 'Vola Hims' and 'Modern' selling mag. rev. by James Amster when the first issue came out.

Simultaneous appearances here of John Masfield and Victoria Sackville-West and her husband, Harold Nicolson, had the hero-worshippers hooting about.

Peter B. Kyne, no longer selling regularly to 'Cosmopolitan', with Ray Long gone, found a haven in the pulp, 'Adventure', to the chagrin of the younger scribblers.

Publisher Knopf now spurning H. L. Menckens' recommendations on books by several modern American scribblers. Prefers English and Scandinavian stuff.

Wait Carmon in Moscow, editing English section of 'Literature of the World Revolution'.

George Shively, the Bobbs Merrill fiction-chief, telling what publishers want—chiefly anything.

Albert Shamus Wetjen, with the 'Pictorial' House string suspended, working on another novel in the Conrad vein.

Zona Gale has a new novel coming, after an extended period of inactivity.

Edward Dahlberg and Erskine Caldwell, the new literary white hopes of the Village, replacing Ernest Hemingway and Theodore Dreiser in the pulp, 'Adventure', to the chagrin of the younger scribblers.

Editor Mordaunt discarding her pseudonym of A. Riposte for her new novel in favor of her own name.

Cass Canfield will be re-elected president of the National Association of Book Publishers when it meets this week.

Green Peyton, whose first novel, 'Black Cabin', is out, is a brother of Charles Wertenbaker.

Richard R. Smith will publish a book-book compiled by his wife, Coral.

Grace Lumpkin's 'To Make My Bread', too grim for the Pulitzer Prize, is crowned with laurel but no doubt as the best novel of the year, by the Revolutionary Writers' Federation.

Drew Pearson, who helped do 'Washington Merry-Go-Round', has a new collection of 'The American Diplomatic Game'.

Critchell Hamilton back with a heap of new manuscripts for John Day.

John K. Winkler doing a life of Woodrow Wilson.

Gordon Sinclair broadcasting excerpts from his book on India.

Michel Figueroa Roman has been sent by the 'La Nueva Semanal' of Buenos Aires to write of the picture industry and criminal conditions in the United States. He is now in Hollywood.

## B. and O. Routes

(Continued from page 56)

O

O'Brien, Tom, Saranac Lake N. Y. Saranac Lake, N. Y.

O'Connell, Mark, 215 W 98 St., N. Y. C. O'Connell, 215 W 98 St., Brooklyn, N. Y.

O'Hara, Huak, La Salle H., Chicago. O'Hara, Huak, La Salle H., Chicago.

Olsen, George, Capitol, N. Y. C. Olsen, George, Capitol, N. Y. C.

Oppenheim, W., Benj. Franklin H., Phila. Oppenheim, W., Benj. Franklin H., Phila.

Oscar, Nick, Plaza H., N. Y. C. Osborne, W. J., N. Y. C.

Owens, Harry, Grand H., Santa Monica, Cal. Owens, Harry, Grand H., Santa Monica, Cal.

P

Paige, Ray, Station KHJ, L. A. Paalen, Dan, Black Cat R., N. Y. C.

Parker, Don, 230 Hart St., B'klyn, N. Y. Parker, Don, 230 Hart St., B'klyn, N. Y.

Pearl, Chas., Hartford B. R., San Bernardino, Cal. Pearl, Chas., Hartford B. R., San Bernardino, Cal.

Pearl, Chas., Hartford B. R., San Bernardino, Cal. Pearl, Chas., Hartford B. R., San Bernardino, Cal.

Pendavis, Paul, Jonathan C. N. L. A. Pendavis, Paul, Jonathan C. N. L. A.

Perry, Don, Sanger T., New Orleans, La. Perry, Don, Sanger T., New Orleans, La.

Peterson, Art, Flagler H., Palm Beach, Fla. Peterson, Art, Flagler H., Palm Beach, Fla.

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# OBITUARY

## ERNEST ROLF

Ernest Rolf, 42, one of the leading showmen of Sweden, died in a Stockholm hospital Christmas day as the result of a suicide attempt the previous afternoon. On Christmas Eve he arrived at his country estate just outside Stockholm. His peculiar actions caused the gardener to watch him. Rolf wandered around the grounds for a while finally arriving at the boat bridge where he was seen writing something after which he leaped into the water.

The immersion apparently caused him to change his mind. He swam back to the shore and fell exhausted. The gardener and a taxi driver got him into the cab and rushed him to the hospital where he died the following day without regaining consciousness, double pneumonia setting in as the result of his bath.

Rolf started as a handy man in a Gottenburg revue. About 20 years ago he went into the picture houses singing national songs in Sweden. He achieved an immediate hit and became a national idol in the Swedish show world. In 1917 he branched into management, opening the Fenix cafe which was presently closed when the Parliament banned liquor service in cabarets. He turned to the stage, opening the Komedi theatre and since had handled a number of houses with high success, his last connection being with the Odeon. He also managed a large cinema theatre.

Rolf was under contract to Paramount for shorts of his specialties. With Titta Bertzen he did a sketch for 'Paramount on Parade'. He was at the time the Jolson and Ziegfeld of Sweden, according to local estimates.

**GEORGE W. UKELAN**  
George Washington Dukelan, 39, known to vaudeville and negro minstrelsy as Slim Jim, died Jan. 13 at the Brunswick home, Amityville, L. I., where he had been the guest of the Actors' Fund for several years. He made his stage

## THOMAS HERBERT

Thomas Herbert, 71, known in vaudeville as the Great Venora, died in Bridgeport last week of bronchial pneumonia. The body was found in a room in a cheap hotel in which he lived, Jan. 12.

According to circus men he was the first accidental to do a pedal juggling act, having been born in China, where his parents were touring in a trapeze act. In his early days he was a featured act on the Barnum & Bailey show. He had been active up to about four years ago.

## JOE M. KELLY

Joe M. Kelly, old time stage carpenter, died in Philadelphia Jan. 9. For the past few years he had been carpenter at the Parker theatre and Casino there, and was a member of

**William Morris**

L.A.T.S.E. Local No. 8. He caught cold Jan. 3 while handling an incoming production and pneumonia developed.

Had been road carpenter for C. H. Maddock, 50 Miles from Broadway. Withers' Opry and Rolfe vaude revues.

## CHRIS DAVIES

Chris Davies, author, died at his London home Jan. 3, aged 68. He originally wrote 'Mumming Birds' (Night in an English Music Hall), in which Chaplin first appeared in America under Fred Karno. In addition, deceased was a black-and-white artist, critic and journalist, having been on the staff of 'The People's' Sunday paper for 30 years, writing the theatrical column.

## Mollie Fuller Corcoran

In last week's 'Variety' the late Mollie Fuller was mentioned as of Fuller and Golden. It should, of course, have been Hallen and Fuller, whose sketches were standard in vaudeville for many years. The late Fred Hallen was Miss Fuller's husband.

The Fuller and Golden error originated on the Coast probably through the writer confusing the

## IN LOVING MEMORY OF A TRUE FRIEND

**FRANK LYNCH, Sr.**

May His Soul Rest in Peace

JOE TERMINI

debut with a Jarrett & Palmer company in 1886 and was prominent in such minstrel troupes as Thatcher, Primrose and West, George Evans Honey Boy minstrel and other companies. He played Riverville in vaudeville for a time and had done some picture work. Interment in the Fund plot at Kensico.

**WILLIAM H. SLOAN**  
William Hope Sloan, 69, veteran stage and vaude comedian, died in the Brunswick home of the Actors' Fund, Amityville, L. I., Jan. 12. He

name of George Fuller Golden, the noted monologist of years ago, now deceased.

## PAT ROONEY

Pat Rooney, 42, screen actor, known in private life as Fred E. Ratsch, died Jan. 15 in Hollywood from a lung abscess after more than a year's illness.

Rooney started his screen career with the old Essanay Co. in Chicago, going to Hollywood and working with Douglas Fairbanks, Charlie Chaplin and other screen stars. He was divorced several years ago from Grace Darling, actress, who remarried.

## LEW J. MORTON

Lew J. Morton, for many years stage director for the Shuberts, died in Brooklyn Jan. 13. He had directed Al Jolson, Ted Healy, Jack Pearl and many others and handled the St. Louis municipal opera. He was the uncle of Primrose and Marty Semon. Survived by his widow.

**MRS. WALDEMAR KAEMPFERT**  
Mrs. Waldemar Kaempfert, the former Caroline Yeaton, concert pianist, died in New York Jan. 13 after an illness of two years. Survived by her husband, who is science editor of the N. Y. Times.

## SAMUEL NATHANS

Samuel Nathans, 47, died suddenly Tuesday (10) of a heart attack. Nathans was the H. and M. trunk agent in New York and well known to the profession.

## GEORGE H. KOHLMANN

George H. Kohlmann, 68, died in Cincinnati, Jan. 10, after an illness of several weeks. Had played with

## GUARANTEED LOCATION

One-Sheets \$3,000 For Season at World's Fair

Chicago, Jan. 16.

Brooks Construction Company, which has the rest room concessions at the Century of Progress Exposition, is offering advertising space within the buildings it will erect. They are selling what in the advertising world is known as guaranteed location.

One-sheets rental for the period from April 1 to Oct. 31 is quoted at \$3,000, with an estimated circulation of 50,000,000.

## FIRE WRECKS 5TH REG. ARMORY IN BALTIMORE

Baltimore, Jan. 16.

Fire destroyed the Fifth Regiment armory here last week, removing a landmark and this town's main convention and exhibition hall. In this immense building were held all auto shows, big sport events and indoor circuses.

Damage estimated at \$1,000,000, with only about \$500,000 worth of insurance carried. Reported, however, that the State intends to start rebuilding immediately.

This was the third fire in five years for the arena and the second in modern times. The armory is suspected in some quarters. Army's one big claim to fame is the fact that Woodrow Wilson was nominated for the presidency there in 1912.

## Mix-Miller Suit On

Exie, Pa., Jan. 16.

The Tom Mix-Zack Miller second trial got under way here today. At the first trial two years ago Miller was awarded \$90,000 damages for alleged breach of contract in Mix's failure to join the '101 Ranch' wild west show.

Mix's attorneys secured a new trial, claiming the jury had had no evidence upon which to set such damages.

John P. Kelly, Ringling's attorney, is representing Mix. Appearance of Mix is attracting the usual kid worshipers. Mrs. Mix, who was Mabel Ward of the Flying Wards, is with him.

Various Cincinnati orchestras and was a member of John G. Weber's Fifth Band of America. Survived by his widow, two sons and a daughter.

## WILLIAM H. RIGHTMIRE

William H. Rightmire, 76, actor, who is credited with having started Clara Bow toward the screen, died in the Long Beach (N.Y.) hospital Jan. 14, of pneumonia. He had been on the stage for many years and also had written a novel. Survived by a sister.

## POP LYNCH

Dave J. (Pop) Lynch, old time minstrel man, died in New York Jan. 7 of pneumonia, which followed a complication of diseases. He was 69.

His children, Keller Sisters and Lynch, radio and vaudeville trio, survive.

## ADELARD P. DEMERS

Adelard P. Demers, 67, noted as a fancy skater for many years, died Jan. 9 at Lowell, Mass. He formerly conducted a large rink in Edinburgh, Scotland, and was co-owner and manager of the St. Didier Rink, Paris, for a score of years. He was born in Canada.

## MAUDE WHITE

Maude White, 73, once well known actress, died at her home in Hartford, Conn. Jan. 11.

Played with the Frohman cos. J. K. Emmett, Richard Mansfield and others. Quit the stage about 1914.

## MINNIE EGGER

Minnie Egger, 41, lyric soprano of the Met. opera, died in New York of pneumonia Jan. 15. She came up from the chorus ranks. Survived by her husband and a daughter.

## ALAN PARSONS

Alan Parsons, dramatic critic of the London 'Daily Mail', died there Jan. 15, of influenza.

Mother, 80, of James Sheehan, one of three lessees and treasurer of the Blackstone theatre, Chicago, died Jan. 9 in that city.

Mrs. Elizabeth Fulton, sister of Ward Moorehouse, was found dead in her room in the Grand Union hotel, New York, last Thursday (12).

# Midway Takes Shape at Chi Expo; First Spectacle Set, Many Deals On; Promise Girl Shows, Beer Gardens

Chicago, Jan. 16.

Midway at the Century of Progress Exposition scheduled to open June 1 is beginning to take form. Many deals are about to be closed, but announcement is postponed under the ultra-conservative policy of the Exposition almost to the very day ground is broken on any project.

First spectacle definitely set is entitled 'The Massacre of Fort Dearborn' and will be located on the midway directly opposite the Ft. Dearborn replica. Fred R. Glass, Homer G. Wells, and C. F. Huling financed this exposition. It is understood admission will be 25 cents.

Boats  
Harry D. Traver and Winfred Thompson have a laugh in 'The Dark' ride while J. N. Bartlee of Dayton, Ohio is building a 'Flying Turn', a ride with counterparts only in two other places, Dayton, and Cleveland. Both rides will charge 25 cents. Big 'Skyride' touted as the largest and most novel ride in the world and a project underwritten by Otis Elevator, Great Lakes Dredge, Robinson Island (Chicago) and a couple of other companies will charge 50 cents.

Midway will have a Swift (packer) restaurant and a Spanish cafe called the Adobe, where Sav-ern in the Lincoln group is already serving meals. Blue Ribbon Malt and Eitel Brothers 'Old Heidelberg' will both be beer gardens if the malt beverage is legalized.

Lagoon near the Midway will have a fleet of 50 gondolas and a specially built showboat will play through the summer at the water's edge. There is also an elaborate dancing and dining boat in prospect for the lagoon.

Enchanted Island for children will have a free gate, but certain entertainments will have an admis-

sion tap. General admission to the Exposition Grounds will be 55 cents. Soldiers Field Stadium became part of the Exposition Jan. 1 and it is expected that a number of pre-arranged entertainments will be staged there. A new program every three or four weeks is mentioned, including a couple of military pageants, a rodeo, and one or more girl shows. Ernie Young may have one of the girl productions with 'Daily News' backing. Ralph Ketterling of the Adelphi theatre will have a Negro Plantation show.

## Signed for H-W Show

Canton, O., Jan. 16.

Duke Drunkenbrod, of this city, will again be manager of the Haggenbeck-Wallace sideshow during the 1933 season. Drunkenbrod was one of a few who have already signed contracts for the Ringling-owned unit. He is already at work, framing the personnel of the show, and has some attractions already under contract for next season.

## Morrison With Skyride

Chicago, Jan. 16.

Jack Morrison of the Chicago 'American' resigned his newspaper job to become manager of the 'Skyride' most pretentious of the rides for the Century of Progress Exposition. He went on the payroll last week.

Morrison covered the Exposition previously for the 'American'.

## IOWA FAIR ON BLOCK

Cedar Rapids, Ia., Jan. 16.

It's curtains for the Wapsie Valley Fair association on a foreclosure action to force payment of a judgment of \$4,350.

The foreclosure action is against properties at Central City with trustees of the State Bank of Central City as plaintiffs.

# CALENDAR OF CURRENT RELEASES

(Continued from page 35)

Meritz Macht Sein Glück. (German) (Capital). Farce. Siegfried Arno. 90 mins. Rel. Dec. 16. Rev. Jan. 16.  
Namensheirat. (German) (FAF). Drama. 75 mins. Rel. Jan. 1.  
1914. (Capital) (Ger). Prelude to the world war. Dir. Rich. Oswald. Time. 73 mins. Rel. Dec. 16. Rev. Jan. 16.  
Oberst Redl. (Capital) (Ger). Spy thriller. Lil Dagover, Theo. Loos. Dir. Karl Anton. Time. 79 mins. Rel. Aug. 30.  
Paris-Saintin. (Capital) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 70 mins. Rel. Dec. 16. Rev. Jan. 16.  
Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese. Dir. E. Eister. Dir. Max Neufeld. Time. 85 mins. Rel. July 30.  
Cuando te suicidas. (Paramount) (Spanish). Musical. Argentina. 90 mins. Rel. March 15.  
Quand te tués tu. (Paramount) (French). Farce comedy. Dcean. Noel. 80 mins. Rel. March 15.  
Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Engliche. Time. 94 mins. Rel. Aug. 11.  
Rhapsody of Love. (A-R) (Polish). Husbands of an art career. Agnes Petersen. Mosjokine. Time. 89 mins. Rel. Aug. 25.  
Richthofen. Red Ace of Germany. (Gould) (Ger). Self explanatory. Dir. Robt. Slesch. Time. 80 mins. Rel. Aug. 30.  
Ronny (Protex) (Ger). Opera. Kaethe von Nagy, Willy Fritsch. Dir. Emerich Kalman. 85 mins. Rel. April 1. Rev. April 15.  
Scampolo. (A-R) (Ger). Cinderella romance. Dolly Haas. 80 mins. Rel. Feb. 1.  
Schubert's Fruhlingsstraum. (Capital) (Ger). Musical of Schubert's life. Karl Jochen, Siegfried Arno. Dir. Rich. Oswald. Time. 71 mins. Rel. June 25.  
Seln Scheidungsgrund. (German) (Protex). Comedy drama. Lien Deyers. Dir. Alfred Zeller. 80 mins. Rel. March 1. Rev. March 8.  
Storm Over Zakhara. (Capital) (Polish). (Synchronized) Danger in the mountains. Time. 83 mins. Rel. Aug. 25.  
Tanzlerin von Sancelou. See 'Barberina'.  
Tempest. (German) (Protex). Drama. Emil Jennings, Anna Sten. Dir. Robert Slesch. 80 mins. Rel. March 25.  
Tingle Tangle. (New Era) (Ger). Comedy. Ernest Verbeeke, Fritz Kampers, Elizabeth Finckel. Dir. Jupp Speyer. Time. 93 mins. Rel. May 16.  
Trapeze. (German) (Protex). Circus drama. Anna Sten. Dir. A. E. Dupont. 80 mins. Rel. May 1. Rev. May 10.  
Trenck (A-R) (Ger). Romantic drama. Dorothea Wiecke. 90 mins. Rel. Feb. 1.  
Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda. Adam Brodzicki. Time. 89 mins. Rel. Aug. 25.  
Victory Over Hate. (A-R) (Ger). Viennese operetta. 90 mins. Rel. Feb. 1.  
Voice of the Desert. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicki, Mary Bogda. Time. 89 mins. Rel. Aug. 25.  
Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Julius Falkenberg. Dir. Fritz Seltzer. 80 mins. Rel. Robt. Land. Time. 41 mins. Rel. Nov. 1.  
York. (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Dickly. 90 mins. Rel. Nov. 25.  
Zirkus Leben. (German) (FAF). Circus drama. Liene Haid. Dir. Helms Paul. 70 mins. Rel. Dec. 16. Rev. Jan. 3.  
Zwei Helden und Ein Schling. (German) (Protex). Opera. Lillian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.  
Zwei Kravaten. (Capital) (Ger). Operatic musical. Michael Bohnen, Olga Tscheknowa, Ralph A. Roberts. Dir. Felix Beach. Rel. Jan. 13.

Key to address—Amling, 723 Seventh Ave.  
American-Humanism Films, 1560 Broadway.  
Associated Cinema, 154 W. 55th St.  
Harold Austin, 1560 Broadway.  
Capital Film Exchange, 630 Ninth Ave.  
Foreign American Films, 111 W. 57th St.  
New Era, 630 Ninth Ave.  
Protex Trading, 42 E. 55th St.  
Symon Gould, 251 W. 89th St.

10 Years Passed Away  
With the Memory of Our Beloved  
Father

**DAVID POWELL  
GOODMAN**

Died Jan. 10, 1933

A loving one from us has gone,  
A voice we loved is still.  
A place in vacant in our hearts  
Which never will be filled.

We miss you, dear daddy.

**JACK POWELL AND FAMILY**

had been a guest of the Fund for many years.

He made his stage debut with Hallen and Hart in 'Later On' and was in the original casts of '1929' and 'The Belle of New York'. He was a sound and useful comedian whose services were always in demand, though he generally played soney parts to the lead comed. He was best known in vaudeville through his sketch, 'The Plumber'. He was a half brother of George S. Knight, once a favorite German comedian.





**Love**

How are you going to sell your audience those tempestuous love moments in your coming attraction with MERE WORDS or STILL PICTURES? It can't be done—not 100%.

When Garbo nestles into her leading man's arms—A-h-h-h! Joel McCrea puts a headlock on the girl of his dreams. WOW! Marlene Dietrich glides into a half-nelson with the handsome army officer. WHAM! Clark Gable gets a strangle hold on a jungle maiden in a tropical love scene. ZAM!

That's the REAL THING—the PULSING, VITALIZED ACTION that will get every femme in your audience—flapper, matron and grandma. Do the MEN GET IT TOO? Boy—and HOW! When Lupe Velez throws those torrid lips against the hot ones of her lover, every guy in the house is imagining he's right there.

ACTUAL SCENES—ACTUAL DIALOGUE—RIGHT FROM THE PICTURE ITSELF—AND YOU'VE GOT A SAMPLE THAT SELLS.

**NATIONAL SCREEN SERVICE**

NEW YORK • CHICAGO • LOS ANGELES • DALLAS • ATLANTA

# VARIETY

PRICE  
15¢

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Vol. 109. No. 7

NEW YORK, TUESDAY, JANUARY 24, 1933

56 PAGES

## ROCKEELLERS IN SHOW BIZ

### No Film Performers for Radio While Theatres Open, Indie Mgrs. Demand

Minneapolis, Jan. 23. Northwest unit of Allied States, independent exhibitors' group, is demanding that producers prohibit performers under contract to them from appearing on radio broadcasts between the hours of noon and midnight.

Meeting here, the independent exhibitors went on record condemning broadcasts by picture performers while the theatres are open.

The matter was brought to the meeting's attention by Bennie Berger, former president and circuit owner. Said he had found many patrons were remaining away from his show shops during the Eddie Cantor hour on Sunday nights, formerly the week's biggest business period.

"It's costing my houses plenty of money," asserted Berger. "Many of my former customers stay at home and get their entertainment free."

### 1c a PUZZLE ROYALTY FOR FILM-RADIO NAMES

Film and radio stars are being signed up at 1c royalty for the use of their likenesses on pop priced jigsaw puzzles. The puzzles are further tied in with an advertising message which is the chief source of revenue to the promoters.

Clark Gable's puzzle sold 1,000,000 and yielded him \$10,000 on the penny royalty basis. The promoters got the biggest revenue from the coinciding ad for a packing house.

### A BUNCH OF DEBS

Arch Selwyn Plotting Them for Debuts in New Play

At least six society debs will be used by Arch Selwyn in his production of "Foraking All Others." They'll be shifted around the more important socialites getting a chance to act during the first couple weeks' run of the play, and others following in, but only in New York.

Selwyn's idea is that there are enough debs anxious for the chance to appear in a play, even for a few minutes, for him to actually look into their histories for importance. "Foraking All Others" is the Talulah Bankhead play.

### Berlin Wine Man Here

Kempinski, Berlin restaurant and wine man, arrived quietly in New York Thursday (20), to open a New York branch.

Spot will be located on Broadway and will be primarily a restaurant for the time being, although actually an opening wedge for German wine when the grape is legalized.

### O.K. Show Biz

Fellow intimately connected with show business and who has some excellent downtown connections called upon the senior vice-president of a prominent bank. Asked how he was feeling, the banker replied he was in great shape. How come? asked the Broadwayite, the downtowner replying: "I had a great sleep attending a show last night."

### Film Folks Victims Of Tip-Off in Bandit Craze, Cops Believe

Hollywood, Jan. 23. Recent stickups and robberies of half-a-dozen picture players have the local police figuring that someone is tipping off the hoodlums just now and when to pull their jobs. In the cases of Zeppo Marx, Mae West, Helen Costello, George Raft, Betty Compson and William Von Brincken, the victims were ripe for banditry when taken. Each was loaded with cash or jewelry at the time of the stickup.

Affairs have all been too methodical. Miss Compson had just returned home from a party; Miss West had a display of jewelry which she seldom wore; Raft's home was without any occupants on the night it was burglarized and Von Brincken's wife had taken her jewelry out of a vault the day she was held up. Coppers believe that someone connected with the picture business or some former picture personality who has had a tough break is working with the mobsters, getting a split on what is taken from the victims.

### A.K.'s Have Civic Pride; Younger Critics Low Brow

Chicago, Jan. 23.

Civic pride divided the critics here last week when for the first time in recent annals the critics failed to attend the same opening on the same night. Where confessions have occurred the reviewers have usually been unanimous in their choice of what to see first.

"Robin Hood," first of a contemplated series of operettas at the Civic Opera House, drew Ashton Stevens (American) and Charles Collins (Tribune), who listened to the voice of civic pride. This put the A.K. vote solid on the side of art. Meanwhile Lloyd Lewis, Gail Borden, Carol Frank and Claudia Cassidy went to "Face the Music." Next night Stevens and Collins went to "Face the Music," while Lloyd Lewis went to bed, the News having solved the problem the first night by sending its music critic Eugene Slinson, to o.o. "Robin Hood."

### EVENTUALLY, SO WHY NOT NOW?

Take Theatrical Interests Seriously—If Dealing with Show Business, Through Representatives—Any Number of Angles

### RADIO CITY DOING IT

The Rockefeller intend to stay in the show biz. Wall Street figures their staying in a certainty. The Rockefeller or their representatives look upon their show biz investments very seriously, it is said. Right now the Rockefellers' picture interests alone are twice that of any other powerful interests.

Emphasis is too often placed upon what the Rockefellers personally may think or do, without giving attention to the more important fact as to what the Rockefeller representatives may do. Among such representatives are included not only the biggest financial institutions, but additionally, the biggest educational and philanthropic setups.

What the Rockefellers will do with the film biz, if they take it, may as largely depend on what the scientists and educators affiliated with the Rockefeller Foundation may decide to do with it, as much as the bankers or more.

The Foundation in all likelihood will head the vast field of visual education when and if finally made altogether practical. The same goes for television.

The Rockefellers are the largest stockholders in the Chase Bank and the president of the bank is a brother-in-law of John D. Jr. Chase presently is greatly interested in Fox Films.

(Continued on page 32)

### Quiet, Please

Minneapolis, Jan. 23. Local radio listeners are organizing a league to protest against claims on the air. They claim the applause that sprinkles many programs, emanating from studio audiences, are annoying and detract. Proposal is to have the radio audiences barred or instructed to desist from applauding and laughing.

Protesters point out it's more difficult to follow and enjoy either entertainment because of the noise and that it's also hard on the listeners' nerves.

### Sure of Eats

Tacoma, Jan. 23.

With the local food stores using vaudeville acts and musical organizations at their Saturday sales now hereabouts, the boys and girls in the profesh are eating regular anyhow.

Between acts they nibble the crackers, taste the pop and delve into the goodies which the demonstrators are trying to put over, even though it means sometimes, as many as 15 shows in an afternoon.

### Big Names Offered By Crusaders with Propaganda Script

Hollywood, Jan. 23.

Crusaders, an anti-prohibition organization seeking immediate repeal of the 18th Amendment, is propositioning the studios to produce its propaganda script "Let Freedom Ring."

To make the prospect attractive Crusaders are offering to toss in free the services of Lawrence Tibbett and to provide appearances of Gene Tunney, Walter P. Chrysler and other names for exploitation and sales value. All supposed to belong to the society.

Picture will also grant the free use of its song "Wake Up America."

Listeners well, but producers are wondering as to possible back kick from the church element. Making beer stories, but leery of downright propaganda.

### ACTORS AT 45c. A DAY

Midway with Stock Group Lashed for 10 Days in Chicago

Chicago, Jan. 23.

A film theatre so old that nobody remembers if it ever had a name, and never wired for sound, opened early this month in the Bohemian district at 26th and Homen under circumstances possibly unparalleled among freak theatrical enterprises. Even the shooting was absent. Manager knew nothing about the show business. The cobwebby theatre which he opened at 25c top was unknown to the stagehands' union, musicians local or Equity. Program consisted of dramatic stock with "borrowed" scripts. Actors were paid off daily with the gross money over \$8 a night the 10 days the house remained open.

Actors got around 45c a performance. After 14 cents for carfare it left a net of 31 cents. On the closing night at the blowoff, pro rata reduced the payment to 20 cents per performer.

Boston, Jan. 23.

Instead of its timeworn slogan, "Something always doing from 1 to 11," the Old Howard has hung out a new sign—"Closed for 30 days." Thereby hangs the biggest tale in all the 91 years of the Howard's history as a playhouse. This home of burlesque has been ordered padlocked for a month by the Boston Board of Censors, following a hearing on charges of indecency of stars and shows.

At the same time, the Watch & Ward Society, famous or notorious as morality crusaders, announces it has five other theatres here under suspicion, numerous night clubs, and is out to join the feds in the drive to close up the stage joints.

Developments came this past week in the Old Howard issue, in one-two-three order. Mayor Curley visited the house; Ann Corio was the star. Then other city officials went to the theatre; Frances White, doing songs and dances as an extra added feature, was the star, having followed Miss Corio. On the third day the Censor board held its hearing. This board consists of the Mayor, Police Commissioner Hultman and Chief Justice Wilfred Boister of the Municipal court.

In the room were Watch & Ward officials and agent; Al Somerby, manager of the Howard, and counsel; many theatre men and news, paper reporters, galore, and City Censor Stanton White.

Complaint of the Watch & Ward was read first. It said dialog, gestures, songs, language or conversation, were obscene or lascivious. Muscle dancing was named; profanity, also. Stripping by femme performers, too.

The law of the state was then read. This covers everything from a cursivord to a wiggy hip. Under it most of the legit spurges would find some sort of defense necessary. Also the complicated stage comedies and films.

Then came the presentation of evidence.

### Queens Named

List of burlesque queens named in evidence, alleging virtually nude posing or suggestive dancing and disrobing. Included Ann Davis, Hinda Wassau, Virginia Muzzio, Smokey Woods, Betty Duval, Wilma Horner, Blithe Holmes, and May Joyce. Investigators said they began investigating the Howard last August, and visited the house every week since. Actors using obscene dialog or actions as part of the business also included Eugene Davis, George Levy, Fred Binder and Mike Sacks.

Watch & Ward opposed permitting the theatre's representative in the room, and said there was no proceeding for such. If not then we are creating that precedent right

(Continued on page 64)

## College Profs. Teaching on Pictures Get That Production Bug as Well

A college era in pictures for the first time is seriously impressed upon the horizon. With over 20 colleges and universities having picture courses, some even allowing the same diploma credits, as for Greek, students who can pass examinations in films, the industry feels, whether it like it or not, that the average gold key may no longer signify to Hollywood just the lad who made good on the campus.

The picture course collegiate movement, while abetted by the Hays organization is felt by that group to be realizing the first part of an impetus which is predicted to make films a qualified department in every sort of high learning the world over. Out of this movement, Haystes believe, will come within the next two generations minds so well versed in the technique of the business that long present day studio apprenticeships will be cut to a fraction; that the working mind of the business will be required to be essentially higher.

City College of New York and the New School of Social Work are the latest to turn to films. In CC Irving A. Jacoby, A.B., versed in practical picture work through three years of contact with the independent field, will open the course. It will include 15 lectures on picture appreciation. At the end of that time students will be assigned to review a feature, as part of a general examination. Those who pass it will get a regular college credit, the same as the student who mastered one of the higher sciences.

**Craftsmen**  
While college professors concern themselves with the inculcating of film knowledge, Haystes feel everything will run smoothly. But when the teachers believe in their own capabilities as producers who would revolutionize the business, Haystes would remind them that all Hollywood has the world's finest craftsmen, knows all about the box office and politics.

The CCNY professor is among those with such aspirations. In addition to lecturing in endeavoring to interest angels in backing a type of picture which he says shall cater directly to the educated adult mind.

Jacoby exhibits an exceptional inside knowledge of the show business. He sees why the arty houses are arty no longer. Sound made foreign pictures more palatable and has caused a lot of the theatres either to close or else change their entire policy, he says.

### Col-Craig Deal

Hollywood, Jan. 23. Columbia is talking over a possible deal with the Col-Craig deal for the latter to turn out a series of single reel comedies similar to the 'Red Time' stories made by Eddie Buzell.

Both Craig and Harry Cohn spent last week at Palm Springs talking over details. Currently the author-actor is on an eight-week contract at Paramount writing for the Marx Brothers picture.

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### Fast Worker

Hollywood, Jan. 23. Free lance writer is trying a new trick on producers to land scripting jobs.

He carries a portable typewriter with him to the interview, and if the producer has an idea, or wants one for a picture, writer bats it out on the spot.

### Film Scribes Must Go Hoi Poloi and View Pictures in Theatres

Hollywood, Jan. 23. As a budget easier, major studios have discontinued renting features from the exchanges for writers to get a line on stories and situations used by their competitors.

Scribes are now given time off to look at the pictures in the theatres. Most of the writers do their looking in the afternoons which might be reverse English on the \$25 rental fee saved.

Only time studios are bringing product from other lots is for the regular one-night weekly showing of competitive pictures. At this time, directors, supervisors and casting department sit in to get a line on players. Most of the execs and department heads are requested to give the pictures a once over in order to familiarize themselves on what can or cannot be done.

### Extra Work Holds Up

Hollywood, Jan. 23. Stump of 1,630 was recorded in placement of extras the past week over the one prior, but still good at 4,656. Because practically all sets were interiors, little work was lost due to rain.

Top call of the week required 800 people at Metro, Jan. 16 to stage a raid on a brewery for 'Beer', directed by Edward Sedgwick.

### Illness of Mother Brings Dour, Jr., East

Hollywood, Jan. 23. Owing to the illness of his mother in New York, Douglas Fairbanks, Jr., left here Saturday (21), for the east to be at her bedside.

Actor will be away three weeks.

### 3 Days to See Plays

Hollywood, Jan. 23. Harry Beaumont and Chuck Reisner, Metro directors, and Sylvia Thalberg, writer, are due in New York tomorrow (Wed.) to give the once over to the plays with which they will be concerned.

Beaumont is there to get an eye-ful of 'When Ladies Meet' which he is to direct, while Reisner and Miss Thalberg will sit in on 'The Late Christopher Bean', which is their next assignment.

Their stay will be limited to three days.

### Al Kaufman's Story

Hollywood, Jan. 23. Paramount has purchased an original story by Al Kaufman, studio exec., which it will use as the next Max West production. Story is as yet untitled.

### WB Contracts, Renewal

Hollywood, Jan. 23. Ben Markson, writer, who has been on a week-to-week basis at Warners, has been given a term. Same for Arthur G. Collins, dialog director, who was on a picture to picture basis.

Contract of Al Green has been renewed.

### 'Beneath Seas' Gets Started

Hollywood, Jan. 23. Columbia started production today (23) on 'Beneath the Sea' with Fay Wray and Ralph Bellamy in the leads.

Al Rogell is directing from a story by Jo Swerling.



WILL MAHONEY

This week, Albee, Brooklyn. The Oakland 'Post Examiner' said: 'Will Mahoney sent the audience into hysterics with his goofy songs, stories, and his dancing wherein he has a series of falls that rolled the audience into the aisles. Don't miss Mahoney he's great.'

RALPH G. FARNUM  
1560 Broadway

### Garbo Contract At MG Renewed; May Film Abroad

Hollywood, Jan. 23. Greta Garbo, Metro star, having signed a new contract with that company. Her first picture will be 'Christmas', a political story of 17th century Sweden.

It is yet undetermined whether the picture will be made here or in Sweden, as it is not known whether Miss Garbo has been able to get a labor permit to return to this country. Regardless of this, however, she is privileged to elect where the picture is to be made.

Walter Wanger, new Metro producer, is handling preparation of the story. Several writers have worked on the yarn during the past five months with none, however, being able to give a satisfactory treatment.

If Miss Garbo chooses to have the picture made abroad it is expected that Walter Wanger will go there with a group of Metro feature players, possibly Clarence Brown or Charles Brabin to direct.

### Chaplin Starts Soon

Hollywood, Jan. 23. Charlie Chaplin says he has his next story practically completed and will start it before March 1, and be ready for September release. Will be a silent but synchronized with music and effects.

### Col Asks Loan of Whale

Hollywood, Jan. 23. Columbia has asked Universal for the loan of James Whale to direct a picture, during the coming U lot shutdown. Whale is now mulling U's 'Kiss Before the Mirror.'

### 'Foreign' Actresses Born Here

### Couple of Samples in Coast Picture Colony— Fed Agents Know

Coast immigration authorities refuse to reveal any names, but insist that there are two girls firmly established in pictures with long foreign histories who were born in this country. One girl, accepted even by the Hollywood British colony as a Londoner, is a native of Dubuque, Iowa, and the other, who is to all appearances French, got her education in a Brooklyn public school.

About every three months feds receive a complaint against one or the other as being in this country illegally. Having seen the birth certificates of a number of times, the U. S. officials now adopt policy of promising to look into the matter, and then proceed to forget about it.

## Fan Clubs Again Sprouting with Members Kicking in \$1.50 Per Gyp

### The German Way

That Hollywood worry over Marlene Dietrich's insistence on wearing pants got another set-back when Lillian Harvey arrived in New York.

The new German girl insisted on posing for the first batch of photographs in a male-like suit, pants and all, which she said, especially made for herself.

### JOLSON AT N. Y. PAR FEB. 17, SOUTH 2 WKS.

Al Jolson's \$12,000 and percentage week at the Paramount, New York, is finally set as of Feb. 17. Postponement is, Al Jolson's request for time off to make a Florida trip, after being originally scheduled for the theatre week of Jan. 27.

Jolson left Saturday (21) for Miami to be gone two weeks. His two NBC broadcasts, during that time will be carried to New York over a special wire, Jolson personally paying the \$1,200 per program line charges.

### Roxy Convallescing

Roxy (S. L. Rothafel) has left the hospital and is convalescing at his home on Central Park west, New York. He was in the hospital for around three weeks following an operation.

It is not expected that Roxy will return active operation of Radio City immediately, owing to his health. After about a week or so at home, as soon as his strength is sufficient for the task, Roxy may take a trip south for a couple of weeks until fully recovered. Roxy is known to be anxious to return to his work, but the doctors won't let him.

Meantime he keeps in close touch with Radio City.

### Brenon Decides on Chadwick for 'Twist'

Hollywood, Jan. 23. Herbert Brenon has finally returned to the L. E. Chadwick production forces to work out a settlement of his contract after a week of shifting between Chadwick and Universal on the picture, 'Oliver Twist.'

Brenon will direct the Charles Dickens' story for Chadwick. Barbara Kent, William Boyd and Doris Lloyd so far set for the cast.

### All Around LeMaire

Hollywood, Jan. 23. Rufus LeMaire, besides supervising 'Giant Swings' for Fox, will aid Julian Johnson in story selection and preparation, as well as advise the studio on casting selections. LeMaire's office was moved Saturday (21) from a bungalow to the writers' building.

Hollywood, Jan. 23. Currently there is a revival of one of the oldest child rackets known to pictures, the fan clubs. In the past month a dozen have been organized here to pay homage to various stars at so much per homage.

Fans are asked to join the clubs with membership in all cases set at \$1.50. For the membership, the fan receives an autographed photograph of their fav star. Thrown in by a few of the clubs is a monthly mimeographed letter about the social and working activities of the star. Others claim that part of the membership fee is used to purchase a gift for the player.

Clubs have been organized to honor Fredric March, Joan Crawford, Tom Mix and Clark Gable. Both Joan Harlow and Greta Garbo have two clubs operating in their honor. In none of the cases do the stars know anything about the organizations or are they conscious of their operation.

Club idea has been dormant for several years. However, in the past it has been a money maker. Several years ago, when Richard Dix was with Paramount, a fan club with his name, organized by a woman, made over \$70,000 for the smart gal in three years. In one year, at Tom Mix club showed a profit of \$22,000 for its organizers.

Studios got after the clubs and through publicity caused most of them to fold. Renewal of the club idea has the studios in a huddle to combat them and discourage the handing over of money to the grifters by the credulous fans.

### Didn't Play Villain

Hollywood, Jan. 23. Hugh Sinclair, New York actor brought to Radio City, 'Our Betters', Constance Bennett picture finished last week, is returning east. Studio has an option on his services, and can wait until after previous to exercise it.

Sinclair came here to play the top male part, but because of his English accent Radio, evicted him to a smaller, but more sympathetic part. Studio believes picture is suitable for the English market, so didn't want to throw the villain character to the British actor.

### Shea's Nibbles

Joseph C. Shea, former eastern scenario editor for Fox, has turned author. In a week he turned out an original for the screen which he calls 'The Last Generation.'

Joe reports his Hollywood agent already has a number of nibbles.

### Madge Evans' Lead

Hollywood, Jan. 23. Madge Evans draws the femme lead against Ramon Novarro's 'The Man on the Nile.'

Picture goes into work at Metro Wed. (25).

### Hutchinson Quits Col

Hollywood, Jan. 23. Barney Hutchinson has resigned from the Columbia publicity department. It is likely he will go with Paramount.

### SAILINGS

Feb. 4 (Los Angeles to Havana), Sidney Lanfield and Shirley Mason (Santa Paula).

Feb. 4 (Los Angeles to New York), William A. Barry (Santa Paula).

Feb. 1 (New York to Southampton), Mrs. Dick Henderson, Dick Henderson, Jr., Reineida Berkeley (Shore).

Jan. 25 (New York to London), June Carr (Manhattan).

Jan. 25 (Paris to New York) Luigi Luschi (Europa).

Jan. 25 (London to New York) Rio Brothers, Helen Gray (Europa).

Jan. 21 (New York to London) W. B. Yeats, Rudolf Sieber, John H. Harris (Bremen).

Jan. 20 (New York to London) Titta Rufo, Slate Bros. (Paris).

Jan. 20 (London to New York), J. D. Ritchie (Leviathan).

# FOREIGN ACTORS CROWD U.S.

## Sound Has Robbed Screen's Villains Of Pleasures of Scene Chewing

Hollywood, Jan. 23. To sound goes the credit for the removal of the old bewhiskered snarling heavy from pictures. With sound, the bad guys can tell what they are going to do to the hero or heroine as the case in gender demands. Silently it was necessary for the heavy to chew scenery in order to impress the audience he was tough.

Possibly no harder guy ever graced a screen than Wally Beery, who in the last few years has gone soft and become a portrayer of characters. Now, his brother still remains and turns in some blood curdling performances in indie pictures, but when on a major lot, he's held oland.

Warner Oland, who specializes in Oriental throat slitting, also has been subdued. William V. Mong goes in for character work. Sojin, the Japanese actor, has been missing from the screen for several years, but in his hey day he did some of the nearest heavy work on the screen.

Shifting to Comedy Mitchell Lewis, who has perhaps played a French-Cosmo heavy named Pierre more times than Eddie Leonard has warbled "Wah, Wah," is going in for comedy work, as is Stanley Fields. Fred Kohler and Walter Miller, while still doing dark deeds, are now pant heavies compared to their alien performances.

Ince Reformed "Four of the toughest guys who ever walked across a screen have passed on—Lon Chaney, George Seigman, Tom Santschi and Louis Wolheim. They'd turn over if they could get a load of their present-day followers.

Ralph Ince has reformed and become a director. Kala Pasha is in a state institution. Wallace McDonald is inactive in pictures. Paul Panzer, one of the early day bad men, is doing bits. Frank Campeau, Bill 'Stage' Boyd, Lionel Barrymore, Gustav von Seifteritz, Erlo von Gaster, Matthew Batts, Brooks Benedict and Montague Love, all number one heavies, have reformed to a certain extent and polished up their pantor manners. However, any of those mentioned would probably break out in goose pimples if they lapped a saw mill, a necessary prop for the heavy's dastardly deeds during the infancy of this too fully grown industry.

## NO LEADING MAN, SAYS STUART ERWIN

Hollywood, Jan. 23. Despite all the rewriting on "Under the Tonto Rim," Paramount, Stuart Erwin refuses to go into it. His argument is that he is not a leading man and will not undertake the assignment.

Chas. Hillie, Paramount Panther Woman contract winner, gets his first assignment as femme lead in this picture.

## Bell Returns Feb. 5, Bow In March, from Europe

Hollywood, Jan. 23. Rex Bell is due back here from the European trip he made with his wife, Clara Bow, Feb. 5. Actor starts on a picture for Monogram immediately upon his arrival.

Miss Bow will remain in Europe for several weeks following her husband's departure, returning here in March to start her second picture for Fox, "The Girl in the Saddle." Bow pictures, who also made the trip, is expected in Hollywood Thursday (26).

## Chas. Farrell and Radio

Hollywood, Jan. 23. Fox deal for Charles Farrell to return has been called off.

Negotiations now on for him to go with Radio.

## Staggering 'Em

A. C. Blumenthal walked into sumptuous Roxy suite at the R. C. Music Hall and in his nonchalant manner, suggested he might be interested in taking over the RKO Roxy, smaller of the two houses.

The other party said: "That's fine, we'll be glad to have you. Do you care to know what the weekly overhead is?"

"No," said Blumenthal, "but I'd like to know."

"\$88,000!" Blumenthal ran down the stairs, too much in haste to wait for the elevator.

## \$5,500 AND VICTORIA FOR MAE WEST IN N. Y.

When Mae West arrives in town today (Tuesday) from the coast she will be met at the Grand Central by an old Victoria, drawn by a couple horses and driven to her hotel.

Starting Friday (27) when she goes into the Paramount, New York, for a week at \$5,500, the same carriage will take her back and forth from the theatre. Jack McInerney (Public) figured out the stunt and Miss West okayed it by wire.

Miss West goes in the Par, B'klyn, for a week at the same figure.

## Lola Lane's \$33,500

Hollywood, Jan. 23. By the terms of a property settlement made before suit for divorce was filed, Lola Lane will get \$33,500 from Lew Ayres. Settlement was negotiated through Martin Gang, attorney for the Universal star.

Couple has been married about two years. Suit, filed Jan. 19 by Miss Lane, charged mental cruelty.

## Thelma Todd's Smash-Up

Hollywood, Jan. 23. Following automobile smashup Sunday, Thelma Todd in Hollywood hospital with chest bone broken resulting in her withdrawal from "Niagara Falls" at Universal. Shirley Gray replacing her.

## Berkeley Stage Show For '42d Street' Tour

Hollywood, Jan. 23. Busby Berkeley will stage a regular presentation for the good will tour of Warner's "42nd Street" principals who are scheduled to make a country-wide trip to plug the picture.

Twenty girls will travel with the troupe. Possibilities are that they'll do the Pullman car routine from the picture. Plans now are to have all principals with the exception of Warner Baxter, borrowed from Fox, make the trip. Outfit is scheduled to leave here Feb. 3.

## Special Car to Coast

Special coast car left New York Sunday (22) afternoon with a considerable crew of coast-bound folks. On the train are Emmanuel Cohen, Ernst Lubitsch and company, Lillian Harvey with her entourage, and Mr. and Mrs. Warner Oland.

## Aherne Op Dietrich

Hollywood, Jan. 23. Brian Aherne's first assignment for Paramount will be opposite Marlene Dietrich, in "Song of Songs." Aherne arrived here yesterday.

## 12,000 OVER HERE WITHIN 2 YEARS

Lambs' Club Gathers Data—Legits Blame Film Bunch for Encouraging Imports

## ENGLISH HOGGED BULBS

The Lambs club has prepared considerable data and forwarded it to Vice-President Curtis, with copies to Murray W. Garson, assistant Secretary of Labor, on the foreign actor situation. It all urges that the Dicksbill bill, as is, against foreign artistic talent, be passed in the upper house.

The "Buy American" attitude of the legit is thus with signal exceptions, such as Noel Coward or Bea Lillia, importation of foreign talent should be radically curbed.

The Lambs data alleges that at one time on Broadway alone, the names in lights in the dramatic shows were English. The evidence sets forth that some 12,000 pseudo-artistic people came into America for employment, on contracts, in the past two years, but that with the exception of a dozen stars, only less than 100 others were of special importation where native American talent couldn't have sufficed.

The legit score the picture bunch for encouraging foreign imports, claiming that the Hollywood producers like to hold their Chevaliers, Garbos, Dietrichs, Brooks, et al., as club over recalcitrant American talent.

That some foreigners have been important economic factors for Paramount, for example, as book-keepers, is something which the Lambs' petitioners concede, but among the data is the lack of necessity of importing 250 Cosacks when as many natives could simulate that type of player in mob scenes.

The dramatic actors aver that the immigration laws of this country are gotten around readily by foreigners taking bits in pictures or legit in any of the foreign capitals, and then coming over on six-month permits as pseudo-artists. Then it's easy, through the studio's political connections, allegedly, to secure additional extensions. The idea of going to Agua Caliente or Vancouver, B. C., and then making another technical re-entry into the U. S. is also dealt with.

Louis B. Mayer's (Metro) friendliness with President Hoover has been mentioned as detrimental to the passage of the Dicksbill, as it is believed the Metro executive, as the film spokesman, favors the foreign open sesame because of Garbo and kindred foreign stars.

Pressure is being brought on the U. S. Senators and Vice-President Curtis to offset any Hollywood influence for liberality at the port of entry to the U. S.

## EXPECT ENGLISH GIRL FOR 'REUNION' FILM

Metro has changed its mind about letting Diana Wynyard go back to England for six months, and will rush her into work on a picture immediately. Film will be "Reunion in Vienna" with the British girl to handle the part done in legit by Lynn Fontanne.

Metro's current excitement on Miss Wynyard is due to the good notices the girl got in "Cavalcade."

## Tourneur on 'Orphans'

Paris, Jan. 23. Maurice Tourneur has started work on "Two Orphans," which he is directing for Pathe-Natan. It was said to be a silent several times in the U. S.

## Search Into Records of Foreign Actors Here Not Aimed at Stars; Smallies, Hanging On, Are the Ones

## Poor Napoleon

Hollywood, Jan. 23. Real enemy of the motion picture business, according to one exec, was the chap who made the first statue of Napoleon.

"Since then," he continued, "have been too busy trying to strike the same pose to get down to real work."

—From "Variety's" Hollywood Bulletin.

## STORIES SENT IN FOR STEN AND LOMBARD

Hollywood, Jan. 23. Elsa Maxwell's story "Marked Down," based on incidents in the life of Chas. Maxwell, has been optioned by Paramount. Story originally was written for a Lillian Tashman feature, to be produced by Edward Small, Par considering it for Carole Lombard.

Miss Maxwell was retained Saturday by Samuel Goldwyn to do an original to fit the title "The Splendid Sin," which he intends as Anna Stan's first.

Jack Moss, Gary Cooper's manager, handled both deals.

## Mizner With WB Contract After 2 Yrs. of Guessing

Hollywood, Jan. 23. After working for two years on week-to-week basis at Warner, Wilson Mizner has been given a term contract.

Another week-to-week worker given a contract is Edward Chodorav, writer.

## Fell Suggests Leads

Hollywood, Jan. 23. Murray Fell, of the Wm. Morris agency, who is returning east for a visit, has been commissioned by Fox and Paramount to make tests in New York of half a dozen male and female leads suggested by him. Tests will be made at their respective studios.

## Kahane to Talk on Radio's Coast Program

Hollywood, Jan. 23. In order not to conflict with NBC programs from Radio City, "Hollywood-on-the-Air" will be switched from Thursday nights to Fridays. First under the change will be (27) with a news reel night, featuring Ray Fernstrom, news reel cameraman. Also on the bill will be Gregory La Cava, Dorothy Mackall and Walter Byron. Expected that B. B. Kahane, Radio president, will be on for a brief talk.

On Feb. 3, writers and directors of Hollywood will be given a crack at the air to tell their side of the picture.

## Star Better, Pic Resumes

Hollywood, Jan. 23. "Our Bette's," halted at Radio because Constance Bennett, the star, contracted the flu, resumed Saturday (21).

Picture was held up 12 days.

## Calls Margaret Dumont

Hollywood, Jan. 23. Margaret Dumont, in the Marx Bros. stage productions and their first picture, engaged by Paramount for the next Marx film, "Cracked Ice."

She is shortly due from New York.

Washington, Jan. 23.

Labor Department's action in starting comprehensive search into the records of all foreign talent in show business is explained officially as not aimed at any of the stars. Department's idea is that there are a lot of smaller actors, writers, etc., trying to hang onto the fringes of American show business, who have no business in the country and who got in either unofficially or who are staying on without leave.

Murray W. Garson, in Hollywood for the Labor Department, was given instructions to investigate every foreigner there with that idea in mind. All stars here of foreign origin will have to undergo his inquiry, although pretty certain none has anything to worry about. Idea is to make the thing comprehensive in such a way as has never previously been done. Garson is familiar with show business, having been in it-off and on some years ago.

On Broadway While Garson is doing the work in Hollywood, the regular Department official in New York are investigating Broadway's legit and yauzeville people in the same way. Only official action to move thus far noted is the order for Urrula Jones and her husband to return to England by Jan. 28. Miss Jones was brought over for Fox's "Cavalcade" and then went into a legit show on Broadway, "Late One Evening," which closed soon after opening. Miss Jones asked for an extension of her three-month American permit on the ground several film companies were negotiating for her services, but was told that could not be considered at this time.

Coincidentally with the public announcement of the Federal drive against alien actors it was announced from Hollywood that Marlene Dietrich was getting ready to return to Germany and Maureen O'Sullivan was returning to Ireland. Both departures were previously known to the trade and not now precipitated by government action.

## PANTS ALL OKE FOR DIETRICH

Hollywood, Jan. 23.

Paramount has officially reversed itself on Marlene Dietrich's pants. Instead of playing down that the imported star prefers male garb in public at all times and putting a hard and fast ban on all publicity and photographs regarding her preference for it, studio has decided to make what capital it can of her predilection. Publicity department may flood the country with stills showing her bifurcated.

Dietrich made quite a stir at the recent premier of "Sign of the Cross" by attending in a male tuxedo suit and wearing a man's soft black hat.

## Flu Still Meddling

Hollywood, Jan. 23.

Richard Bennett is laid up at home with a return of the pneumonia he contracted a month ago. His doctors say he needs a lot of rest. Sylvia Sydney, suffering from a bad cold, and Louise Closser Hale may have to cancel her next film engagement, due to an attack of the flu. The Charles Chase comedy at Rialto, halted after the first production through flu striking the star.

Recovering from the flu are Toshia Mori, Columbia's Japanese fence player; Hugh Herbert, and Mrs. Howard Hawks.



## RKO Administration Approved by Bankers, More Economies Starting, With Orpheum Caught In Between

Further economies are in order for RKO, with the bankers okaying its present administration. This okay is stated to have been registered at a meeting last week. The idea is for the present company policy to continue, with the aim to make income above in above the overhead.

In the melee the Orpheum Circuit branch may be washed out. That can be taken from the endorsement given the operating ends policy. RKO has been letting the Orpheum look after itself and by the time the RKO board meets again, the Orph may have swung through the well touted wringer. This is a constructive move, it is said, to avoid the Orph branches and the threatening moves of certain self-claiming Orph stockholders from affecting the remainder of RKO theatres.

Outside of the Orph branch and the Hoblitzelle houses south, the RKO theatres are more or less consistently living within the b.o. income. The Orph circuit has something like 50 or more houses in its group which may be affected.

### Leaving Grosses Alone

Economies are to come in the studio as well and adding Orph are to be made in the home office of the company, particularly on the theatre end. The field, so far as the theatre is concerned, will be unmolested. That's because it is felt that sufficient economies have already been made that way except in minor ways which may be intermittent angles only. This is in order not to affect the b.o. grosses.

These economies mean that certain expensive leads will be lopped off. Mostly these are gentry holding their positions through circumstances outside the company and the meddling influence of powers higher than RKO. Aylesworth or Harold B. Franklin, in about every case where this situation exists, the particular execs have been found incompetent, but the administration has been powerless to remedy it. There was a meeting of Orph preferred stockholders held during the past at San Francisco. Beck attended. These holders look to have muddled their own situation through selfish desires, with the result that the RKO board has been forced to overlook the Orph demands, considering them as not beneficial to RKO's situation.

Beck is stated to be bringing back some kind of a proposition, but none of the RKO chiefs apparently is aware of what this may be and care even less, it is said. The entire Orpheum situation with its stockholders has had considerable inside stuff to and about execs, making the Orpheum subject distasteful to them.

## MAYER DIRECTING ALL METRO'S PRODUCTIONS

Hollywood, Jan. 23. Louis Mayer is rushing into production all but two of the pictures that Irving Thalberg prepared prior to his illness.

Mayer, now at the Metro production helm, called off 'Awakening' and 'Salvage' for the time being. All the lot producers will continue with their present schedule under Mayer's guidance. Nine or ten pictures will go into work within the next few days.

Ralph Block, who was on the treatment of 'Awakening' is out until Thalberg returns. Lucien Hubbard, coming from Warner's, is also a producer at Metro this week and some other new executives expected to be added shortly.

Edith Fitzgerald, Raymond Schrock and Willard Keefe, writers, were dropped during the week in the elimination of the staffed.

Walter Wanger and John Considine, Jr., have been assigned to the production of pictures. Frank Davis and Lou Edelman are supervisors on 'Variety' in place of Berne's 'Fineman', who is out after completing 'Man of the Nile'.

## B I AND MONOGRAM

English Co. Takes Over Handling of American Indie Product

British International has taken over all the Monogram product for British distribution for the next three years.

Deal was signed in London Thursday (19), between Arthur Dent for BIP and J. D. Hitchcock for Monogram. It'll be released through Pathe, BIP subsidiary over there.

Monogram in London was owned by F.D.C., but Monogram claimed a deficit was made on payment about three months ago, with shipments stopped and the new deal started.

F.D.C. has since taken over the Majestic program.

## PUBLICITY DEPT. GIVEN HOUSE TO RUN

Chicago, Jan. 23.

Warners has given Lawrence Stien, their local publicity director, the job of supervising the Orpheum. House is being removed from the regular operating division and put under Stien's sole operation.

Theory behind the carte blanche is that a downtown loop theatre such as the Orpheum, located on State street, in the heart of the department store shopping district, needs high pressure exploitation and publicity. Therefore, reasons James Coston, give it to a publicity man and let him use his own judgment.

To make the publicity department even more directly responsible, the house manager, Sam Clark, working with Stien, is also a press agent.

## WB'S COMPLAINT ON METRO AND HUBBARD

Hollywood, Jan. 23.

Warners will file a complaint with Producers' Association claiming Metro violated the Producers' agreement, in negotiating with Lucien Hubbard, while latter was producer under contract with Warners.

Mackenzie Mackenzie, secretary of the Hays Organization, will return to his desk Feb. 1. He is now convalescing from an illness in Miami.

## Show's Combo Now the Draw

### Single Name No More—Good Stage Show with Good Picture

Chicago, Jan. 23.

Local showmen pooh-pooh any single individual whether on screen or stage as responsible for or capable of causing exceptional business. Number of exceptions is infinitesimal. Al Jolson at the Chicago theatre recently demonstrated that he was one of very few solitary magnets.

Theatre men take the position that the depression and show business has evolved to a point where only a combination of the right elements can create a money entertainment. Not one out of 10 pictures booked this season for extended runs has justified such booking in Chicago and its simply a case of having to keep certain houses open.

B&K with its Chicago and RKO

## Lions Disappointed

Hollywood, Jan. 23.

A sour flock of writers sat down to lunch at Paramount following their witnessing the photographing of the animal escape scene in 'Murder in the Zoo'. A puma got in the way of a lion, and had its life snuffed out.

Somewhere or other, word had gotten around that Paramount was going to throw a supervisor to the lions. Nothing like this happened, so it was a bad day for the scribes.

## Europe's B.O. Top Claimed by Rex, Paris—\$40,903

Paris, Jan. 8.

New b. o. high for any moving picture house in Europe is claimed by the new Rex here for the two weeks ending Jan. 6. Each of the two weeks is called 'reclamer'. First week's figure was \$40,903, and second week, \$38,711.

Second week's gross, with a hold-over picture, was helped considerably when house stayed open all night New Year's, going a 24-hour grind.

Theatre is the newest in the Halk chain. It opened about a month ago.

Paramount, Paris, held the previous high with about \$32,000 on 'Love Parade'.

## WYNN'S OLD FILM AT GARDEN IN OPPOSITION

Ed Wynn's picture for Paramount a few years ago, 'Follow the Leader', is to become advance opposition to Wynn and his 'Laugh Parade' show, scheduled for the Capitol, N. Y., stage week of Feb. 10. Harry Charnas has booked the Paramount as a revival for the Winter Garden to open a week ahead, Feb. 3.

If holding up as a grosser, which Warners believe it may as a result of Wynn's popularity on the air, 'Laugh Parade' may be retained at Garden for an additional week and be playing against Wynn concurrently with his Cap personnel.

The two houses are across the street from each other and the revival for the Garden is the first booking of its kind by WB for that house.

## U's Shutdown Feb. 11

Hollywood, Jan. 23.

Universal has advanced the date for its shut down to Feb. 11. This will throw some 500 employees out of jobs temporarily, only department heads and a few of their aides remaining on the lot.

Only production on the lot from then until April 1 will be possible remakes on the pictures still in work, but scheduled to be completed by the closing date.

## Show's Combo Now the Draw

### Single Name No More—Good Stage Show with Good Picture

with its Palace have the two barometer houses of the loop. Almost in every case where a better-than-average gross is obtained there are two or three stage candidates for the credit plus a screen attraction that has an equal claim for consideration. It's these different items in coalescence that accounts for better box showmen seem to agree.

No Fixed Rating  
Old-time fixed ratings of stars is getting to mean very little, say execs. Clark Gable, Joan Crawford, Norma Shearer, Constance Bennett and all the rest are about as good as the pictures they're in, which may mean good grosses one month and poor grosses the next with a subsequent release in n.s.g.  
Every time a house has a big week, execs point out, half a dozen people offers reasons why.

## Pictures on Their Own Not Strong At Paramount, New York or B'klyn; Stage Name for Both Every Week

### DISCREET ON LOANING

Warners' Shut-Down in April Not Generally Releasing Talent

Hollywood, Jan. 23. When Warners' First National studio closes in April, there will be no promiscuous dumping of writing, acting or directorial talent in the form of loans of contracted people to other studios.

Studio is against loaning other studio players who have been seen in so many Warner pictures that further appearances might sap their drawing power. It will loan only those players whom WB is seeking to build up and who have not been overplayed on the home lot.

## DARK HOUSES DARKEN OTHERS

Enormous number of closed theatres throughout the country is closing up other businesses, including stores, shops, restaurants, etc., facts in some cases disclose. Merchants as well as manufacturers, are beginning to note the effects of darkened playhouse and expressing hope that the present condition will not last.

In the past many merchants recognized the value of theatres in their immediate locality. Now merchants that never felt that way about it and were tough on deals, are admitting what the theatres mean to them.

Closing of Maatbaum, Philadelphia, for instance is known to have darkened two haberdash shops, a drug store, a restaurant and several open-air parking stations close to it. With the theatre dark that particular section is dull.

## PENN'S GOV. AGAINST NO-CENSORING BILL

Pittsburgh, Jan. 23.

A bill for the abolition of the state board of censors introduced into the Assembly by Representative E. J. Turner, will be opposed by Governor Pinchot, the state executive revealed indirectly. Governor's stand was indicated when he included an item of \$145,000 for the censors in his bi-annual budget message to the Legislature.

Department of Public Instruction, also opposed to the abolition of censors, argues no economies would be effected by this elimination, claiming that the board is self-sustaining and will return a net profit of \$90,000 to the state.

## Fox's G-B Film

Fox has taken 'After the Ball', Gaumont-British picture, for distribution in the United States. Film stars Esther Rialson and Basil Rathbone.

It's the first British-made that Fox has ever released on this side.

## Katz Going to Coast

Sam Katz, accompanied by Max Gordon and John Zant, will leave for the coast this week.

Katz states he has nothing definite in mind and is largely going out just to look around. It is said that he is ready to launch himself as an independent film producer.

## Hervey Sells Book

Hollywood, Jan. 23.

Harry Hervey has sold Paramount his unfinished book, 'High Venture'. It goes into production next month.

Draw of picture product will not be enough for the Paramount, New York, on any week with home office executives leading more and more to the conviction stage names must go with even the best of film. Admission is made that a mistake was made the past week by figuring 'Farewell to Arms', though not from a two-a-day profit run at Criterion, didn't need anything of box office strength on the stage of the big Broadway house.

Same policy of the biggest names the present field offers will also apply to Brooklyn, with 'virtually every booking to be for both houses. Boris Morros, Public's present de luxe operator, has always been a champion of strong stage draws and stands behind the policy in vogue. Regardless of the picture, he is okaying high-salaried names for both New York houses.

Names  
Outside of the Fanchon & Marco 'Desert Song' show, which records show has been drawing big everywhere, outstanding stage attractions are booked virtually through Fanchon, Witte and Eugene Howard come into the Paramount Friday (27), Mae West along with her picture Feb. 10; Al Jolson, Feb. 17, and George Gerashwin Feb. 24, with each to follow the next week at the Fox, Brooklyn.

A booking of Babe Dirlikov, all-around Olympic champ along with Jack Dempsey, Lou Gehrig and other names from the sports field in all-sports unit, is still in negotiation.

Currently Paramount has Kate Smith.

## ALL WRONG REPORTS ON KENT'S FAST TRIP

Sid Kent's fast air trip was occasioned by a desire last week to confer with his Fox bankers in New York, before Winthrop Aldrich, president of Chase, was to leave on a vacation.

Spence Skouras, with Kent on the Coast where the pair had gone to look into the F-WC chain and the Fox studios. The two returned together, leaving L. A. at 6 in the morning. This was not Kent's first airplane trip, but it may have been his longest. When his business east is finished, Kent will return to the coast and Skouras may again join him on the trip.

## Five Shorts in Work Peak for Educational

Hollywood, Jan. 23.

Production of two-reelers by Educational will hit the season's peak this week with five shorts in production. All will work on the Metropolitan lot.

Pictures are 'Feeling Rosy' with Andy Clyde, Harry Edwards directing; 'Bully Evans and Monte Collins in 'Technocracy', Charles Lamont directing; a 'Torchy' comedy with Charles Burr megging; an untitled 'Fanny-Lang' short with Arvid Gilstrom directing, and 'Hayes Baby Burlesk', 'Polly Ticks in Washington'.

Second Moran and Mack two-reelers scheduled to get started next Monday (30) with Harry Edwards directing.

## Reverence for Coolidge

Warner Bros. has shipped 'Hard to Handle', with James Cagney, back to the Coast for fixing prior to release anywhere.

In view of ex-President Coolidge's recent death, a number of gags around him have to come out, the Warners have decided.

As a result of 'Handle' going back to the Coast, WB has called off negotiations with old Roxy for latter's booking of picture.

## Newton at Warners

Hollywood, Jan. 23.

Warners has brought Theodore Newton, Jr., from New York for 'Adopted Son'. With the picture, John Marston back on the lot, after an eastern trip to go into 'Reform School'.



# RADIO CALLS EXHIBITS CRAZY

## Old Roxy Down to Unexplainable Low of \$9,000 This Wk.—Film at 5¢

Show biz can wonder as the old Roxy, once the peer of presentation houses, tumbles this week to an estimated all-time low of \$9,000.

That any presentation theatre of deluxe size can run to such a low b.o. is unusual. It is extraordinary, however, for the old Roxy. This theatre with its 6,000 seats playing to a 75-cent top weekdays and 99 cents Sundays and holidays is situated within the glare of the world's greatest theatre area and white light district.

It's just as remarkable for the old Roxy to topple to \$9,000 for a week as it was for the same theatre on its record week, some years ago to gross \$167,000.

The startling comparison is enough to make show people almost talk back to themselves. Supposedly new policy is in effect currently but that's beside the point.

Roxy (Rothafel) when he built the house figured his week-end b.o. for \$45,000 to \$50,000. This he estimated would hold up his heavy overhead and for a long time, it did. Under the new b.o. intake the weekend b.o. at the old Roxy wouldn't pay for the current rent on the film 'Air Hostess', a Columbia picture. House is paying \$5,000 for the film for the week.

Currently the old Roxy stage budget runs to around \$1,200, altogether a miserly sum. Besides the picture end.

**Up Against It**  
The old Roxy is going through plenty of a struggle to keep open. Its money is about exhausted, already having used up around \$200,000 in receivership financing. Additionally, it is without standard film supply.

The old Roxy has been virtually without a theatre operator for nearly nine months. That's the duration of the receivership which is still on. In that time which started with Attorney Harry Koch as receiver, the grosses have continually declined. Operation has become demoralized. The old Roxy seems every kind of example of how receivership can't help show biz.

At the old Roxy the receivership mixed up lawyers and bankers who knew nothing about any kind of theatre operation or film stuff. First the lawyers showed out the bankers, then receivership shoved them both out or nearly.

When Harry Arthur departed more than a year ago the theatre was averaging around \$75,000 weekly for Fox.

## WAITING FOR THALBERG TO ATTEND MEETINGS

Hollywood, Jan. 23.  
Account of inability to see Irving Thalberg, through doctors' orders, Nicholas M. Schenck and New York party will remain here another two weeks. They expect during that time Thalberg can attend conferences.

## DeMille, Contract Up, Awaits Cohen Return

Hollywood, Jan. 23.  
Without a contract for further work at Paramount Cecil B. DeMille is awaiting the return here Friday (27) of Emanuel Cohen to determine his future status with Fox. The star is negotiating deals with other companies also.

After talking with Cohen, DeMille will leave for New York to stage a play as co-producer with Arch Selwyn. Several plays are being considered, one of which Robert Sherwood is writing.

## Woolams Resigns F-WC Berth as Financial V. P.

Los Angeles, Jan. 23.  
L. A. Woolams, who has been the Chase National bank representative with Fox-West Coast, has resigned as vice-president of the circuit in charge of finances of the circuit, and will return east to re-enter the banking business.

Fred L. Metzler, recently appointed treasurer of F-WC, takes over the duties of Woolams, as well as those recently relinquished by J. N. Schmitz, vice-president and assistant treasurer, who was transferred east. Metzler assumes complete charge of all financial matters for the circuit.

## Educational, Fox In Huddle on Distribution

A deal is in discussion which would make Fox the physical distributing system for Educational, including its feature and shorts product. Under the plan, Educational would close up its exchanges throughout the country but continue to market its own product, the Fox branches to serve on handling, shipping, etc.

It is understood that a deal, if reached, between Fox and E. W. Hammons, president of Educational, will call only for the physical distribution of the Educational product. Fox in no way taking an interest in the Hammons company or otherwise aligning itself with it.

An unofficial explanation is that it would be cheaper for Hammons to ship his product through another set of branches such as Fox's, rather than continuing to operate his own.

From the Fox angle, supposedly, the revenue from Educational in being its physical distributor of film, would at the same time cut down its exchange-operating expenses.

Neither S. R. Kent or E. W. Hammons could be reached yesterday (Monday) for a statement.

## 'RADIO CITY' AS TITLE OF INDIE RADIO-FILM

William Rowland and Monte Brice will use 'Radio City' as the title of the indie feature, tatter Morton Downey. It goes into production Feb. 20 for Educational release at Erpi's Eastern Service studio in Bronx, New York. Story is an original by Robert Andrews, Paul Gangelin and Brice. Latter will direct.

RKO last week sought to protect its title for use as a show or picture title, but Brice and Rowland, who filed it with Educational several months ago refused to relinquish.

Producers are after other radio people to support Downey. They have been making the Universal series of shorts with Broadway columnists at the same New York studio.

## L. J. Selznick Critically Ill

Hollywood, Jan. 23.  
Lewis J. Selznick, with seven doctors' attendance over weekend, was in a critical condition this morning. His three sons and family were at his bedside all Sunday night and today.

Surgeons hold out some hope for his recovery.  
Illness is due to a general physical breakdown.

## IN ASKING FOR GOVT. CONTROL

**Example of Small Indie Radio Stations Subject to Costly Red Tape—Politics as Added Business Worry—Slow Decisions by Any Government Agency Thought Inevitable**

### LAWYERS LIKE IT

By Bob Landry

Chicago, Jan. 23.

'They must be crazy!'

That is the typical comment of independent radio station owners when informed that some film exhibitors actually seek Federal supervision.

As a basis of his own and his brother broadcaster's experiences with Washington through the Federal Radio Commission, the average indie radioite is all for taking the government out of business.

'We are momentarily at the mercy of anybody with more political pull than we've got,' they explain, 'almost anybody can apply for the wave length we've occupied for years and we can be summarily ordered to present ourselves in Washington and show cause why our wave length shouldn't be given to the petitioner.'

'Of course we may be able to keep our wave length and prove our claim. Possibly in most cases we win. But think of the expense. It means taking two lawyers to Washington, paying them \$100 a day, traveling and boarding them deluxe all the way. It means that if we present ourselves on the appointed day the hearing may be postponed several times while our legal expense keeps running on.'

Lawyers Like It

Radio men in general unite in admitting that the Federal Radio Commission is a great boon to the legal profession. Recently in a disputed wave length involving five or six important stations in the middle west, the wave 86 lawyers drawing fat fees and luxurious traveling expenses, to represent the various litigants on the different sides. This wasn't such a tragedy as the principals were all in the business classification. It's the little 500-

(Continued on page 15)

## Chase Advances Million to F-WC; Coast Chain Turns Back Midwesco

While east, Sid Kent, president of Fox, arranged for additional finances for the Fox-West Coast circuit through the Chase Bank. The latter institution is rated to have advanced something like \$1,000,000 the past week to care for the immediate exigencies of that coast circuit and stands ready to contribute more when and if required.

All of which merely reflects a probable change in attitude at Chase, as the latter institution was reported not so long ago about set to stop handing out for theatres. If the additional contribution means that the bankers are satisfied with the Skouras operation of F-WC, it also means more from the Kent end. It's an okay all the way around. Kent has been with Fox hardly a year.

Around April, additional refinancing is due for F-WC and it is the general feeling downtown that under Kent's sponsorship this refinancing will be readily undertaken. The Skourases have cut plenty all

## Rental Drop, Slow Money, May Prompt Metro, Par, Warners to Cut '33-'34 Production Output

**Hays Talks Turkey to Producers and P. A.'s**

Hollywood, Jan. 23.  
Will H. Hays, since his arrival here last week, has had roundtable discussions with members of the Producers' Association and with the publicity heads of studios, giving the latter another warning on salacious advertising.

His talk to the producers, Hays praised the new efficiency system installed at the studios, and brought to their attention the fact that several companies were in arrears on dues to the local organization.

## Holder of RKO's Notes Moves for Equity Receiver

Failure of RKO to meet a part payment of principal and interest due on the 6% gold notes outstanding on the company's purchase of Pathé more than a year ago, is the basis of an equity receivership application made Monday (23) in the Federal Court in New York. The suit was filed by Alfred West, who states he is a noteholder to the extent of \$5,000.

The amortization payment alluded to was due from RKO Jan. 2 and amounted to \$731,500 and interest. The original Pathé purchase was for \$5,000,000, of which \$3,500,000 is still outstanding. RKO has around 20 days in which to answer the action.

Mention of RKO's operating losses incurred in 1931 and 1932 is made in West's petition. This has RKO losing \$5,680,700 in 1931 and \$4,964,331 in the first nine months of 1932.

The Pathe notes are believed to be very widely distributed, as the Pathe people following the sellout of 1932, to the notes. Discounter disposed of the paper, it is said, and a large amount of the notes reached the general public. Under the circumstances it is virtually impossible to know in whose hands these notes are now.

over F-WC and did a pretty thorough job of slicing the overhead, including payrolls down the line. One of the weakest spots like the Pacific Northwest was permitted to break away under a receivership, leaving the largest and better part of F-WC pretty well fixed.

Presently as a decentralization angle, the Skourases are letting go of Midwesco to its former owners under an operating ownership basis in which F-WC will share with the former owners on a 50-50 basis, but leave the operation of those 65 theatres or so to local manpower.

This will leave the remainder of F-WC pretty well knit, except for the houses now comprising the former Shanberg circuit around Kansas City. It is likely that some arrangement to decentralize this group will be made.

Kent and Spyros Skouras are expected to return to the coast to continue their observation of studio and theatre conditions. Date of their return is not certain.

Hollywood, Jan. 23.  
With the new season approaching, Metro, Paramount and Warners are considering the possibility of cutting their output for '33-'34 release. Each of the companies has turned out 52 or more features for the past several years.

Nicholas M. Schenck, Felix Faust and J. Robert Rubin, here from Metro's home office, have taken up the matter with production heads here and it is understood that they, with Louis B. Mayer, favor the dropping off of at least 10 pictures from the next program. Matter will be taken up in an entirely with the home office sales heads when the eastern execs return to New York.

Emanuel Cohen, of Paramount, is also said to be in favor of pruning next season's program as is Jack Warner, both in New York at present, and they are understood to have taken up the matter with the sales departments there.

One of the reasons for the program is to concentrate on turning out more uniform features. Number of houses closed and decreased rentals is also known to have influenced the short-term production list.

With returns from the pictures slow in getting back to the studios, lack of finances, or reticence of the major producers to appeal for additional production money, is also an item which may clinch the desire to cut the number of features turned out by the major studios to around 40 per season.

## Barney Balaban, Pres. B&K—Annual Meet Reports Loss for '32

Chicago, Jan. 23.

Barney Balaban was elected president of Balaban and Katz at a meeting today. Sam Dembow and Walter Immerman are vice-presidents. John Balaban is secretary-treasurer.

Three assistant secretaries are Eugene Zukor, Marion Cole and Elmer Upton, with latter also designated as comptroller.

Barney Balaban, formerly secretary, succeeds Sam Katz in presidency.

Charles A. McCullough, Chicago financier, and Walter Immerman, general manager of B&K circuit, are new members of the board of directors, replacing Katz and F. L. Metzler.

John Balaban recently rumored as leaving B&K to operate an independent theatre circuit with Harry Balaban, but this has been branded as preposterous.

Board meeting deferred action on dividends until March 1. It reported a loss for 1932, blamed largely upon absorbing 90% of admission taxes.

## WB Shutdown 2 Mos.

Hollywood, Jan. 23.

Warner Brothers writers go off payroll March 15 with studio closing April 1.

Writers will return May 15 with studio reopening June 1.

## Jack Warner's Return

Jack L. Warner, on a quick trip to New York, hopes to be able to leave tomorrow (Wednesday) for the coast.

The WB studio head came east to discuss WB production and theatres.

## Lubitsch Sees Gloomy Prospects Abroad For U. S. Films as 'Buy British' And Other Native Moves Against Us

Ernst Lubitsch left New York Sunday (22) for Hollywood to do at least two more pictures for Paramount, under his contract, following a three-month European sojourn. He said America is fast losing ground abroad. Each succeeding season sees the foreign market more difficult for American product.

The 100%ism, which is now awaying America, has long been doing to native French and German film production. It is for this reason that Americans will have to invade Europe and make native-tongue productions if the American producers intend to retain some measure of their foreign revenue, opines Lubitsch.

From the patriotic aspects of the British slogan, the national desire of the Englishman, whether in the British Isles or in the far-flung colonial possessions of the empire, to hear his own inflections of the English tongue, and not Americanese, has been the prime factor in the constantly growing popularity of British films in the farthest corners of the globe.

Lubitsch recounts incidents where the French audibly bespeak their disillusionment even with a Chevalier picture (dubbed, or in French) whenever a pseudo-French maid makes an entrance and speaks with an American accent. Nor can the Germans forget the unreality of a pseudo-Tschiele officer appearing in English. The director likens it to the reaction of how an audience in Kansas City might accept Al Jolson if he suddenly burst out in French.

The economic situation abroad is reflected in the studios at Elstree, Neubabelberg and Joinville, states Lubitsch, because none dare to essay anything new or costly. Pictures and ideas are in conservative tune with the times. Even around Copenhagen and in the Norse belt, the self-knowledge of limited population has educated the masses to accept English or German films. That goes for Budapest, Hungary, too, appreciating that it can't afford its own film production. The Norse or Magyar sectors also have the basic advantage of knowing a couple of other languages besides their native Danish-Swedish-Norwegian or Hungarian. As a general thing those countries are in sympathy with the German tongue and manner, while the Svenska nations have highly educated to English as well.

Lubitsch concludes that with the novelty of sound no longer figuring, native tempo production is limiting the American export market more and more.

## Old Roxy's Overhead Now Down to \$20,000; Deals People for It

Going into the open market at terms said to be less than supplying to Fox product the old Roxy has arranged for four pictures and is clucking for a fifth. Virtually set free in advance, that is, it includes current attraction, 'Air Hostess', bought from Columbia. Another from Columbia will be 'As the Devil Commands' with playdate probably Feb. 17. Others include one from RKO Radio, 'Sailor, Be Good', with Jack Oakie Feb. 3; 'Death Kiss', from World Wide for Jan. 27, and 'Parachute Jumper', (WB), Feb. 10.

Together with savings on the stage through smaller presentation units eliminating a lot of stock taken overhead this change is down to around \$20,000. It will remain near that figure.

Units will be staged by Frank Cambria and built mostly around acts booked from the vaudeville or picture house field. Roxyettes of 22, which lately have been doubling as the house's ballet, is cut to a line of eight with the new change. In an admission way, only change seating balcony at 35c for all times, including Saturdays and Sundays.

Any number of people and deals reported in the old Roxy, now operated in a receiver.

## 1st Runs on Broadway

(Subject to Change)

Week Jan. 27  
Paramount—"Hello Everybody" (Par).  
Capital—"Whistling in the Dark" (Metro).  
Strand—"Parachute Jumper" (WB) (25th).  
Mayfair—"Big Drive" (FD) (2d wk).  
Rivoli—"Kid from Spain" (UA) (2d wk).  
Winter Garden—"Vampire Bat" (2d).  
Roxy—"Death Kiss" (WW).  
Rialto—"Isle of Lost Souls" (U) (3d wk).  
RKO Roxy—"No Other Woman" (Radio) (26).  
Music Hall—"State Fair" (Fox) (25).

Week Feb. 3  
Paramount—"Luxury Liner" (Par).  
Capital—"Secret of Mme. Blanche" (Metro).  
Strand—"Hard to Handle" (WB).  
Mayfair—"Had to Get Married" (U).  
Rivoli—"Kid from Spain" (UA) (3d wk).  
Winter Garden—"Follow the Leader" (Par).  
Roxy—"Sailor, Be Good" (Radio).  
RKO Roxy—"State Fair" (Fox).  
Music Hall—"Sign of Cross" (Par).

32 Pictures  
'Sign of Cross' (Par) (Criterion) (8th wk).  
'Rasputin' (Metro) (Astor) (6th wk).  
'Cavalcade' (Fox) (Gaiety) (4th wk).

Foreign Films  
'Captain of Kopenick' (A-R) (Germans) (Europa) (2d wk).  
'Maedchen in Uniform' (Krimsky) (German) (Cameo) (2d wk).  
'Moon Over Morocco' (Protez) (French) (Little Carnegie) (2d wk).

## POLITICAL STORY FOR DEBS ON METRO LOT

Hollywood, Jan. 23.  
Otto Kreuger's initial effort at Metro will be 'Gabriel Over the White House', which will be Walter Wagner's on his Metro deal. Carey Wilson is working on the script of the political story to be directed by Jack Conway. Walter Huston and Karen Morley have the cast.

Picture will go into production in March.

## 'Cavalcade' Easter at RC

'Cavalcade' plays Radio City Music Hall Easter week on the straight 15% terms set up for 15 Fox films. 'State Fair' Fox, will precede this flicker. 'Child of Manhattan', the next R. C. Music Hall feature, is the second Columbia picture into the spot. 'Bitter Tea' was the first.

N. Y. to L. A.

Claudette Colbert.  
Margaret Dumont.  
Max Gordon.  
Lillian Harvey.  
Sam Katz.  
Rudy Keeler.  
Errol Lubitsch.  
Mary Nixon.  
Mr. and Mrs. Warner Oland.  
Harry Santley.  
Paul Strussma.  
Jack L. Warner.  
John Zant.

L. A. to N. Y.

Marlin Beck.  
Cliff Edwards.  
Douglas Fairbanks, Jr.  
Murray Feil.  
Justine Johnston.  
W. R. Shannon.  
James A. Timoney.  
Mae West.

## ROACH'S COMEDY MUSICAL

Laurel and Hardy Will Have Two Directors for 'Fra Diavolo'

Hollywood, Jan. 23.  
Hal Roach and James Parrott will co-direct Laurel and Hardy in their full length musical 'Fra Diavolo'.  
Dennis King and Thelma Todd come in for the roles equivalent to Fra Diavolo and Zerlina in the opera, with the comedians doing the bandit's assistants.  
Production will start Feb. 6.

## SOVIET PAYING PERCENTAGE

Moscow, Jan. 1.  
Government has decided to pay authors, directors and composers on a percentage basis for film work from now on, with a set figure to stand for everybody.  
Set-up calls for authors and composers to get 1 1/2% of the gross each and the director another 1/2%.  
On silent pictures the same schedule holds, except that there's no composer's share.

## No Stopper from Rain

Hollywood, Jan. 23.  
Despite several days' heavy down-pour, wet weather failed to halt major studio shooting schedules last week.  
Only one of the 27 pictures in town that was on exteriors was 'Man from Monterey', Schleisier western at Warners, which lost a half a day.

## Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and placed as a wrapper upon the regular weekly 'Variety'.  
The Bulletin does not circulate other than on the Pacific Slope.  
News from the Dailyies in Los Angeles will be found in that customary department.

Lothar Mendes directed releases on 'Luxury Liner', ordered by E. P. Schulberg following the pic's preview.

Spencer Tracy gets the top spot in Fox's 'Modern Hero', by Louis Bromfield. Gladys Lehman adapts.

Arch Reeve has lifted the order, instigated by a predecessor, barring foreign press representatives from the Fox lot.

Russell Hopton's contract extended 30 days by E. P. Schulberg loaned to Warners for 'Elmer the Great'.

Sidney Lanfield remains as a megger at Fox on a picture to picture basis.

Barlett Cormack returns to Radio's writing staff following the completion of the next Bill Boyd pic, which he is supervising. This was his only pic assignment.

H. N. Swanson preparing an original based on the building and opening of Radio City, which Radio may produce. Swanson is in a huddle with Paramount for an associate story editor post.

Waldemar Young has left Paramount writing staff and sails Feb. 10 from San Francisco on a trip around the world. Returns to studio in August.

'Liberty' serial, 'Mike', has been purchased by Par, with Zoe Akins adapting and dialoging.

Margaret Lindsay will be opposite William Powell in Warners' 'Private Detective', with Michael Curtis directing. Fox brought across from England for 'Cavalcade'.

Dick Smith and Paul Gerard Smith have joined Bennett's writing staff.

Par Doing 'Sanctuary'  
Paramount figures it can clean up the shelved 'Sanctuary' sufficiently to fit story into present cycle of hot-cha sex films. George Raft will go into the picture and also in 'Pick-Up', the two films to be made simultaneously. Fredric March replaces Raft in 'Eagle and Hawk', air story.

Disagreement between Maurice Chevalier and Nat Levine has been patched up, with former returning

## Testing Names as Means of Passing Buck Costs Lots \$2,000,000 Yearly

### 40% AND 50% U. A. TERMS FOR 'SPAIN'

United Artists is coining out some high percentage contracts on 'Kid From Spain'. UA is getting as high as 40% straight from the first dollar from chains and up to 50% from such independents as are willing to pay that to secure the picture.

Under the Lew and Public franchises, picture plays for these circuits in franchise spots on a guarantee and point system.

## 2 Road Shows in Phila.

Philadelphia, Jan. 23.  
Philly will have two roadshow pictures at once week after next, the first time such a thing has occurred in years.

Metro has booked 'Rasputin and the Empress' into the Aldine starting Friday of this week, and Fox is scheduling 'Cavalcade' at the Locust, closed all year, next Thursday (Feb. 2).

## Teachers Now Directors

Hollywood, Jan. 23.  
Al Hall and George Somnes, who have been operating 'Paramount' dramatic school, have been assigned to codirect 'Police Surgeon' for studio.

## Testing Names as Means of Passing Buck Costs Lots \$2,000,000 Yearly

It is estimated that \$2,000,000 is wasted annually in the nine major studios testing players whose work and screen personalities are familiar to everyone in the studios from the head production executives to the minor employees of the casting office.

It is practically a rule now that everyone engaged to play a feature part in a picture must submit to a series of screen and voice tests before the contract is signed, notwithstanding that everyone connected with the particular picture has seen the players countless times in the past.

Test evil has been built up mostly by inexperienced executives. None too sure of themselves, they hoped to be sold on the merits of players through the medium of a screen test and also wished to have the responsibility of signing players shared by someone else through a test okay.

Reels of Test Stuff  
Recently at Metro a young player was assigned to a picture, but was required to make a test before clenching the assignment. This particular player, a juve, had been without a part for some time. However, the studio had been using the player's work opposite the others receiving tests.

Despite results of this test stuff of the juve, studio execs seemed to think it necessary that he make one himself.

Acting on the test, it is probably less than half the cost chalked up against it, for in each case cameramen and directors, under contract to the studio, are assigned to make the tests and their salaries are charged against the tryouts. The \$2,000,000 figure is for labor, laboratory and other essentials.

Recently Sam Goldwyn spent \$80,000 testing chorus girls for 'Kid from Spain'. Six of the girls were brought to Hollywood for the picture. No publicity tie-up in connection with the tests.

'Boy' Sets U. A. Buck \$25,000  
Universal's 'Laughing Boy' set the studio buck close to \$25,000 testing actors for the lead. The studio's testing cost was that of an Indian boy and there was some excuse for the lengthy testing period. However, the same studio is engaging Richard Arlen for 'All cast away', the player on the lot several days for tryout photography. Paramount, Arlen's home lot, probably has several hundred testing actors for the picture, including a lot of football stars, which could have been viewed by U's execs.

Not all execs or directors do the test routine. Those who depend on their judgment as to player's ability or personality in fitting a particular part are few and far between. Test business is an angle on passing the buck. If the cry of miscast is thrown at a producer after his picture is completed, he can always lean back on the tests, claiming error in the studio lamped them before the players were signed.

Freeman at Par  
Frank Freeman's entrance into Paramount occurred Wednesday (18) and he was assigned an office. It is said he will shortly report to C. Hammer, Detroit radiator executive, who was brought in by John Hertz.

Hammer, non-showman, became head of combined real estate, maintenance, construction and other kindred departments which previously had operated separately, each with their heads.

Freeman is in Par without a contract. He was formerly with S. A. Lynch as gen. mgr.

Jolson Film at Rivoli  
The Al Jolson picture, print of which was brought east last week by Lewis Milestone, will remain in New York's studio, will follow 'Kid From Spain' at Rivoli, probably around Feb. 15. 'Hallelujah, I'm a Bum' is the title.

It is believed the picture was made by Milestone without the aid of Jolson's presence out there.

(Continued on page 27)

(Continued on page 48)

and the Apollo, both Fourth Ave. houses, are giving free automobiles weekly.







## MONT'L'S LOCAL OPERATION OK

O Man of Her Own' (Par). Strong  
 looks like \$9,500 any way. Last  
 week (U) held up and got only \$6,  
 000.  
 Grand (Neth) (1,100; 25-40);  
 also Jenny' (WB). Should be  
 at \$4,500. Last week Lawyer  
 (N) (WB) good at \$3,900.  
 Harlan (Great Lakes) (1,700;  
 20-35) 'Malzie' (WB) good at  
 \$4,000. Keeping pace with other  
 and making money, with \$5,500  
 better certain. Last week 'Malzie'  
 (WB) good at \$4,000. Ken-  
 Harlan, strong at \$5,800.  
 Majestic (RKO) (1,100; 20-35),  
 'Wild Horse Mesa' (Par). May hit  
 (U) good at \$4,000. 'Old Man'  
 (U) held up well enough to  
 at \$3,200.

**MIDLAND, K. C., NEW 25c  
TOP GOOD FOR \$16,000**

## N. O. Won't Go \$1.50 for 'Sign Cross' Roadshow

**COLUMBUS STRONG**

# 1933 Crucial Year, Zukor Says, in Appeal for Push to Par's Salesmen

Back at the helm of Paramount, Adolph Zukor has issued a statement over his signature to the sales department calling upon the men in distribution not to fail him. It is summary for the distrib chief to send out these messages, Zukor himself seldom doing it himself. Statement is probably frankest yet from Zukor.

Broadcasting it to exchanges via Paramount Sales, Zukor says, in part:

"Nothing today would give me greater pleasure than to be able to tell you that the battle is over, that the clouds have lifted and clear sailing ahead. Unfortunately, in all honesty, I can't do it. We are not children but men and should face the facts squarely. The year that lies ahead of us will probably be the most crucial one in our history. Far from being over, the battle is just beginning. After it is all over, you will, in the measure, have decided whether or not Paramount is still paramount.

Appreciation  
I realize perfectly what you have gone through in the past few weeks. I know that you have put every ounce of energy into your job and that you have often worked like supermen. You have given everything that is in you with a heart and devotion which have been one of the most inspiring experiences I have had since I have been in business. Yet, in spite of that, I must come before you now and ask everyone of you to contribute, during the critical period ahead of us, that added bit of effort and that little harder push at the wheel which are now so vitally important to the welfare of the company."

"I count upon the loyalty and enterprise of everyone of you men. You have never failed me before. I am certain that you will not do so now."

## MARY GARDEN DRAWING 'EM IN WASH., \$26,000

Washington, Jan. 23. Vaude houses are soaring this week, with Fox giving credit to Mary Garden's debut in four-a-day. The show is at top of the line anyway, and top-nat crowd is packing filled audiences. Broke record at \$26,000 mat. House will get nice \$25,000.

Earle headed for \$10,000 on 'Em-ployees' Entrance.' Personal press agent is giving 'Three X Six' tremendous build-up, but act isn't helping b. o. much. Radio rep too high at 15c per seat.

Columbia had 'em standing up too far for first time this season with 'Robbers' Roost.' Mostly kids though at 15c per seat.

Estimates for This Week  
Earle (WB) (2,424; 25-30-40-50-60-70), 'Employees' Entrance' (FN) and vaude. Doing nicely and should see \$19,000. Last week 'Billion Dollar Scandal' (Par) not so hot with \$14,500.

Kath's (RKO) (1,830; 15-25-35-60), 'Penguin Pool Murder' (RKO), Edna May Oliver ballyhooed into probable \$3,500. Last week 'Bitter Tea' (Col) turned in \$10,000.

Fox (Loew) (3,434; 15-25-35-60), 'Tonight Is Ours' (Par) and vaude. Fie and Mary Garden hitting sky. Should better \$25,000. Last week 'Flesh' (M-G) got very good \$24,000 between range and Beery fans.

Earle (WB) (2,424; 25-30-40-50-60-70), 'Employees' Entrance' (FN) and vaude. Co-featured with 'William Beneath the Sea,' both are doing. Lucky to see \$4,000. Last week 'Robbers' Roost' (U) just another chain-gang yarn with disappointing \$4,500.

Rialto (U) (1,831; 25-35-50-60), 'Daring Daughters' (Tower), 'Usual Fare' (Loew) (2,363; 25-30-40-50), 'Tot Pepper' (Fox). Fair with \$14,000. Last week 'No Man of Her Own' (Par) got Gable fans for average \$14,500.

Rialto (U) (1,831; 25-35-50-60), 'Daring Daughters' (Tower), 'Usual Fare' (Loew) (2,363; 25-30-40-50), 'Tot Pepper' (Fox). Fair with \$14,000. Last week 'No Man of Her Own' (Par) got Gable fans for average \$14,500.

Columbia (Loew) (1,832; 15-25-40-50), 'Robbers' Roost' (U), 'Daring Daughters' (Tower), 'Usual Fare' (Loew) (2,363; 25-30-40-50), 'Tot Pepper' (Fox). Fair with \$14,000. Last week 'No Man of Her Own' (Par) got Gable fans for average \$14,500.

### Title Change

Newest for 'Department Store' at Fox is 'Husbands Cost Money.'

## CANTOR, 13G; 'MUMMY,' 11G, SHINE IN DENVER

Denver, Jan. 23. Denham is headed for a new high for the house with 'Congress Dances.' Many many people are going to see a political picture and all either come out strong boosters or strong knockers. Manager Helborn may hold it over a couple of days if business holds up. Holdouts every day and to sidewalk one night. Denver doing strong steady business on Cantor's film. House was filled all day Saturday and Sunday with excellent business other days. If house were a little smaller, picture might hold over but 2,500 seats is a lot of seats in Denver.

Paramount poor on split week with 'Flesh' and 'Billion Dollar Scandal,' while Rialto is only fair on its split week. Theatres had stock show and rodeo to buck the first part of week but attendance was only fair in spite of first year of good weather for that event. Shriners are putting on circus at Shriners Auditorium this week but it should prove poor competition even at 10-20c admission. Inside concessions are counted on to get the money.

Estimates for This Week  
Denham (Helborn) (1,700; 15-25), 'Congress Dances' (UA). Good for \$5,200, which is a lotta dough at 15c. Last week 'Man Against Woman' (Col) did a fair \$3,800.

Denver (Public) (2,500; 25-35-40-50), 'Kid from Spain' (UA). Strong for \$13,000. Last week 'Tonight Is Ours' (Par) only \$4,000.

Orpheum (RKO-Huffman) (2,600; 25-35-40-50), 'Mummy' (U). Okay too, \$11,000. Last week 'Rockabye' (RKO) finished with a good \$10,500.

Paramount (Public) (2,000; 25-40), 'Flesh' (MG) and 'She Done That Thing' (Par) split week. Last week 'Match King' (FN) and 'Flesh' (MG) on split week, \$4,200.

Rialto (RKO-Huffman) (900; 20-25-40), 'Me and My Gal' (Fox) and 'Hair Naked Truth' (RKO), split week. MHD \$2,800. Last week 'Deception' (Col) and 'Old Dark House' (U), \$3,500 on split.

Warner, B'way, Dark  
After a try of several weeks as a second run at a 25c scale, the Warner, New York, closed Sunday (23) indefinitely.

Second runs of Warner pictures as well as revivals were experimented with but no success. Warner's figuring it cheaper to keep the theatre dark.

## Harry Arthur in Old Roxy Mgm? Becomes Ass't to Receiver—New Stage Show and B. O. Scale

Reorganization of the operating setup of the old Roxy is being made by Receiver Howard Culman. The new setup may include Harry Arthur as special assistant to the receiver. Reorganization is subject to approval of the Federal Court as the theatre is in receivership.

With Arthur as Culman's assistant, Harry Singer may be drafted as managing director to replace Francis Canby, resigned.

Receiver Culman is known to have decided on a new policy which will comprise vaude and a band. This band may be headed by Dave Schock, bonded through Fanchon & Marco. Schooler formerly was at the Capitol, Broadway. A reduction in the present b.o. scale may also be likely, from accounts as Culman's reorganization plans.

This lowered scale looks like a last resort for the old Roxy, which has lost its chances of booking any major product from the major companies. This puts the old Roxy in an emergency spot of depending entirely on indie and minor product. The Radio City competition has accomplished this.

As assistant to Culman, Arthur will continue through his Arthur Theatres Corporation, to operate the Fox-Poll circuit for the present. Arthur's appointment lays cold all and any reports of anybody else taking over the house.

Frances Dea, 'College Humor,' Par. Richard Arlen, Jean Hersholt, 'Legal Crime,' Par.

Gertie McDermott, 'Bedtime Story,' Par.

Johnna Howland, 'Cohens and Kellys in Providence,' Universal.

June Collier, 'Revenge at Monte Carlo,' Fanchon Royer-Mayfair.

## F-WC Closes Pantages, UA in L. A. and Drops Units at Loew's State

Los Angeles, Jan. 23.

Fox West Coast is closing the Pantages, Hollywood, and the United Artists, downtown, after Wednesday (25), with the Pan to remain closed until a new policy, probably double bills, is determined upon.

Further step in the circuit's economy move is the jerking of the Fanchon & Marco units from Loew's State, downtown, with the house going straight sound Feb. 1.

## Fisher, Detroit, New 40c Top, 12G, 'Pepper' Hot 25G

Detroit, Jan. 23.

With any kind of break all houses will slide into black this week. The Fisher, with a new straight picture policy at 40c top, is paced for the best business that house has seen for some time with 'Silver Dollar.' 'Hot Pepper,' at the Fox, with b.o. title and names, is giving that house a nice collection of numbers. 'No Other Woman' is just another picture for the Downtown, while 'Frisco Jenny' is below fair at the Michigan.

Last week the Fox got the best break with 'Second Hand Wife' and the 'Georgia Minstrels' on stage at a nice gross of \$19,000. The Fisher put its picture a day early and opened with its new policy Thursday.

Estimates for This Week  
Michigan (4,045; 15-25-35-55-72-75), 'Frisco Jenny' (WB) and stage show. Poorly paced for \$18,000. Last week 'Tonight Is Ours' (Par) and stage show, \$12,500.

Fox (5,100; 15-25-35-40-55), 'Hot Pepper' (Fox) and stage show. This stand is leading the town and headed for a corking \$25,000. Last week 'Second Hand Wife' (Fox) and stage show \$19,000, not bad.

Fisher (2,400; 15-25-35-40), 'Silver Dollar' (WB). May nearly double last week's figure; \$12,000 in view, and very okay. Last week 'Billion Dollar Scandal' (Par), six days, \$7,100.

Downtown (2,750; 15-25-35-40), 'No Other Woman' (RKO) MHD \$4,500. Last week 'Bitter Tea' (Col) \$5,400, not good.

United Artists (2,618; 15-25-35-55-72-75), 'Strange Interlude' (MG). Fair enough \$12,000 in view. Last week 'Farewell to Arms' (Par) in its second week, \$7,900.

## Comparative Grosses for January

Total of grosses during January for towns and houses listed as previously reported weekly. Dates given are the closing day of the week.

### NEW YORK

	Dec. 31	Jan. 7	Jan. 14	Jan. 21
CAPITOL (5,400; 35-75-90-60-41) High \$110,400 Low 10,000	Flesh \$37,000 (2d week) Stage Show	Fast Life \$40,000	Son-Daughter \$55,000	Strange Interlude \$55,000
PARA-MOUNT (8,604; 35-55-75-90) High \$95,000 Low 18,000	Uptown N. Y. \$30,000 Stage Show	Butterfly \$25,000 Vanities	No Man - \$57,000 Lou Holtz Peggy Joyce	Billion Scandal \$55,500 Cantor-Jessel
RKO ROXY (8,625; 35-55-75-90-41, 10-1-23) High \$53,500 Low 7,200	Animal Kingdom \$71,000 (Opening week) Stage Show	Animal Kingdom \$51,000 (2d week)	Animal Kingdom \$50,000 (3d week)	Animal Kingdom \$50,000 (3d week)
ROXY (6,200; 35-55-75-90-41) High \$173,500 Low 21,500	Man Against Woman \$21,500 (New Low) Stage Show	Handle With Care \$37,700	No More Orchids \$34,500	'Frisco Jenny \$30,000
MAYFAIR (2,200; 35-55-75-90) High \$53,500 Low 7,200	Sport Parade \$8,100	Orphan Annie and Pool Murder \$5,000	Naked Truth \$22,500	Mummy \$19,100
STRAND (2,000; 35-55-65-60) High \$78,800 Low 8,000 *Reduced scale.	Match King \$19,000 (2d week)	Silver Dollar \$48,400	Silver Dollar \$25,000 2d week)	20,000 Years \$30,000

### CHICAGO

	Dec. 31	Jan. 7	Jan. 14	Jan. 21
CHICAGO (9,940; 35-55-75-90-41) High \$71,300 Low \$22,100	Match King \$22,100 (New Low) Stage Show	Butterfly \$25,000	Lawyer Man \$54,200 Al Jolson	No Man \$38,200
ORIENTAL (8,200; 35-55-75-90) High \$53,500 Low 10,200	French Police \$10,200 (New Low)	Farewell to Arms \$30,200	Farewell to Arms \$24,500 (2d week)	Farewell to Arms \$11,500 (3d week)
STATE-LAKE (2,740; 35-55-75-90) High \$45,200 Low 5,000	Mummy \$13,000	Pool Murder \$13,000	Afraid to Talk \$6,300 (8 days)	

### LOS ANGELES

	Dec. 31	Jan. 7	Jan. 14	Jan. 21
STATE (2,740; 35-55-75-90) High \$48,000 Low 7,500	Me, My Gal \$2,000 Stage Show	Strange Interlude \$15,200	Son-Daughter \$18,000 (New Low)	Fast Life \$7,500 (New Low)
PARA-MOUNT (5,095; 35-75-90) High \$57,800 Low 7,500	About Women \$7,500 (New Low)	Butterfly \$13,000	No Man \$18,100	Lost Souls \$12,500
HOLLYWOOD (2,700; 35-55-75-90) High \$37,200 Low 6,000	Central Park \$8,000 (New Low)	Match King \$7,500	Silver Dollar \$12,800	Frisco Jenny \$10,000
DOWNTOWN (2,700; 35-55-75-90) High \$38,000 Low 5,900 *Reduced scale.	Central Park \$5,900 (New Low)	Match King \$7,000	Silver Dollar \$11,000	Frisco Jenny \$12,450

### BROOKLYN

	Dec. 31	Jan. 7	Jan. 14	Jan. 21
PARA-MOUNT (4,200; 25-35-50-60) High \$80,000 Low 16,500	Devil is Driving \$30,000 Stage Show	Butterfly \$54,000 (Cantor-Jessel on stage)	No Man \$52,200 Vanities	Million \$29,500
FOX (4,000; 35-55-65-60) High \$80,000 Low 16,500	Unwritten Law \$12,000 Stage Show	Man Against Woman \$10,000	Handle With Care \$13,000	Afraid to Talk \$10,000
METRO-POLITAN (3,000; 25-35-50-60) High \$80,000 Low 16,500	Kongo \$21,000 Vaude	Fast Life \$21,000	Son-Daughter \$24,000	Night Mayor \$16,000
ALBEE (3,000; 25-35-50-60) High \$40,500 Low 10,000	Sport Parade \$10,000 (New Low) Vaude	Orphan Annie and Pool Murder \$13,000	Naked Truth \$23,300	Mummy \$15,500
STRAND (2,000; 25-35-50-60) High \$40,500 Low 10,000	Central Park \$12,000	Match King \$17,200	Silver Dollar \$20,000	Silver Dollar \$14,000 (2d week)

### MONTREAL

	Dec. 31	Jan. 7	Jan. 14	Jan. 21
LOEW'S (2,000; 25-35-50-60) High \$18,000 Low 7,500	Faithless \$18,000 Vaude	Me, My Gal \$14,500	French Police \$12,500	Naked Truth \$12,000
PALACE (2,000; 25-35-50-60) High \$32,000 Low 7,000	Life Begins \$8,000	Tess \$12,000	Farewell to Arms \$13,000	Strange Interlude \$15,000
CAPITOL (2,000; 25-35-50-60) High \$30,000 Low 7,000	Too Busy to Work and Sherlock Holmes \$9,000	Mouthful and Call It Sin \$10,500	Conquerors and Dangerous Game \$11,500	Savage and Rackety Rax \$11,000
PRINCESS (1,000; 25-35-50-60) High \$25,000 Low 4,500	Heart of Humanity and Criminal at Large \$5,500	Frightened Lady \$7,000	Kid from Spain \$15,000	Kid from Spain \$10,000 (2d week)
IMPERIAL (1,000; 25-35-50-60) High \$25,000 Low 1,200	Cendrillon de Paris and Le Fils de L'Aure \$1,200 (New Low)	L'Express Shanghai and Le Chien \$1,200	Enlève-Moi and Cain \$1,800	Roi des Palais and La Chance \$2,200

(Continued on page 21)

**'The Vampire Bat'** (Majestic). Mystery shocker that, despite its appropriately gruesome photography and good cast, fails to terrorize the ladies. Because of its soporific, carelessly developed story, plect together from type predecessors.

Theatre's strong amplification,  
(Continued on page 40)



# "STRONGEST DRAW IN AGES!"

—Variety

NEW  
YORK

Clipped from *Variety*

'Cavalcade,' at Gaiety, is town's strongest draw in ages. Picture, at a \$1.65 top, grossed \$11,500 on its first week and \$6,400 the first three days of its second. Last Wednesday (11), house began selling standing room. The specs are after this one like vultures.

Gaiety (811): 55-\$1.10-\$1.65 — 'Cavalcade' (Fox) (2d week).

Town's biggest two-a-day hit in many years, with demand for seats so strong specs are working overtime. On first week, including opening night with its paper, \$11,500, capacity. Three initial days of second week \$6,400, which is capacity plus some standing room sales.

In NEW YORK: With all other Broadway picture houses slashing prices, "Cavalcade" plays to standees every show... at regular scale; advance sale soaring... house sold out solid weeks in advance. In LOS ANGELES: 100 per cent rave press notices and audience ovations point to duplication of amazing New York engagement.

# CAVALCADE

LOS  
ANGELES

OPENING in: Boston (Majestic Theatre)  
Jan. 26th; Philadelphia (Locust Theatre)  
Feb. 2nd; Buffalo (Erlanger Theatre) Feb.  
5th; Pittsburgh (Nixon Theatre) Feb. 6th.

A **FOX**  
ACHIEVEMENT

Los Angeles, Jan. 16. Only real highlight of current week was opening of 'Cavalcade' at the Chinese, which started off with a \$7,480 take that is remarkable under present conditions. Trade second day was around \$500 for matinee and well over \$1,500 for the night, which will assure the pic of at least six weeks at the two-a-day scale.

Estimates for This Week  
'Cavalcade' (Fox) (2,028; 55-\$1.65) (1st week). Great local notices after the \$7,480 premiere at \$5.50 top show indications of around six weeks or better for this one. First four days hit a strong \$16,400.

Clipped from *Variety*

PICTURE of the GENERATION



## Hungarian Gov't Regulation Makes Film Trade a Political Football; Industry Revolts, Forces Reform

Budapest, Jan. 12. Hungarian Distributors' and Exhibitors' Societies and would-be local picture producers have organized a concentrated attack upon the government's film policy and the management of the Film Fund, the Hunnia Studios and censorship, practically concentrated in the hands of a small company of bureaucrats.

Charge against this group is that they spent the distributors' hard-earned money, which they paid for every meter of imported film, on building up and equipping Hunnia Studio, with the professed purpose of setting Hungarian film production on its feet.

Instead, rent and extra charges are so high that local capital is unable to hold its own. Favors and facilities are given to foreign producers (that means, in the first place, Adolph Zukor) and they pretend to produce Hungarian versions, but those done up till now were such flops that they pretty well spoiled the reputation of Hungarian pictures before it had been built up. Bureaucratic handling of affairs is another heavy handicap. Complaints about the censor board are bitter. Finally, public discontent of the money poured into the Film Fund—amounts to about a million pengos a year—is demanded and attention is drawn to the fact that the few executives of the Film Fund all hold several very well-endowed positions.

**Censor Quite Post**  
Attacks at meetings and in the press grew so violent that the government had to base new regulations called an inquiry of all concerned. As a result, radical changes in the policy and in the personnel are contemplated. Mr. Horvath, president of the censor board and of the Film Fund, has resigned already, and his place is taken by Mr. Jeszenszky, also a government official. The resignation of the two managing directors of Hunnia Studios is expected shortly. A government commissary, presumably an artist or writer, is to be put at the head of the film administration. In the film business, however, are skeptical about the outcome of these reforms, which appear to be mostly on the surface.

The government also proposes to revise the picture theatre licenses. Permission to run a cinema is subject to a government license. In the times of political upheaval war the winners of the license were withdrawn and redistributed on the grounds of political merit in the eyes of the government. It mostly resulted in licenses being taken away from original holders, and given to people whom the government wished to reward for some service or other.

For example, Colonel Stead, an officer attached to the British Military Mission who remained in this country as a business man after the peace treaty, got no less than six cinema licenses. The result was that the new proprietors, having no inkling of the business, soon got wobbly and either went broke or sought partnership with the former proprietors who did the work for them.

**New Hardships**  
Things have been running pretty smoothly on this basis for some time. Some time ago the government put theatre owners under an obligation to choose at least 50% of their employees from among war veterans. This practical measure has a far larger number of employees than would be necessary for the war veterans are all more or less disabled. A new government decree now bids theatre owners to engage one or two more war veterans, according to capacity of the theatre. This makes very closely balanced budgets topple over. Adding to this the "meter money" going into the Film Fund for mysterious purposes, the financial background of all save the most popular theatres looks very dark. Some reform must be effected, but nothing promising seems to be forthcoming.

**Klagesmann Leaves Ufa**  
Eberhard Klagesmann, production supervisor for Ufa, has left that company to join Fox's European production staff.

### Basil Dean's Search

London, Jan. 23. After failing to make a new deal with Radio, Basil Dean is looking elsewhere.

### WB RETAKE 4 WHEELING HOUSES ON OPERATION

Pittsburgh, Jan. 23. Four more theatres have been added to the WB string in the Pittsburgh territory, Capitol, Court, Liberty and Victoria in Wheeling, W. Va. Houses have a total seating capacity of 8,500, and taken over from the N. W. Dipson interests. The theatres were operated by Warners until a year and a half ago when they were turned over to Dipson for the Wheeling Enterprise company. Management was to continue for 18 months, at which time Warners was to decide whether they would continue the system. Dipson retains a 60% interest in the holdings.

Johnny Osborne, city manager for the Wheeling Enterprise under the Dipson regime, has resigned. His successor is Herb Hayman. Lou Brager, for Warners, is in Wheeling to handle exploitation, until new operators get under way.

### 240 OF 750 BELGIAN CINEMAS NOW WIRED

Brussels, Jan. 23. In 1932 200 new films were released in Belgium and the construction of new theatres added 12,000 seats to the capacity of the country's cinemas. Film houses now total 750. Of these 240 are equipped with sound, compared with only 82 in 1930, and wiring is proceeding rapidly. Theatres, particularly in the Walloon provinces of Liege and Hainault.

### 'Empire' Film Deal On With Bermuda Exhibs

Hamilton, Jan. 19. Agreement perfected whereby two opishos cos. take five British films per month for three months from British United Film Producers' Co., Ltd.

Bermuda Motion Picture Co., Ltd., and Reid Hall, Ltd., to exhibit pic alternately.

Move is sequel to Empire conferences and considered signal note of success for new British Film Distributing agency, which acts for BUFP from Bermuda, covering the British West Indies.

Rex Wetherell of BFPA, with headquarters at Kingston, Jamaica, E.W.I., put deal on ice on arrival (16) from south in Lady Rodney. Sailing today (19) he said: "All the leading ('British') producing companies have assigned their interests for the Colonial distribution of their products and, under the Federation of British Industries and with the strong support of the Colonial Office the British United Film Producers' Co., Ltd. was brought into existence."

Wetherell says the alignment of Britain's Colonies with BUFP does not mean the end of Hollywood "rule." It would be a pity not to see the best that the States have, he said.

### Elliot Conferring on Scale

William C. Elliot, international president of IATSE, gets in from San Francisco Jan. 23.

He will confer for several weeks with producer representatives on minimum wage scale for laboratory technicians and sound men.

### MRS. BECK AS CRITIC

Wife of Hays' Office London Rep. on 'Express'

London, Jan. 23. After sticking only a few weeks, Lady Eleanor Smith has resigned as film critic for the 'Daily Express'. She'll be succeeded by Mrs. James Beck, wife of the Hays office rep in England.

### Coast Italians Want Studio Censorship on Pictures About Italy

Hollywood, Jan. 23. Claiming misrepresentation in stories and characterizations of Italy, with inferences that anti-Fascist are responsible, a group of local Italians have organized in an effort to force studios to permit them to censor here all pictures having references to their homeland. Official sanction of the demands by Premier Mussolini is sought by the organization, which hopes to have the dictator bring pressure to bear upon the producers.

Opposition of a part of the tariff, as well as other barriers, is possible, the group believes, if concessions are granted by the American studios.

Alessandro Ciardelli Cerral, corresponding of the Rome 'Evangelist' has left for Italy to lay the matter before Mussolini.

### Crazy Exhibs

(Continued from page 5)  
watter in Podunk who can't stand the legal costs.

Without implying anything except red tape, endless delays, and slow decisions on emergency matters, the small radio station owner feels that Washington supervision means obstruction, legalistic interpretations, and profit-eating special expenses to him.

Just why the picture exhibs want to place themselves in a situation that might even begin to be the same strikes the radio amateurs as incomprehensible. It doesn't make sense to a supervision-ridden man who can't change a dial on his transmitter without authority to do so from Washington.

**Small B. R. Dangers**  
"No doubt the Federal Radio Commission means to serve the best interests of the radio industry," one commentator remarked, "and in stopping many abuses they have been very helpful. The chief complaint for the small station owner without too much capital is that the system is slow, ponderous and inflexible on one hand or drastic and costly in its commands on the other." Parallel between pictures and radio may not be exact but it's close enough to make it apropos the Federal supervision thing for exhibs to look into the practical effects of workaday supervision.

### Mason Script Lands

Hollywood, Jan. 23. Sarah Y. Mason's script of her own story, 'Half Way Girl' has been optioned by Universal. She wrote the treatment on speculation, the story finding prompt acceptance.

Due to go into work at Universal next week with Lowell Sherman figured on to push it over there the shut down Feb. 11.

### FWC After Proxies

Hollywood, Jan. 23. Fox West Coast executives are asking all stockholders in their allied holdings to give voting proxies. S. G. Johnston, chief auditor for FWC, out as office discontinued. Louis Purcell takes over the duties.

### Inter-Colonial Films

Toronto, Jan. 23. Because Australia has two successful producing companies, Australian films will be seen in Canada before Canadian-produced pictures are shown, Dewey Bloom of Regal Films told the Canadian Authors' Ass'n.

He apparently forgot the 'Canadian Camera' series and the 'Canadian Sport Chats' produced by Associated Screen News, which has a corps of cameramen flung across Canada.

## Americans Can Now Enter German Film Trade Society, Securing Much Benefit and Privilege to Resign

### Stage for Dubbing

Hollywood, Jan. 23. Paramount will rebuild one of its stages into a new special effect and dubbing dept.

Increasing use of dubbing and employment of special photography, such as back projection, required enlarged quarters.

### SWEDISH NATIVE-MADES SPURT TO PEAK OF 30

Stockholm, Jan. 10. Home production in Sweden is at its peak, with 30 pictures being produced for the present season. This is a record and was far-reaching results on the marketing of American and German pictures in this country.

Besides the Svensk Filmindustri studio at Rasunda, Stockholm, there are now three independent producers: Europa-Film, which is now building a studio in a suburb of Stockholm; The Kinocentral studio at Sogersjö, and the Ireda film studio, located in the city.

The latest development is that Denmark wants to have a finger in the pie, and one of the two Danish studios manufacturers, Nordisk Tonefilm, is contemplating opening a studio in Stockholm. It is said that a Danish bank is putting up the money, Nordisk only furnishing the technical equipment. This is going to be an independent studio and the charge to individual producers will be kroner 800 (\$150) per day for studio space and service.

Both sides agreed to supply a studio in Stockholm. It is said that a Danish bank is putting up the money, Nordisk only furnishing the technical equipment. This is going to be an independent studio and the charge to individual producers will be kroner 800 (\$150) per day for studio space and service.

### Gov't Music Fee Deal Belgian Exhibs' Aim

Brussels, Jan. 6. Belgian Cinematograph Association, grouping 1,100 cinema proprietors, is again preparing a war with the Society of Authors, Composers and Music Publishers over copyright. Both sides agreed to supply a studio in Stockholm. It is said that a Danish bank is putting up the money, Nordisk only furnishing the technical equipment. This is going to be an independent studio and the charge to individual producers will be kroner 800 (\$150) per day for studio space and service.

These percentages are now urged as too high and the B.C.A. further declares, that of the total copyright fees collected about 50% is swallowed up in administrative expenses by the authors of various provinces and the latter imposes unfair charges for music rights on sound films. C.B.A. is to call a meeting to urge the government to collect all dues, including authors and composers fees, and to hand over a 'just proportion' to the Authors' society.

### One Or Two Ops Rule Studied in Dominion

Ottawa, Jan. 23. Dr. H. M. Tory, president of the National Research Council, and assistants are now studying theatre regulations of the various Provinces and the fire hazards of nitro-cellulose sound films. This research has been requested by the governments of Ontario, Manitoba and British Columbia, which are adopting a uniform code of regulations governing operation of theatres.

An important angle to be discussed by the scientists is the necessity or otherwise of the presence of two qualified operators in a production both under approved conditions. If the National Research Council recommends one man in a booth, the Provincial Governments will probably govern themselves accordingly. This is considered an important point in view of the present quarrel between exhibitors and operators regarding wages, scales, qualifications and working conditions.

Berlin, Jan. 23. Americans have been admitted into Spio, German film trade organization, with full voting privileges as importers, distributors and producers. It means the American companies will now be looked at as German officially, and will lead to any number of important effects on Europe's film trade relations.

George C. Cline, American trade commissioner in Berlin, was instrumental in maneuvering the move. American companies, under the conditions, can withdraw on one month's notice.

Spio, up to now, was pretty much all Ufa, but there has been considerable internal eruption for some months past, with even the German government, for a while, turning against it. Looked a bit as though another film trade organization might be started, but things were settled to everyone's satisfaction with the American admission thing probably a considerable coup.

First thing likely will be a revocation of the laws restricting film booking, which Americans have constantly favored. At present all films must be trade shown separately before booked. From the American standpoint this is a disadvantage, because they, with some dubbed films, some title jobs and some direct shots are not in such a good position to show off their product. Pretty certain also to mean contingent law changes, but that will take more time.

### Buy British Pictures Drive On in Colonies

Hamilton, Bermuda, Jan. 17. An attempt to strong-arm the Bermuda and West Indies flicker public into attending British films, along the lines of the recent Imperial trade fever, is foreseen as the probable result of the visit of Rex Wetherell, who landed here on the S. S. 'Lady Rodney' (15) from Kingston, Jamaica, where he represents British Film Distributing Agency (for British United Film Producers' Co., Ltd.).

Wetherell's agency is one of many that have recently been established throughout the colonies and its particular territory extends from Belize to Bermuda. The British United Film Producers' Co., Ltd., was formed under the auspices of the Federation of British Industries and with the strong support of the Colonial Office in London.

Local managers are somewhat between the devil and the deep blue sea. Audiences are dwindling, partly because of the total shortage so far this season, and operating costs continue to mount.

The British product will come much cheaper, but the big puzzle is, will the Bermuda audiences like it?

### Major Cos. in Paris

Paris, Jan. 23. Arthur Kelly, head of U.A.'s foreign department, arrived in Paris Wednesday (18), and will stay a couple of weeks looking over the local market.

Practically all the major U.S. companies are now represented here by execs.

### CINEMA MYSTERY FIRE

Brussels, Jan. 12. Cinema Wauthon, Chateau, near Charleroi, has been destroyed by fire. Outbreak occurred at 4 a.m. and cannot be accounted for, the electric current having been switched off.

Damage is estimated at about \$15,000, covered by insurance. The cinema, owned by M. Wauthon, had seating capacity of 1,000 and was gutted in 1914.

### Winnipeg Buys British

Winnipeg, Can., Jan. 23. British pictures are flooding the Winnipeg film exchange. Winnipeg patrons are supporting British films more strongly than ever.

RONALD COLMAN

who stars in "CYNARA"

SAMUEL GOLDWYN

who produced

"CYNARA"

KING VIDOR

who directed

"CYNARA"

RAY FRANCIS

featured in

"CYNARA"

MR. SHOWMAN

who's cashing in on

"CYNARA"


**VARIETY**

CYNARA FIRST WEEK \$46,000, HUGE...  
SECOND WEEK'S CHANCES ARE FOR  
CLOSE TO \$50,000.

(From Box-Office Report on  
RIVOLI THEATRE, N.Y.C.)

**MOTION PICTURE  
DAILY**

CYNARA KNOCKED THEM  
COLD AT FOX FOR GREAT  
TOTAL OF \$25,500. (Box-Office Report on  
FOX, WASH., D.C.)

**MOTION PICTURE  
DAILY**

CYNARA DAY AND DATE AT  
TWO LOEW THEATRES GROSSES  
\$43,500...UP. \$4,500 AT STATE  
AND \$3,000 AT ORPHEUM.

(Box-Office Report on BOSTON Engagement)

**VARIETY**

CYNARA \$18,000 TOPS PITT. FIRST RAY  
OF SUNSHINE IN MONTHS. SHOULD  
LEAD THE PACK.

(Box-Office Report on  
PENN THEATRE, PITTSBURGH)

AWARD TO THE WISE  
IS SUFFICIENT!

# UNITED ARTISTS PICTURE

# EXPLORATION

By Epes W. Sargent

## Making Them Look

Most merchants will still fall for the idea that they will do a co-op page if it can be shown that they will get action on the advertisement. One new scheme to assure readers and lookers is to use the word "explore" in letters as there are trade ads. These letters are done on a set of cards, one for each window. Contestants for prizes must visit all the stores, note the letters on display, assemble them into a word and then locate that word in the advertisement of one of the merchants. If it is possible to obtain a word which uses the same letters as other words it makes the contest the more interesting.

Seems like a lot of trouble to take for the sake of a theatre ticket, but experience has demonstrated that enough people are interested to make the scheme pay. In neighborhoods the same idea can be worked without the newspaper angle, where space is too expensive because of large coverage. In that case the letters are displayed, as usual, with the key ad for the picture in the lobby. Main point is to get them to look at the window displays.

## Brings 'Em Back

Knowing from the box office report just what roll tickets have been made in the evening hours, one theatre man selects five numbers from each of the first three night sales for free admissions on Thursday, which is his old "Free Selection." These are made from the tickets sold to adults and stipulated that only adults are admitted on Thursday, bearing these numbers on Thursday night.

Announcement of the numbers is made in the lobby after 6:30 on Thursday, which brings a lot of people down to the theatre to see what have won the "Free Selection." They are right there, so they may as well buy in.

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## Two Way Campaign

Loew publicity campaign has put some thought behind campaign on "Flesh" and came through with flying colors. Split picture's appeal in half and shoot the appeal in two to sport crowd and Beery human interest in straight ads.

Two sides were taken absolutely separate. Drama pages carried practically no references to ring and sweet. Sweet pages carried no reference to ring and sweet. It is here but are nuts over Beery ever since Min and Bill. Rassele came was started off with cup presentation to winner. Beery and Rassele wrestle show day before pic opened. 10,000 ring programs carried ad for Beery on page one and Rassele on each inside sheet. Only cost was \$11 cup.

Beery was dealer of 'nice people' and mat stars and a swell week at the b. o.

## Book Contest

Giving a bookstore a break and getting a continuous contest at the same time, a theatre is conducting a weekly gag on the best books of the week.

Local dealer supplies a list of the new books in stock with clippings from the advance announcement of a copy of the jacket blurb, which material is posted in the foyer. Before Saturday all who have written a letter to the theatre, telling which book they would prefer to receive and why.

Each letter gets a copy of the book desired, and the store makes about 30 sales at the cost price of one book. Best letter chosen. Book is posted in the store window, and writers of the non-winning letters get their share of a palm a 10% discount on that book.

Side money is a permanent sign in the window which tells of the theatre contest, with a space for the mention of the current blurb.

## Doing Up 'Dances'

For 'Congress Dances' Louis Hellborn, of the Denham, got a lot of publicity, due to it getting four stars in "Variety." The Denham got a copy of the page printed, with the Denham ad on the reverse. Ten thousand of these were inserted in the current 'Liberty', making it appear at first as a regular part of the mag. On turning page over, Denham ad appeared. The Denham ad was pasted in old copies, and handed in doctors, dentists, lawyers and bankers. The Denham ad was pasted in old copies, and Crayon writing on front page instructed reader to turn to page with name on it. All this was done with very little cost to the theatre, most of this being taken care of by treating 'Liberty' boys to Saturday matinee.

Teatup with stock show, giving

free tickets at poultry show and replacing, without cost, booth and display, loudspeaker announcements and 65 signs posted about stock show and yards in prominent spots. Music stores and radio stores mounted in nicely on account of music in film and 24-sheet boards, mounted on the wall, read city every day.

Coffee and cake served by the numberologist gave character readings. No cost to house. All this for the two-bit top.

## Blinking Eyes

One of the stunts on an effective lobby on "The Mummy" at the Mayfair, New York, was a large head of the mummy on the corner of the house facing the flow of traffic.

This, stood nearly 10 feet high, done in green, with translucent eyelids, back of which a pale of bulbous resistance gradually came up and faded down. The usual flasher would have been too rapid for any effect, but the slow lighting of the sign was effective. Possibly an automatic fader would be beyond the price range of a small house, but if it can be contrived it is worth the trouble.

It would be even more effective were pupils painted on cellophane and placed behind the lids to increase the lifelike appearance. Painted on the inner surface of the sign probably would show through. Another and larger head on the sign, placed on the corner of the Broadway for the opening, but this did not help the effect sufficiently to pay for the current.

## Home-Made Mummy

Lincoln, Neb. State theatre here in exploiting the "Mummy" took some old underwear and stuff and made a mummy modeled a head of clay and wrapped the entire dummy with gauze. Painted a dingy green. The sign was laid in a mummy case with a green spot, flashed on it. Beneath the sign, on the corner of the house, was a motor operating a piston arm causing the mummy to raise his head and blink his eyes. It was a ghostly arrangement and attracted more attention than any other stunt they had in years. The entire front of the mummy and lobby was done in very Egyptian tomb style. On the side of the case was painted the words "The Mummy—It comes to life." It was the talk of the town and the whole arrangement was completed at the cost of less than sixty dollars. Geo. Monroe, the State manager, deserves a lot of credit in this exploit.

## Lobby Titles

Manager whose glass signs for lobby titles are much admired gets credit for spending more money than they actually cost. Sign consists of glass strips, on which the titles are written in bright colors against a ground of frosted glass. Most persons imagine that he has a staff of hand-painted in some city shop.

In reality the signs are merely strips of clear glass, known to glaziers as 'double.' They are cut to fit the recesses in the sign. Titles are lettered on with colored varnish and the sign is flooded with a saturated solution of epsom salts or some similar large crystal salt. When the salt is dried, the aniline dyes to match the varnishes. Kept in a warm place, the liquid quickly evaporates, leaving the glass evenly coated. Lighted from behind with indirectly placed bulbs. It takes a little practice to get just the right quantity of fluid on the glass, but it is not difficult, with result showy and attractive.

## Pasting Mirrors

If you have any trouble pasting signs to your mirrors, try painting on the back of the mirror with a thin beeswax and ironing it down with a warm flatiron. Instead of sliding off when the paste dries, it will stick until you want it to come off. Then it's merely a matter of using a putty knife if the sign has any further value than the iron again if it is removed intact.

Any surplus remaining on the glass can be removed with the iron and wet with kerosene. If the liquid is not permitted to drip down to the frame the odor will not linger.

## Columbia Shows 'Em

Los Angeles. As an aid to exhibitors in planning a tray display for "Big Ben" of General Fox, Columbia exchange here has fitted up a section of its poster department into a miniature office. Setup is a room of a Chinese tea room or garden, with all set pieces and backgrounds as arranged that they are handling. Fox is in the lobby, as a further exploitation service, exchange has a quantity of Mandarin gowns which may be rented by the day or week for the garbing of house attaches.

## Dubuque's \$1 Worth

Dubuque, Ia., Jan. 23. Innovation in service of the dine and dance spots hereabouts has been to tie in with a theatre for a combo dinner, dance and theatre evening.

One hotel is featuring a dinner dance program at \$1 per person with theatre tickets gratis. Stubs can be used at will by the recipient.

## 'Early Bird' Ballyhoo

Hollywood. To wise Hollywood boulevardiers its 10c early bird shows, the Studio had a sandwich man dressed in a bird costume parading up and down the street.

## Visiting Cards

Artie Beck, of the Boyd theatre, Philadelphia, revived the visiting card idea in a new way, by changing the original idea slightly. Instead of leaving cards at the homes with sorry to have missed you, the cards were printed with "Frisco Jenny, 1908 Chestnut street. No phone."

Plenty of the curious went to the address to see the huge advance sign. Not a stag gag, for

women want to see what it's all about, too.

Ten thousand cards are being passed from hand to hand for many times that circulation.

## Nicely Done

Lately the Navarre theatre, Brooklyn, small nabe house, was closed on account of a slight fire. Day after the blaze the regular window cards were replaced with signs announcing the house had been closed for alterations. No mention of the fire, and the house kept in the local limelight without reminding of the accident. Stress was laid on the fact it would be the same management to further head off the suggestion of financial trouble in the minds of those who had not heard of the fire.

Nice handling of the situation to minimize the effect.

## New One

John Field of West Englewood, Chicago suburb, has what seems to be a new idea. He orders distributed locality paper, and in turn the paper gives him a back page free. Paper gets 25 tickets weekly to scatter through the streets. Those who locate their names get the tickets.

Two issues are appended to the bottom of items and people read the entire paper, good for the advertiser. The names are in the theatre's own space, but the sheet has not many advertisers yet. It's still young.

# BEHIND THE KEYS

## San Francisco.

Changes of ownership in this territory include: Palm, Oakland, from H. C. Fess to Robert Lipsett; Artistic, Berkeley, from J. G. Patterson to R. L. and G. L. Bare; Owl, Covelo, from E. M. Durnford to Lovell and James Colfax; Colfax, from C. W. Taylor to V. C. Shattuck; Galety, Frisco, from F. W. Carbine to Rex Lane; N. S. Tron, from Ethel Duglow to N. S. Tron; State, Sebastopol, from A. Huntley to N. Ross.

J. S. James has opened a new house, the Willow Glen, in Willow Glen, Calif. Reopened are the Soledad, Soledad; Fallon, Fallon, Nev.; Owl, Covelo; Colfax, Colfax.

Closed are the Edison, Frisco; Artistic, Berkeley; Lyric, Goldfield; Campus, Berkeley; State, Sebastopol.

New affairs of the Frisco Film Board are: Charles Muehlman, president; Barney Rose, vice-president; Jack Bettoncourt, re-elected secretary-treasurer. Governors are the three officers and Bill Wolf and Oliver Watson. Rowena Foley remains secretary in charge.

## Liabon, O.

Indemnities charging them with explosions, such a bomb in the American and State theatres in East Liverpool, have been returned. Artistic, Berkeley, and the Ham. Police attributed the b.b.-ing to a dispute over employment of booth operators. The two men are said to have been members of a picture operators union in Youngstown.

## Tucson, Ariz.

Willard Osborne, formerly with the Phil Checker circuit in Springfield, O., replaced M. J. Murphy, who resigned as manager of the Fox (Fox-West Coast) here after four weeks. Murphy returned to Los Angeles.

## Glens Falls, N. Y.

Differences over scale between local Rialto theatre and Local 524 have been settled.

Seven operators, men, including four stagehands, two projectionists and a relief man, returned to work.

## Columbus.

Dave Pence is manager of Hartman, vaudeville house. Succeeds Ed Breckenridge.

## Pittsburgh.

Feb. 15 set for reopening of W.F. State in Washington, Pa. House was destroyed by fire last August.

## Hollywood.

In a realignment at Warners' Coast theatres, Carl Walker is away display for "Big Ben" of General Fox. Columbia exchange here has fitted up a section of its poster department into a miniature office. Setup is a room of a Chinese tea room or garden, with all set pieces and backgrounds as arranged that they are handling. Fox is in the lobby, as a further exploitation service, exchange has a quantity of Mandarin gowns which may be rented by the day or week for the garbing of house attaches.

Cliff Chelove takes over management of the Huntington Park, with Charles J. Bennett, Fox manager, Barnett at the Western, here, and George Riley of the Beverly have resigned.

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## Salem, Ore., replacing James Carey resigned.

One of the four districts in the Inter-mountain division, Fox-West Coast, has been abolished, merged with the others, and the manager, Dave Davis, goes to North Platte, where he will manage the Fox and Paramount theatres.

Charles Ernst, who is sent to Trinidad, Colo., to manage the West and Fox, replacing Henry Westerfield, who on leave of absence.

Sid Wisebaum, former film salesman, has sold his Mines theatre at Idaho Springs, Colo., to Clifford Bennett.

Harlan S. Coulter has sold the Palace at Meeker, Colo., to R. W. Thomas.

Par Theatre Corporation closes Owl theatre at Longmont, Colo. W. H. and Wm. Van Sant take over Washington Park theatre, Denver.

W. H. Withersdorfer buys Emerson theatre at Brush, Colo., from John M. Anderson.

Lee Blumberg will not be succeeded in Philadelphia as director of publicity and advertising there.

W. H. and Wm. Van Sant take over Washington Park theatre, Denver. Prior to Goldberg's resignation, Myer Beck quit and was succeeded by Charles Evers, who was an assistant to Herb Crocker.

Goldberg is considering several offers made him by theatre interests.

New Orleans. Jack Meredith, who came down from the Public house office six months ago as assistant division manager of Saenger, has been transferred to Shreveport, in charge there for Saenger.

Bronx, N. Y. Bronx has lost two of its f.m. theatre managers. They were Olga Sverdlov and Mark Lou Miras, manager and assistant, respectively, of the Tuxedo theatre. Given their notices and will be replaced by Charles Evers.

Louis Gans out as manager of the Boston Road theatre, and is now in charge of the United States theatre for Lee Ochs.

Dallas. Robb & Rowley taking over Strand, Del Rio, Tex., from D. F. Luckie. Same circuit recently abandoned Luckie's Angelus at San Antonio, Tex.

Asheville, N. C. Thomas L. Stelling, manager of Paramount, goes to Plaza, with C. Young replacing him at Paramount. Evers, manager of Williams (Continued on page 54)

## Playing for Femme Trade

Hollywood. Play to the femme trade is being made by Harry Sugarman, who is advertising and exploitation at the Egyptian, with his stunts registered by the State.

Sugarman has a campaign with an ad in the "Midtown News," nabe sheet circulating in a territory removed from the theatre. Couped printed in admitted one femme free. Sugarman's experience on this gag was that each femme holder, a stunt that hit the vanity and paid for itself. Another gag was the give-away of blown glass articles for some of the lobby. Next was his distribution to each femme of a vital of good quality of perfume, a stunt that hit the vanity and paid for itself. Another gag was the give-away of blown glass articles for some of the lobby. Next was his distribution to each femme of a vital of good quality of perfume, a stunt that hit the vanity and paid for itself. Another gag was the give-away of blown glass articles for some of the lobby.

Located on Hollywood Blvd., the Egyptian manager sent arranged for the display of spring models in women's gowns in the lobby, preceding the local style show. In connection, he conducted a style show on the stage.

## Big Time Stuff

Arnold Van Leer, of Columbia, hung up a record last week when he beat the record on the side of the airplane which is parked in the concourse of the big Pennsylvania station. The airplane is a cabin passenger plane advertising the airline service which is the fact the Peabody movie.

Sign urges the reader to see "Air Hostesses" at the old Roxy and win a box for a trip away with it on the airplane which is parked in the concourse of the big Pennsylvania station. The airplane is a cabin passenger plane advertising the airline service which is the fact the Peabody movie.

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# ADDED ATTRACTIONS WITH ADDED BOX-OFFICE PULL!

When you put CLARK & McCULLOUGH up in lights you know that you are putting up the TWO BRIGHTEST NAMES IN THE WORLD OF LAUGHTER...names that add glamor to any bill...names with definite box-office draw...two-reel features that make your audience say:

"THE WHOLE SHOW WAS GREAT" . . .

# CLARK AND McCULLOUGH



in

**SIX TWO-REEL  
FEATURE COMEDIES**

"The Millionaire Cat"  
"Jitters The Butler"  
"The Iceman's Ball"  
"The Druggist's Dilemma"  
"Hocus Focus"  
"The Gay Nighties"





# *She wanted* **BROADWAY to call her BAD**

*She only  
feared  
they'd  
call her  
bluff!*

Her bad name was good box office. But what if the public discovered that the mysterious Big Boy was her own darling baby. Would the courts give her divorced husband the child? Would she lose her glamour . . . and her job? Here's a new-angle heart story to give your customers a thrill!

# **BROADWAY** **BAD**

**JOAN  
BLONDELL**

**RICARDO  
CORTEZ**

**Ginger Rogers**

**Adrienne Ames**

**Victor Jory**

*Story by  
William R. Lipman and A. W. Perez*

**Directed by SIDNEY LANFIELD**

**One of the FOX CAVALCADE of HITS**



Just a western with airplanes in-  
(Continued on page 48)

*Something NEW hits blasé B'way!*

**POLICE CHECK CROWDS!**

**RECORDS SMASHED!**

**AUDIENCES GASP!**

**THE ISLAND of LOST SOULS**  
WITH **The PANTHER WOMAN**

Longest queue I've seen along the rialto in over a year. *Kate Cameron, Daily News*

Mr. Laughton is marvelous...creates suspense a mile a minute and keeps his audience clinging to their seats. *Regina Crewe, American*

Legitimately fantastic and fiendish idea...if you wish your horror imaginative, it is your South Sea Hell for the week. *John S. Cohen, The Sun*

From the story by H. G. WELLS  
with  
**CHARLES LAUGHTON**  
**BELA LUGOSI**  
**RICHARD ARLEN**  
**LEILA HYAMS**  
and  
**"THE PANTHER WOMAN"**

*A Paramount Picture*



# BROADWAY IS UNDERSEATED

EMPTY ROWS FILL LIKE MAGIC;  
TOWN'S BIGGEST HOUSES PROVE  
TOO SMALL FOR 3 NEW  
**WARNER BROS. HITS!**

Quarter-mile double line storms Radio City for opening of

**GEORGE ARLISS**

in

**"THE KING'S VACATION"**

at

**RADIO CITY MUSIC HALL**



'Round-the-corner overflow greets

Warren William and Loretta Young in

**"EMPLOYEES' ENTRANCE"**

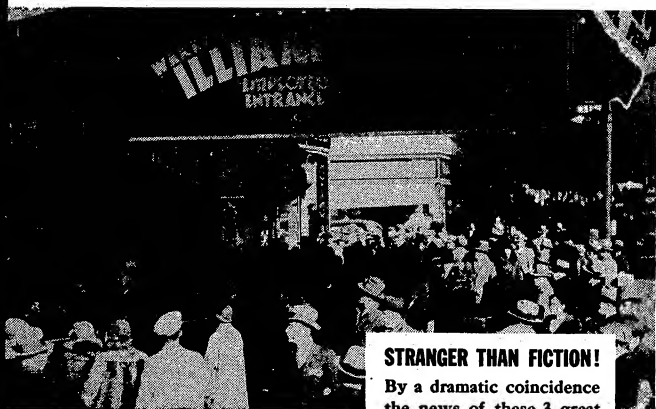
at  
**CAPITOL**



"Fugitive" crowds return to STRAND, forcing

**3rd WEEK of  
"20,000 YEARS  
IN SING SING"**

with  
**SPENCER TRACY** Bette Davis. By Warden Lawes



## STRANGER THAN FICTION!

By a dramatic coincidence the news of these 3 great new-year successes reaches the trade simultaneously with "Box-Office" Magazine's report that 4 OUT OF 10 BIGGEST B'WAY GROSSERS FOR 1932 WERE WARNER BROS.

\*A WARNER BROS. PICTURE  
\*A FIRST NATIONAL PICTURE







# 5 LEADERS OF *this* season too—

**WHILE** the industry is still buzzing with **ADMIRATION** of M-G-M's record in the **FILM DAILY** annual vote (5 out of 10 Best!)

**THE** box-office check-up reveals that

**THUS** far in the current season

**M-G-M** leads again with the

**5 OUTSTANDING** money pictures of the industry!

**AND** the year is still young!

**YOU** ain't seen nothin' yet! For instance:

"Hell Below"; Dressler, Beery in "Tugboat Annie"; "Whistling in the Dark"; Joan Crawford in "Today We Live"; Helen Hayes in "The White Sister"—to name just a few!

# METRO-GOLDWYN-MAYER

**Year after year after year!**

# CALIFORNIA OF CURRENT RELEASES

Studios: Pathé Studios, Culver City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N. Y.

Cowboy Counselor, The. Hoot Gibson poses as a lawyer. Dir. George Mel. 65 min. Rel. Nov. 15.  
 Iron Master, The. Success and romance in a steel mill. Reginald Denny. Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 65 min. Rel. Nov. 15.

Man's Land, A. Western, with Hoot Gibson winning Marlon Schilling. Dir. Phil Rosen. 65 min. Rel. Jan. 15.  
 Office 13. Motorcycle office seizes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey McGuire, Jackie Searis. Dir. George Melford. 63 min. Rel. Dec. 15.

Parlarian Romance, A. Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Dir. Chester M. Franklin. 75 min. Rel. Oct. 15.

## Chesterfield

Offices: 1540 Broadway, New York, N. Y.

King Murder, The. From the novel. Conway Tearle, Natalie Moorehead, Robt. Fraser, Dorothy Revier. Dir. Rich. Thorpe. Time, 64 min. Rel. Sept. 25.  
 Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 min. Rel. Nov. 15.  
 Thrill of Youth, The. Modern society. June Clyde, Allan Vincent, Matty Kemp. Dir. Rich. Thorpe. Time, 63 min. Rel. Aug. 15.  
 Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 min. Rel. Dec. 15.

Studio: Gower at Sunset. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Murray. Dir. Al. Rogell. Rel. Dec. 5.

American Madge. Story of a bank and how it was checked. Walter Huston, Pat O'Brien, Ray Johnson, Constance Cummings. Frank Capra. Dir. Time, 75 min. Rel. Aug. 15.

Bitter Tea of General Yen. Romance and adventure of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nig. Asher, Walter Connolly. Dir. Frank Capra. Rel. Dec. 20.

Deception. Story of the wrestling game and its outcome. Ted Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Siller. 67 min. Rel. Nov. 4.

End of the Trail, The. A U. S. cavalry officer, who is court-martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. Ross Lederman. 68 min. Rel. Dec. 5.

Hello Trouble. Buck Jones quits the ranger, but he goes back. Buck Jones, Lila Bognetta. Dir. Lambert Hillyer. Time, 61 min. Rel. July 15.

Last Tango. Drama of outlaws on the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgin. Time, 65 min. Rel. Aug. 31.

Man Against Woman. Man's strength. Realist woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 63 min. Rel. Nov. 15.

McKenna of the Mounted. Canadian policeman drops below the border. Buck Jones, Greta Gransted. Dir. Ross Lederman. Time, 67 min. Rel. Aug. 25.

Murder of the Night Club Lady. See Night Club Lady.

Night Club Lady. Unique murder mystery done from a novel. Adolphe Menjou, Mary Mathot, Skeets Gallagher. Dir. Irving Cummings. Time, 63 min. Rel. Aug. 25.

Night Mayor. Political story based on Jas. J. Walker. Lee Tracy, Evelyn Knapp, Eugene Palette. Dir. Ben Stioff. Time, 65 min. Rel. Aug. 15.

No More Orchids. A millionaires wife regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connolly, Louise Closser. Dir. Walter P. Page. Rel. Aug. 25.

That's My Guy. Football story of the usual line. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Nide. Time, 71 min. Rel. Oct. 5.

This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Benson. Time, 71 min. Rel. Sept. 15.

Vanity Street. Girl breaks a window to get into a saloon, but lands in the Police. Edna Chisler, Chas. Bickford, Dir. Nick Grinde. Time, 67 min. Rel. Oct. 15.

Virtue. A street walker goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Budd. Time, 68 min. Rel. Oct. 25.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Chas. Cruise. Time, 65 min. Rel. Oct. 15.

White Eagle. Ben Jones on an Indian pony express ride. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 min. Rel. Oct. 15.

Studio: Burbank, Calif. **First National** Offices: 321 W. 44th St., New York, N. Y.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Betta Davis. Dir. Michael Curtiz. Time, 76 min. Rel. Oct. 15.

Central Park. A cowboy hunts handbills in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolf. Time, 65 min. Rel. Oct. 15.

Crash. The How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 min. Rel. Oct. 15.

Crooner. The Comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Hamilton. Time, 68 min. Rel. Oct. 15.

Doctor X. Mystery thriller in color. Lionel Atwill, Fay Wray, Lee Tracy. Dir. Michael Curtiz. Time, 77 min. Rel. Aug. 15.

Frisco Jenny. Madame X in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murn. Dir. Gerard Beaumont. 70 min. Rel. Jan. 14.

Life Begins. Tactfully handled maternity story from a stage play. Loretta Young. E. C. Rieu. Dir. David Howard. Time, 72 min. Rel. Oct. 15.

Match King. Pictorial romance of the Swedish fisherman. Warren William, Edna Chisler. Dir. David Howard. Time, 73 min. Rel. Dec. 15.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 84 min. Rel. Dec. 15.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 min. Rel. Nov. 5.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak. Betta Davis. Dir. Mervyn Le Roy. Time, 63 min. Rel. Oct. 15.

Tiger Shark. Life and tragedy with the tuna fishers. Edw. G. Robinson, Zita Johann, Rich. Arlen. Dir. Howard Hawks. 75 min. Rel. Sept. 24.

You Said a Mouthful. Joe Brown awakes to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 min. Rel. Nov. 25.

Studio: Fox Hills, Hollywood, Calif. **Fox** Offices: 850 Tenth Ave., New York, N. Y.

Call Her Savage. Tiffany Turner's story of a half breed girl. Clara Bow, Monroe O'Neil, Gilbert Roland. Dir. John Francis Dillon. Time, 82 min. Rel. Nov. 27.

Cavalcade. Noel Coward's pageant of the British society. Diana Wynyard, Olive Brook, Herbert Marshall, George Jessel. Dir. Frank Lloyd. Roadshow length 110 min. No release date set. Rel. Jan. 10.

Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi. Dir. Marcel Varnel. Time, 72 min. Rel. Sept. 15.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Robert Munday. Dir. Frank Tuttle. Rel. Jan. 25.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Fox, Miriam Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15.

First Year. Comedy. A girl drops from a stage play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, 65 min. Rel. July 31.

Hande with Care. Comedy. Jas. Dunn, Boots Mallory. El Brendel. Dir. David Butler. Rel. Dec. 25.

Hat Check Girl. Murder and mystery in a nite club. Sally Ellers, Ben Lyon, Ginger Rogers. Dir. Sidney Landfield. Time, 63 min. Rel. Sept. 25.

Hot Pepper, Flagg and Quilt—with Lupa, Edmund Lowe, Vic. McLaglen, Olive Violette. Dir. Sidney Landfield. Time, 63 min. Rel. Sept. 25.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Rauli Walsh. Time, 78 min. Rel. Dec. 4.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listings are given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should provide a copy of the calendar for reference.

The running time a given here is presumably that of the projection room showings and can only approximate the actual release length in these states or communities where local or state censorship may result in deletions. Running time in the reviews is given in Variety carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to list this fact accurate, the information supplied may not always be correct even though officials obtain the fullest degree of exactness. Variety will appreciate the co-operation of all managers who may note discrepancies.

## Hollywood

(Continued from page 6)

stage introduction of players at Blimstone opening of 'Sign of the Cross.'

Metro has spotted Charles MacArthur's drama, 'Sign of the Cross,' based on the Profiles on Prince Mike Romanoff printed in 'New Yorker.'

'Warrior's Husband' put in stellar class by Jesse Lasky, with Ellsa Land and Ernest Truex co-starring.

Fox Spanish Versions  
 Fox is placing two Spanish pictures, 'The Night of the Cross' and 'The Forbidden Melody,' stars Jose Mojica, and 'Romantic Widow,' featuring Catalina Barea.

Henrietta Arnoldia, 26, known professionally as 'Diane Sinder,' has had Columbia contract approved by Superior Judge Parker Wood. Salary starts at \$100 weekly, and reaches \$1,000 in seven years.

Columbia has signed Robert S. Moore, former stage director for Crosby Gage, as dialog-megger.

After three years at Paramount, Lohar Mendes, director, dropped.

Two Love Plot 'Two Cities' Looks like the first between Paramount and Fox over who will do 'Tale of Two Cities.' C. B. DeMille wants to make it for Fox with Frederic March starred and Fox has been considering producing it with Warner Baxter in the lead and Frank Lloyd directing.

U.A. Studio Vacationing  
 United Artists studio now dark for Europe. Fox, upon completion of start will be Edward Small's 'I Cover the Waterfront.' Until April, when Goldwyn and Schenck units start. Small will be only active producer on lot.

Happy-Go-Lucky at Theatre  
 Happy-Go-Lucky hour, coast CBS feature, will play one night at the Francisco Monday, Jan. 22, for \$50 split from the first dollar. This is first theatrical engagement for Europe. Fox, upon completion of start will be Edward Small's 'I Cover the Waterfront.' Until April, when Goldwyn and Schenck units start. Small will be only active producer on lot.

Mischa Auer, film actor, heading orchestra which opened at the Vista Del Arroyo, swank Pasadena hotel, Friday (Jan. 21) first entertainment at hotel.

Cooper Joins Franco's Caravan  
 Without an assignment at Paramount, Gary Cooper plans to leave for Europe Monday, Jan. 22, for the 'Turn About' at Metro. Joins Mary Pickford, Douglas Fairbanks, and John Ford, who will be in Italy. Latter spent seven months at Pickford recently.

Mervyn Freeman, west coast rep for Universal Newsreel, left San Francisco Monday (Jan. 22) for Tokyo and the Manchurian front to cover the Japanese-Chinese war clouds.

Peggy Hopkins Joyce and William Harrigan arrived Sunday (20) from Los Angeles to be in Paramount's 'International House' and Harrigan into 'Pick Up' and 'Police Surgeon' at Fox. Ernst Lubitsch, Louis Lighton and his wife, Hope Loring, return Thursday (26) after two months in Europe. May visit to be in the 'Par Lot Feb. 25 to start 'Don't Call Me Madame.'

Painted Woman. Drama of the East India, with Spencer Tracy and Peggy Shannon. Dir. John Blystone. Rel. Aug. 14. Rev. Sept. 6.  
 Passport to Hell, A. Drama of African jungle. Elissa Landi, Alex. Kirkland, and Frank Lane. Dir. Frank Lane. Rel. Aug. 20.  
 Racketeer. Football satire. Victor McLaglen. Grata Nissen. Dir. Alfred Werker. Time, 65 min. Rel. Oct. 23. Rev. Nov. 8.  
 Robbery. Mystery. Discovers the truth about a cattle stealing. George O'Brien. Dir. Louis King. 63 min. Rel. Jan. 8.  
 Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 min. Rel. Feb. 15.  
 Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 62 min. Rel. Nov. 5.  
 Six Hours to Live. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 75 min. Rel. Oct. 15. Rev. Oct. 25.  
 Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al. Santell. Time, 75 min. Rel. Nov. 20.  
 Too Busy to Work. Talking version of 'Jubilo' Will Rogers. Marlon Nixon. Dir. Jas. Blystone. Time, 75 min. Rel. Nov. 15. Rev. Dec. 5.

## Freuler Associates

Offices: Paramount Bldg., New York, N. Y.

Fighting Gentleman, The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 69 min. Rel. Oct. 7. Rev. Nov. 15.

Forty-Niners. The overland trek in pioneer days. Tom Tyler. Dir. J. P. McCarthy. 49 min. Rel. Oct. 28. Rev. Dec. 20.

Gambling Sex, The. Racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 min. Rel. Nov. 21. Rev. Dec. 15.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohen, Robert Ellis. Dir. George Melford. 62 min. Rel. Nov. 15.

Savage Girl, The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry L. Fraser. Rel. Dec. 15.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 25.

## Majestic

Offices: 1619 Broadway, New York, N. Y.

Cruiser, The. Drama of a crusading district attorney. Evelyn Bren, H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marcelline Day. Dir. Phil Rosen. 65 min. Rel. Oct. 15. Rev. Oct. 25.

Gold. Western drama. Jack Hoxie, Alice Day, Matthew Betz, Dynamite-horse. Dir. Otto Brower. Time, 65 min. Rel. Sept. 15. Rev. Oct. 15.

Hearts of Humanity. Drama of New York. Searl, J. Farrell MacDonald, Claudia Dell, Charles Delaney. Dir. Christy Cabanne. Time, 70 min. Rel. Sept. 1. Rev. Sept. 27.

Law and Order. Western drama. Lew Cody, Louise Fazenda, Hoda H. Searl, J. Farrell MacDonald, Claudia Dell, Charles Delaney. Dir. Christy Cabanne. Time, 70 min. Rel. Sept. 1. Rev. Sept. 27.

Outlaw. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-horse. Dir. Armand Schaeffer. Time, 61 min. Rel. Oct. 1.

Phantom Express, The. Railroad melodramatic mystery. J. Farrell MacDonald, William Collier Jr., Sally Biana, Robert Bosworth, Eddie Phillips. Dir. Christy Cabanne. Time, 70 min. Rel. Sept. 15. Rev. Sept. 27.

Sing. Drama of a life of a torch-singer. From the play by Wilson Collison. Rel. Jan. 31.

Unwritten Law, The. A drama of betrayal and vengeance. Grata Nissen, Lew Cody, Tom Tyler, Benia Lee, George J. Lewis, J. P. McGowan, J. P. McGowan, J. P. McGowan. Dir. Christy Cabanne. Time, 70 min. Rel. Nov. 15. Rev. Dec. 20.

Vampire Bat, The. A thriller. Lionel Atwill, Fay Wray, Mervyn Douglas, George J. Lewis, J. P. McGowan, J. P. McGowan. Dir. Christy Cabanne. Rel. Jan. 21.

Via Pony Express. Jack Hoxie western. Rel. Jan. 31.

Studio: 4376 Sunset Drive, Hollywood, Cal. **Mayfair** Offices: 1600 Broadway, New York, N. Y.

Allas Mary Smith. Events follow a chance meeting. Semi-detective. John Darrow, Owen Lee, Ray Hatton. Dir. E. Mason Hopper. Time, 63 min. Rel. Oct. 15.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marlon Childing. Dir. Bessie Eason. Time, 64 min. Rel. Oct. 15. Rev. Dec. 15.

Her Man. A comedy. Fred Astaire, Fred Astaire, Fred Astaire, Fred Astaire. Dir. Conway Tearle. Dir. E. Mason Hopper. Time, 67 min. Rel. Oct. 15. Rev. Nov. 25.

No Living Witness. Novelty crime story. Gilbert Roland, Noah Beery, Barbara Kent. Dir. E. Mason Hopper. Time, 72 min. Rel. Sept. 15. Rev. Oct. 15.

Tangled Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Doris Hill, Glen Tryon, Vera Reynolds. Dir. Frank Strayer. Time, 59 min. Rel. Oct. 15. Rev. Oct. 25.

Trapped in Tia Juana. Army life on the Max border. Edwina Booth, Duncan Renaldo. Dir. Wallace W. Fox. Time, 65 min. Rel. Aug. 15.

Studio: Culver City, Calif. **Metro** Offices: 1540 Broadway, New York, N. Y.

Blonde of the Follies. Self explanatory title. Marion Davies, Robt. Monte, Boris Karloff, Dore. Dir. E. C. Gouding. Time, 68 min. Rel. Aug. 15. Rev. Sept. 15.

Clear All Wires. Picturization of the recent Broadway hit about a foreigner. Edna Chisler, Fred Astaire, Fred Astaire, Fred Astaire. Dir. E. C. Gouding. Time, 68 min. Rel. Aug. 15. Rev. Sept. 15.

Diverge in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewis Stone, Lola Wilson. Dir. Chas. F. Riesner. Dec. 18. Rel. Nov. 15.

Downstairs. Life below stairs in a titled family. John Gilbert, Virginia Bruce, Paul Lukas. Dir. Monta Bell. Time, 77 min. Rel. Aug. 8.

Fast Life. Typical Halina story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. Time, 68 min. Rel. Aug. 15. Rev. Dec. 15.

Flesh. Wallace Bree as a wrestler. Karen Moray, Riccardo Cortez, Jean Hershot. Dir. John Ford. 95 min. Rel. Dec. 4. Rev. Dec. 15.

Fallen Angel. Based on the longest Broadway stage hit by Martin Brown, Irene Dunne. Phillips Holmes. Dir. Charles Brabin. Rel. Jan. 13.

Maek of Fu Manchu. Chinese plotter seeks the sword of Genghis Kahn. Boris Karloff, Lew Stone, Nana Moray. Dir. Chas. Brabin. Rel. Jan. 13.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Lloyd, Lew Stone, Nana Moray. Dir. Chas. Brabin. Rel. Jan. 13.

Pack Up Your Troubles. Laurel and Hardy full length military comedy. Dir. Geo. Marshall and Raymond Carey. Time, 70 min. Rel. Sept. 15. Rev. Oct. 15.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role. Maureen O'Sullivan, Dorothy Peterson. Dir. Lester Koenig. Time, 80 min. Rel. Oct. 15. Rev. Nov. 15.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 87 min. Rel. Nov. 12. Rev. Nov. 25.

Rasputin and the Empress. The Rasputin overthrow and its cause. John Barrymore, John Barrymore. Time, 133 min. No release set. Rev. Dec. 27.

Red Dust. Team Harlow and Clark Gable as a new team in a story of Indiana Jones. Dir. Victor Fleming. Time, 110 min. Rel. Oct. 25. Rev. Nov. 5.

Smilin' Through. Remake of the Norms Talmadge silent and Jane Cowl play. Norma Shearer, Leslie Howard, Frederic March, O. J. Heggie. Dir. Sid. Dec. 18. Rel. Nov. 15.

Son-Daughter, The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone. Warner (Mand. Dir. Clarence Brown. 81 min. Rel. Nov. 25.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 min. Rel. Dec. 20. Rev. Sept. 6.

Today's World. In English civil ambulance during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. Feb. 12.

(Continued on page 28)

# PUBLIC ORDERS RIALTO DARK

Placed recently for sublease, Rialto, on Broadway, has been ordered closed by Public, effective Feb. 1. Notice to entire staff, including Steve Barutis, manager, Lou Smith, in charge of publicity-advertising, and house crew, has been served. It is said house will be taken off Public hands by some exhibitor.

Rialto's closing makes all Paramount product available to the Paramount, New York, weekly change, excepting four committed to United Artists for the Rivoli, further up the street.

A gold mine up to two years ago, Rialto has been a far better money-maker for Public, despite chain's desire to get rid of it, than many of its other similar-type runs around the country.

Its overhead is around \$11,000. Among its few losers during the past two years have been "Clara Deane," "Forbidden," "Man Called Bruce," and "Movie Crazy."

House is situated on what's con-

ceded to be one of the most im-

portant corners of the world, at

42nd street and 7th avenue. Public's

sin desire in dropping it, under-

stood to derive from a policy which

will enable the chain to pick Par's

best for the local Paramount.

## Shuberts' Year's Lease To WB on the Garden, With Understanding

The Shuberts may return the Winter Garden, under their direct management, to its former policy of musicals on the type of "Passing Shows," "Artists and Models" reviews, etc. Considering this as a possible change, an understanding has been reached with Warners for mutual release of the Garden by the Warners when and if Shuberts are ready.

When the Warner lease up this January, another for a term of one year has been written with the condition the Shuberts may have theatre earlier than its expiration for the musical productions if they so make up their mind.

Meanwhile, although their Hollywood and Warner theatres are problems, WB has not turned down so low at the Garden that it can operate it more profitably than trying to use either of the other houses for the same policy.

Harry Charnas is buying film product in an auction market for the Garden, including independent brands such as current "Vampire Bat" (Majestic).

## EYSSSEL IN HOME OFFICE

Change in Public N. Y. District; 2 Pairs Under Their Managers

With elimination of the Public district setup in New York, Greater New York, Paramours, Gus Eysseil, city manager for some time under Milt Feld and more recently under Boris Morros, will assume general operating assistant duties under Sam Dowling, Jr., as reported. Eysseil has been with Public for many years, in various parts of the country.

In future the two Paramours (N. Y. and Edison) will be under the direct operation of their managers, who report to Morros.

New York advertising department is also broken up, with Jack McInerney to handle ads and publicity for the New York Paramours, and Maurice Bergman for Brooklyn. When pictures are day and date, they will work together, otherwise they will be in complete charge, answerable to Morros.

Sam Gottlieb, who has handled the Par, N. Y., under McInerney, city ad manager, is out, along with Lou Smith, who received notice as a result of the Rialto closing Feb. 1.

## KENT SELLING DIRECT

Hollywood, Jan. 23.

Willis Kent is giving up production of independent pictures for four months to sell his latest feature, "The Psychic Racket," direct to exhibitors.

Kent recently split with Maxm, which had been estate righting his films.

# CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Washington Masquerade. Political satire. Lional Barrymore, Karen Morley. Nils Asther. Dir. Chas. Ebbin. Time, 81 mins. Rel. July 5. Rev. July 26.

Whitening in the Dark. Adapted from the Broadway stage success, in which the character of the play is written for a murder. Ernest Truett, Una Merkel, Jean Harlow. Dir. Elliot Nugent. Rel. Jan. 27.

Studio: 6048 Sunset Blvd., Hollywood, Cal. Monogram Office: 723 Seventh Ave., New York, N. Y.

Diamond Trail. Western. Rex Bell. Dir. Harry Fraser. Rel. Dec. 30.

Fighting Champ. The Western. Bob Steele, Arletta Duncan. Dir. J. P. McCarthy. Time, 64 mins. Rel. Dec. 15.

From Broadway to Cheyenne. N. Y. gangster meets the shooting West. Rex Bell, Marceline Day. Dir. Harry Fraser. Time, 62 mins. Rel. Aug. 15.

Girl from Calgary. The Girl cowboy comes east to stage triumphs. Fifi D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24.

Gully Gulley Betty Compton, Claudia Dell. Dir. Albert Ray. 67 mins. Rel. Nov. 15.

Klondike. Physician who falls in a major operation makes a comeback. Frank Hawks, Thelma Todd, H. B. Wallich. Dir. Lytle Tabor. Time, 65 mins. Rel. Aug. 30. Rev. Sept. 7.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.

Self-Defense. Story by Peter B. Kyne. Pauline Frederick, Theodore Von Stern, Mariana Kent, Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rel. Nov. 22.

Slightly Married. Society boy marries a street girl and then falls in love with her. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 17.

Strange Adventure. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. Rel. Dec. 1.

Thirteenth Guest. The Mystery play by author of "Scarface." Ginger Rogers, Lytle Tabor, J. Farrell McDonald. Dir. Alfred Ray. Time, 65 mins. Rel. Aug. 15. Rev. Dec. 15.

Western Limited. The Mystery aboard a transcontinental train. Estelle Taylor, Edmund Burns, Gertrude Astor, Crawford Kent. Dir. Christy Cabanne. Time, 64 mins. Rel. Aug. 8.

Young Blood. Western. Bob Steele. Story by Wally Toeman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 5.

Studio: 5851 Marathon St., Hollywood, Cal. Paramount Office: 1501 Broadway, New York, N. Y.

Big Broadcast. The Broadcasting story with many star stars. Bert Erwin, Bing Crosby, Lella Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. 19.

Billie Dozer. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 75 mins. Rel. Jan. 6. Rev. Jan. 10.

Blondie Versus the Stage. Women's efforts to retain her child. Mariene Dietrich, Herbert Marshall, Dickey Moore. Dir. Joe Von Sternberg. Time, 45 mins. Rel. Sept. 16. Rev. Sept. 27.

Devil and the Deep. Jealousy in a submerged submarine. Tallulah Bankhead, Gary Cooper. Dir. Marion Gering. Time, 80 mins. Rel. Aug. 12. Rev. Aug. 23.

Devil is Driving. The Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Stuart Walker. Time, 64 mins. Rel. Nov. 15.

Evenings for Sale. Viennese noblesman becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 15.

Farwell to Arms. Hemmingsway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Aug. 15. Rev. Aug. 23.

Gully as Hell. Murder mystery with Quirt and Flagg comes angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Erie Kenton. Time, 82 mins. Rel. Aug. 4. Rev. Aug. 8.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hells Bells. RKO comedy stars Smith, Randolph Scott, Sally Lane. Dir. Feister. Jan. special release.

Horse Feathers. Marx Brothers go collegiate. Dir. Norman MacLean. Time, 70 mins. Rel. Aug. 19. Rev. Aug. 23.

Hot Saturday. Gossip in a small town. Nancy Carroll, W. V. Selzer. Time, 72 mins. Rel. Oct. 28. Rev. Nov. 8.

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack DeLeon and many others, each in a single sequence. Directional sequences by various directors. Time, 85 mins. Rel. Nov. 15.

Island of Lost Souls. Novelty story. Richard Arlen, Lella Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dir. Hummer. Rel. Jan. 17.

Lily Christine. British made. Corinne Griffith, Colin Clive. Time, 65 mins. Rel. July 19. Rev. Sept. 20.

Love Me Tonight. Chevalier's a tailor in masquerade. Jeanette MacDonald, Chas. Ruggles, Chas. Butterworth, Merna Loy. Dir. Rouben Mamoulian. Time, 90 mins. Rel. Aug. 26. Rev. Aug. 23.

Madame Butterfly. From the opera. Sylvia Sydney, Cary Grant, Chas. Ruggles. Dir. George Raft. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Melghan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 13.

Make to a Star. Diver version of Merton's story. Jean Blondie, Zasu Pitts. Dir. Wm. Beaudine. Time, 58 mins. Rel. July 1.

Merrily We Go To. From a stage comedy drama. Sylvia Sydney, Frederic March. Dir. Dorothy Arzner. Time, 83 mins. Rel. July 10. Rev. June 14.

Movie Crazy. Harold Lloyd breaks into pictures. Constance Cummings, Dir. Clarence Bruckman. Time, 95 mins. Rel. Sept. 22. Rev. Sept. 20.

Mysterious Rider. Western. Kent Taylor. Dir. Allen Ray. Jan. 27.

Night After Night. Humor in the night club. Mae West, Geo. Raft, Constance Cummings. Dir. Charles S. Klinger. Rel. Oct. 14. Rev. Nov. 1.

Night of June 13. The neighbors react to a murder suspicion. Clive Brook, Chas. Ruggles, Clive Brook, Robert Roberts. Time, 75 mins. Rel. Sept. 23. Rev. Sept. 20.

No Man of Her Own. From the novel No Bed of Her Own. Clark Gable, Dorothy Lamour. Dir. Dorothy MacCallister. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Phantom President. Political story of a presidential dupe. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 1. Rev. Oct. 4.

70,000 Witnesses. Murder on the football field. Phillips Holmes, Dorothy Lamour, Chas. Ruggles. Dir. George Raft. Rel. Oct. 1. Rev. Sept. 6.

She Done Him Wrong. Paraphrase of "Diamond Lil." Mae West, Cary Grant, George Raft, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27.

Sign of the Cross. Spectacular production of the stage play. Frederic March, Claudette Colbert, Elissa Landi, Chas. Laughton, Jan. Keith. Dir. Cecil De Mille. Rel. Jan. 14. Rev. Jan. 17.

Tonight is Ours. Noel Coward's "The Queen Was in the Parlor." Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 27.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Oct. 22. Rev. Nov. 1.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Vanishing Frontier. Western drama. John Mack Brown, Evelyn Knapp, Zasu Pitts. Dir. Phil Rosen. Time, 68 mins. Rel. July 23. Rev. Sept. 6.

Wild Horse Mesa. Zane Gray's story. Rudolph Scott, Sally Bane, Fred Kohler. Dir. Henry Hathaway. Time, 69 mins. Rel. Nov. 25. Rev. Jan. 17.

## Powers

Office: 723 Seventh Ave., New York, N. Y.

Lucky Girl. Musical comedy farce. Gene Gerrard, Molly Lamont. Dir. Eugene O'Sullivan. Time, 69 mins. Rel. Sept. 1.

Man Who Won. The Story of a wastrel who makes good. Henry Kendall, Heather Angel. Time, 70 mins. Rel. July 23. Rev. Sept. 15.

Woman Decides. The From a stage play of Labor vs. Capital. Adrienne Allen, Owen Naro. Dir. Miles Mander. Time, 68 mins. Rel. Aug. 15.

## Principal

Offices: 11 West 43d St., New York, N. Y.

Blame the Woman. British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground. The George Vandebilt's expeditionary film. 54 mins. Rel. Jan. 1. Rev. Jan. 2.

Virgins of Bali. Travels of the island of Bali. Time, 48 mins. Rel. Sept. 15. Rev. Sept. 13.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Rel. Jan. 1. Rev. Nov. 23.

Studio: Hollywood, Calif. R.K.O. Pathe Office: 1560 Broadway, New York, N. Y.

Come On, Danger. Western. Tom Keene, J. Haydon, Roscoe Atter. Dir. Robt. Hill. Rel. Sept. 23.

What Price Hollywood. Hollywood lowdown. Constance Bennett, Lowell Sherman. Dir. Geo. Cukor. Rel. June 24. Rev. July 15.

Studio: Hollywood, Calif. R.K.O. Radio Office: 1560 Broadway, New York, N. Y.

Age of Consent. The Love and trouble for a co-ed. Dorothy Wilson, Richard Cromwell. Dir. Gregory La Cava. Time, 53 mins. Rel. Aug. 8. Rev. Sept. 6.

Animal Kingdom. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 90 mins. Rel. Dec. 22. Rev. Jan. 3.

Bill of Divorcement. A story of a shell-shocked war vet. By Clemence Dane, John Barrymore, Billie Burke, Katherine Hepburn. Dir. Geo. Cukor. Time, 79 mins. Rel. Sept. 30.

Bird of Paradise. A famous stage play of the South Seas. Dolores Del Rio, Joel McCrea. Dir. King Vidor. Time, 82 mins. Rel. Aug. 12. Rev. Sept. 2.

Bring 'Em Back Alive. Frank Buck's animal thriller. Time, 65 mins. Rel. Aug. 18. Rev. June 21.

Cheyenne Kid. The Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Jan. 27.

Conquers. The A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 15. Rev. Dec. 15.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Gail Patrick, Chas. Aronson, Sam Hardy. 83 mins. Rel. Jan. 27.

Half-Naked Truth. The From Harry Raich's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory La Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

Hell's Highway. The horrors of a convict camp. Richard Dix, Tom Brown, Dir. Rowland Brown. Time, 62 mins. Rel. Sept. 21. Rev. Sept. 27.

Hold 'Em Jail. Wheeler and Woolsey play football on the convict eleven. Dir. Norman Krasna. Time, 69 mins. Rel. Oct. 9. Rev. Oct. 13.

Little Orphan Annie. Based on the cartoon. Mitzel Green, Ed. Kennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Men Are Such Fools. Leo Carrillo, Dir. Wm. Nigh. Time, 66 mins. Rel. Nov. 15. Men Are Such Fools. Leo Carrillo, Dir. Wm. Nigh. Time, 66 mins. Rel. Nov. 15.

Monkey's Paw. The W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 68 mins. Rel. Jan. 17.

Most Dangerous Game. The Island reduce who hunts human beings for sport. Joel McCrea, Fay Wray, Pauline Goddard. Dir. Edgar Wallace. Time, 62 mins. Rel. Sept. 16. Rev. Nov. 22.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunne, Chas. Bickford. Dir. J. Walter Ruben. 83 mins. Rel. Nov. 15.

Past of Mary Holmes. The Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harold Thompson. 84 mins. Rel. Nov. 22.

Penguin Plot Murder. The Stuart Palmer's novel; murder mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archambault. 79 mins. Rel. Dec. 22.

Phantom of Crestwood. The Mystery at a week-end party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 71 mins. Rel. Oct. 14.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rel. Nov. 26. Rev. Dec. 4.

Secrets of a Soul. The story of a woman's life. Frank Morgan, Gregory Ratoff. Dir. Ed. Sutherland. Time, 68 mins. Rel. Jan. 27.

Sport of the Century. Story of Joel McCrea, Marian Marsh, Wm. Gard. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. G. Seligman. Time, 64 mins. Rel. Aug. 28.

Theft of the Mona Lisa. The Foreign made. Willy Forst, Trude von Molo. Dir. G. von Wolvarty. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 16.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Irene Dunne, John Dunn. Dir. Archambault. Time, 69 mins. Rel. Sept. 16. Rev. Oct. 13.

## United Artists

Office: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Merivale stage hit. Ronald Colman, Kay Francis, Phyllis Reed. Dir. King Vidor. Time, 79 mins. Rel. Oct. 13. Rev. Oct. 13.

God from Spain. The Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lydia Robert, Dir. Leo McCarey. Time (roadshow), 115 mins. Rel. Dec. 22.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Mr. Robinson Crusoe. Adventures in the South Sea. Douglas Fairbanks, Jr. Time, 75 mins. Rel. Edw. Sutherland. Time, 72 mins. Rel. Sept. 27.

Rain. Jeanne Eagles' famous stage hit. Joan Crawford, Walter Huston. Dir. Victor Halperin. Time, 50 mins. Rel. Oct. 13. Rev. Oct. 13.

White Zombie. The Haitian sorcery. Bela Lugosi, Madge Bellamy. Dir. Victor Halperin. Time, 69 mins. Rel. July 28. Rev. Aug. 2.

Studio: Universal City, Calif. Universal Office: 730 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play "Merry-Go-Round about crooked politics." Edw. Cahn, George Raft, Fox, Chas. Marshall, Louis Calhern. Dir. Edw. L. Cahn. 74 mins. Rel. Nov. 17. Rev. Dec. 10.

Air Mail. The Commercial flying thriller story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Edmund Lowe. Dir. Edw. Ford. Time, 85 mins. Rel. Nov. 3. Rev. Nov. 8.

All American. The Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Hunkler. Rel. Oct. 13. Rev. Oct. 13.

Back Street. A one-man girl whose love defied convention. From a Fanny Hurst novel. Irene Dunne, John Boles. Dir. John Stahl. Time, 91 mins. Rel. Oct. 13. Rev. Oct. 13.

Destination Unknown. Adventure on a run runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compton. Dir. Ray Garnett. Rel. Jan. 28.

Igloo. Life struggle in the Arctic. Eskimo players. Dir. Ewing Scott. Time, 60 mins. Rel. Oct. 13. Rev. Oct. 13.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Dir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Mum's the Word. The thriller. John Barrymore, John, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

My Pal, the King. A wild west show in a Balkan kingdom. Tom Mix. Dir. Kurt Neumann. Time, 75 mins. Rel. Aug. 28. Rev. Oct. 11.

Nagana. Tropical drama. Thia Dorel, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 13.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Ray Garnett. Time, 80 mins. Rel. Oct. 13. Rev. Sept. 15.

Old Dark House. A night of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 100 mins. Rel. Oct. 20.

Once in a Lifetime. Hollywood satire from the stage play. Jack Oakie, Sidney Fox, Alice MacMahon. Dir. Russell Mack. Time, 90 mins. Rel. Oct. 13. Rev. Oct. 13.

They Just Had to Get Married. Matrimonial adventures of a newlyweds couple. Sigmund Sumner, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Oct. 13.

Studio: Burbank, Calif. Warner Brothers Office: 321 W. 44th St., New York, N. Y.

Big City Sue. Country boy comes to New York for thrilling experiences. Joan Blondie, Eric Linden. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Sept. 16. Rev. Sept. 16.

Blessed Event. Columnist story. Lee Tracy, Mary Brian, Allen Jenkins. Dir. Roy Del Ruth. Time, 84 mins. Rel. Sept. 10. Rev. Sept. 6.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian. Time, 75 mins. Rel. Dec. 17. Rev. Jan. 17.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mack Wright. 60 mins. Rel. Dec. 17. Rev. Jan. 17.

(Continued on page 29)

# CALENDAR OF CURRENT RELEASES

(Continued from page 28)

**I Am a Fugitive.** From the story "I Am a Fugitive from a Chain Gang." Paul Kelly, Glenn Farrell. Dir. Mervyn Le Roy. Time, 90 mins. Rel. Nov. 19.

**Illegal.** British made story of a night club. British cast and director. Time, 74 mins. Rel. Aug. 6.

**Jewel Robbery.** Romantic comedy drama from an Hungarian source. Kay Francis, William Powell. Dir. Wm. Dieterle. Time, 68 mins. Rel. Aug. 13.

**Lawyer Man.** Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7.

**One Way Passage.** Love develops for a prisoner. Kay Francis, William Powell. Dir. Ray Garnett. Time, 68 mins. Rel. Oct. 22.

**Parachute Jumper.** The two ex-marines and a girl who go aloft. Doug Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28.

**Purchase Price.** The night club singer with a past. Barbara Stanwyck. Dir. Wm. A. Wellman. Time, 68 mins. Rel. July 23.

**Ride Him, Cowboy.** Western comedy story. John Wayne. Dir. Fred Allen. Time, 84 mins. Rel. Aug. 27.

**Scarlet Dawn.** Russian refugees in Constantinople. Doug Fairbanks, Jr., Mary Carroll. Dir. Tashman. Dir. Wm. Dieterle. Time, 68 mins. Rel. Nov. 12.

**Stranger in Town.** Comedy drama of real people. Chloé Sale, Ann Dvorak. Dir. E. H. Cline. Time, 66 mins. Rel. Aug. 6.

**Successful Calamity.** Merchant, pretends poverty to check family's extravagance. George Arliss, Mary Astor, Evelyn Knapp. Dir. John G. Adolfi. Time, 72 mins. Rel. Sept. 17.

**Twenty Thousand Years in the Making.** Visualization of Warden Lewis' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31.

**Two Minutes the World.** Constance Bennett in a murder jam. Dir. Archie Mayo. Time, 71 mins. Rel. Sept. 3.

**Winner Take All.** Smashing fight comedy. James Cagney. Dir. Roy Del Ruth. Time, 67 mins. Rel. July 16.

## World Wide

**Auction in Soho.** From Eugene O'Neill's play "Recklessness." Conrad Nagel, Lelia Hyams. Dir. Victor Soderstrom. Rel. Jan. 23.

**Between Fighting Men.** Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16.

**Breach of Promise.** The ruin of a man's career. Chester Morris, May Clarke, Mary Doran. Dir. Paul Selvin. Time, 67 mins. Rel. Oct. 25.

**Come On, Tarzan.** Ranch owner saves his horse from a gang. Ken Maynard, Mary Doran. Dir. Paul Selvin. Time, 67 mins. Rel. Oct. 25.

**Crooked Circle.** The mystery story with ample comedy. Ben Lyon, Zasu Pitts, James Cagney. Dir. Alan James. Time, 64 mins. Rel. Sept. 17.

**Death Kiss.** The murder mystery with a motion picture studio background. David Manners, Alan James, John Ray, Lisa Lugosi. Dir. Edwin L. Marin. Rel. Dec. 26.

**Drum Taps.** Boy Scout troupe to the rescue of Ken Maynard. Ken Maynard, Junior Conklin. Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 23.

**Dynamite Ranch.** Ranch manager falls to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 69 mins. Rel. July 21.

**False Faces.** Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 63 mins. Rel. Oct. 12.

**Fargo Express.** Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20.

**Hypnotized.** Jam following a big weeknight win. Moran and Mack. Dir. Mack Sennett. Rel. Jan. 17.

**Last Mile.** The drama in the death house. from the stage play. Howard Phillips, Preston Foster, George Stone, Noel Madson. Dir. Sam Bischoff. 64 mins. Rel. Aug. 14.

**Sign of Four.** The Sherlock Holmes story. British cast. Arthur Wontner, Isla Bevan, Ian Hunter. Dir. Graham Cutts. Time, 74 mins. Rel. Aug. 14.

**Texas Buddies.** Cowboy, veteran of the AEF, turns aviator to talk the villains. Bob Steele, Nancy Drexel. Dir. R. N. Bradbury. Time, 67 mins. Rel. Aug. 28.

**Those We Love.** A woman's understanding averts domestic tragedy. Mary Astor, Lilyan Tashman, Kenneth McKenna. Dir. Robt. Florey. Time, 77 mins. Rel. Sept. 10.

**Tombstone Canyon.** Western in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 26.

**Trailing the Killer.** Epic of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 26.

**Uptown New York.** Married happiness and a past. Jack Oakie, Shirley Gray. Dir. Victor Soderstrom. Time, 74 mins. Rel. Dec. 4.

## Miscellaneous Releases

**Big Payoff.** The (Capital). From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. 71 mins. Rel. Jan. 16.

**Big Town.** The (Invisible). Vice crusade story. Lester Vali, Frances Ray. Dir. R. N. Bradbury. 67 mins. Rel. Dec. 27.

**Face on the Bar Room Floor.** The (Invisible). Temperance discussion. Dulcie Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. 16.

**Footsteps in the Night.** (Auton). Mystery drama. Benita Hume. Dir. Maurice Elvey. Time, 69 mins. Rel. Dec. 1.

**Goona Goona.** (First Div.) Love charms on the island of Bali. Dir. Andree Bonavent, Armande, Virginia Brinn. Irene Rich, Jan. Rel. Sept. 26.

**Hotel Variety.** (Capital). Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rel. Jan. 10.

**Jungle Killer.** (Century). Story of wild game hunting in Africa. With lecture. Rel. Nov. 25.

**Manhattan Tower.** (Remington). Suggestive of "Skyracer Souls." Romance in an office building. Virginia Brinn, Irene Rich, Jas. Hall. Dir. Frank Strayer. 62 mins. Rel. Dec. 1.

**Red-Haired Alibi.** The (Tower). Gangster story. Merna Kennedy, Theo. Van Dits. Dir. Christy Cabanne. Time, 76 mins. Rel. Oct. 21.

**Scarlet Week End.** (Irvine). Murder at a house party. Dorothy Revler, Doug Von Elitz. Dir. Willis Kent. Time, 68 mins. Rel. Oct. Rev.

**Speed Madness.** (Capital). Speedboat racing with acrobatic trimmings. Rich. Talmadge, Armande, Drexel. Dir. Geo. Crona. Time, 61 mins. Rel. Aug. 27.

**Tex Takes a Holiday.** (Argosy). All multi-color western of a mysterious stranger. Armande, Virginia Brinn, Virginia Brown Falre. Dir. Alvin J. Nietz. 69 mins. Rel. Dec. 13.

**Unholy Love.** (First Div.) The classic. "Mme. Brown" transplanted to Rio. N. Y. X. 12. Dir. Albert Ray. Time, 75 mins. Rel. Aug. Rev. Aug. 30.

**Woman in Chains.** (Auton). Tragedy of a woman tied to a hypochondriac. Eng. cast. Dir. Paul Dean. Time, 68 mins. Rel. Nov. 18.

## Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these with English titles.)

**A Nous la Liberté.** (Auton) (French). Comedy drama. Henri Marchand, Raymond Cordy. Dir. Rene Clair. 93 mins. Rel. May.

**Barbarians.** die Tazenzin von Sansouci. (Capital) (German). Rocco musical comedy. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

**Brave in der Gasse.** (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

**Broken Vow.** The (Capital) (Polish). From a novel. Krystyna Ankiewicz, M. Cybulski. Dir. Jan. Rel. Nov. 18.

**Cinq Gentlemen Maudit.** (Irvine) (French). Rene Lefevre, Harry Baur. Dir. Julien Duvivier. Rel. Jan.

**Coffeur Pour Dames.** (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1.

**Das Ekel.** (German) (Protex). Comedy. Max Adalbert. Dir. Franz Wenzler. 76 mins. Rel. Feb. 1.

**Das Schöne Alibi.** (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1.

**David Golder.** (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1.

**Der Ball.** (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. Time, Oct. 9.

**Der Falsche Ehemann.** (German) (Protex). Farce. Dir. Johannes Gutier. 85 mins. Rel. Oct. 1.

**Der Falsche Feldmarschal.** (Capital) (German). Military musical. Vlasta Burian. Dir. Hans Janisch. Time, 81 mins. Rel. July 1.

**Der Hauptmann von Köpenick.** (A-R) (Ger). Comedy. Max Adalbert. 90 mins. Rel. Jan. 16.

**Der Herr Büroversteher.** (Capital) (Ger). Felix Bressart, Herman Thimig. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

**Der Schwanen-Hüter.** (Protex) (Ger). Costume romance. Conrad Veldt, Mady Christians. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1.

**Die Blume von Lindenu.** (German) (Protex). Comedy. Renate Mueller, Hans Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1.

**Die Cirkos Baronesse.** (Capital) (Ger. Hung). Musical comedy. Gretl Theimer. Karl Kainz. 9 reels. Rel. Feb. 16.

**Die Grosse Attraktion.** (A-R) (Ger). Musical romance. Richard Tauber. 80 mins. Rel. Feb. 1.

**Die Grosse Liebe.** (German) (FAF). Drama of mother love. Hans Niese. 80 mins. Rel. March 1.

**Die Lustigen Weiber von Wien.** (Capital) (Ger). Witty farce. Irene Elsingner. Dir. Gerns von Schulze. 99 m. n.s. Rel. July 1.

**Dienst in Dienst.** (New Era) (Ger). Musical. Ralph Roberts, Lucie Englische. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

**Die vom Rummelpfad.** (Capital) (Ger). Anny Ondra, Siegfried Arno. Dir. Karl Kainz. 9 reels. Rel. Feb. 16.

**Die Nacht in Paradies.** (A-R) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb.

**Ein Prinzipal.** (Capital) (Ger). Musical. Geo. Alexander. Lien Deyers, Trude Berliner. Dir. Conrad Wiene. Time, 75 mins. Rel. May.

**El Hombre Que Asesino.** (Paramount) (Spanish). Rosita Moreno, Ricardo Montalva. 10 mins. Rel. Feb. 16.

**Ein Walzer von Strauss.** (Capital) (Ger). Musical. Gustav Froelich. Dir. Conrad Welna. Time, 89 mins. Rel. March 10.

**Friedrich Schiller.** (Capital) (German). Opera based on Goethe's life. Mady Gitta Entdeckte ihr Herz. (Capital) (Ger). Comedy. Gitta Alpar, Gustav Gierla. (German) (New Era). Transatlantic aviation drama. Gustav Froelich, Brigitte Helm. 75 mins. Rel. Nov. 1.

**Halzelpel Weiss Altes.** (German) (Capital). Comedy. Felix Bressart. 90 mins. Rel. Nov. 1.

**Herrn im Junge.** (Capital) (Ger). Farce. Max Adalbert, Ida Wuest, Lucie Englische. Dir. Geo. Jacoby. Time, 91 mins. Rel. June 24.

**Hyperborea.** (Capital) (Hungarian). Past farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. 16.

**Kamradtschiff.** (Argo. Cinema) (Ger). Sensational drama. Alex Granach. Dir. Gerns von Schulze. 99 m. n.s. Rel. Nov. 8.

**Koenig von Preussen.** See "Luis".

**La Chance.** (Paramount) (French). Drama of a gambler's life. Marie Bell, Françoise Rosay. 78 mins. Rel. Feb. 1.

**La Courte.** (Capital) (French). Musical. Musical of a woman's love and revenge. Madeleine Renaud, Pierre Blanchard. 90 mins. Rel. July 1.

**Le Bal.** (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1.

**Legion of the Street.** (Capital) (Polish). Life of the newboys. Time, 89 mins. Rel. Oct. 22.

**Le Roi Des Rasquilleurs.** (French) (Protex). Comedy with music. Milton. Dir. Louis Leduc. 90 mins. Rel. June 1.

**Liebe ist ein teures Gut.** (Capital) (Austrian). Musical. Carl Nazy, Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1.

**Ljubav i Sreća.** (Yugoslav) (Croat). Drama of life among Y. immigrants. Rade Simovic. Dir. Frank Melford. Time, 1 hour. Rel. Dec. 16.

**Luis.** Koenig von Preussen. (Argo. Cinema) (German). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

**Maedchen in Uniform.** (Krimsky) (German). Poignant drama. Hertha Thiele, Rade Simovic. Dir. Richard Froelich. Rel. Sept. 27.

**Man Brauch Kein Geld.** (Capital) (Ger). Musical farce. Dir. Carl Bosse. Rel. Nov. 10.

**Meine Frau und ich.** (Hochstadtler) (German) (Protex). Comedy. Kaethe von Nagy. Dir. Kurt Geron. 90 mins. Rel. Feb. 1.

**Men Leopold.** (Capital) (Ger). Musical. Gustav Froelich, Max Adalbert. 80 mins. Rel. April 26.

**Men and Jobs.** (Russian) (Amming). An American engineer looks at Russia. 85 mins. Rel. Jan. 1.

**Mensch Ohne Namen.** (German) (Protex). Poignant drama. Werner Krauss, Mady Christians. 85 mins. Rel. Nov. 1.

**Misch (Paramount).** (French). Musical comedy. Susy Vernon, Robert Burnier, Dranem. 80 mins. Rel. July 1.

**Mistig.** (Capital) (French). Musical. Madeleine Renaud, Noel-Noel. 90 mins. Rel. Feb. 1.

**Moritz Macht Sein Glück.** (German) (Capital). Farce. Siegfried Arno. 90 mins. Rel. Dec. 1.

**Namenshefter.** (German) (FAF). Drama. 76 mins. Rel. Jan. 1.

**1914.** (Capital) (Ger). Prelude to the world war. Dir. Rich. Oswald. Time, 73 mins. Rel. Sept. 1.

**Oberst Red.** (Capital). Spy thriller. Li Dagover, Theo. Loos. Dir. Karl Anton. Time, 75 mins. Rel. Aug. 30.

**Paris-Berlin.** (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 70 mins. Rel. Jan. 1.

**Purpur und Waschluch.** (Capital) (Ger). Dramatic comedy. Hans Niese, Elise Elster. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

**Quando te Suicidas.** (Paramount) (Spanish). Musical. Argentina. 90 mins. Rel. Dec. 1.

**Quand te Tues Tu.** (Paramount) (French). Farce comedy. Dreaan, Noel-Noel, Robert Brunier. 89 mins. Rel. March 15.

**Reverie.** (Capital) (Ger). Musical farce. Fritz Kampers, Lucie Englische. Time, 84 mins. Rel. April 1.

**Rhapsodie of Love.** (Capital) (Polish). Hardships of an art career. Agnes Reuter. 80 mins. Rel. March 15.

**Richtofener.** Red Ace of Germany. (Gould) (Ger). Self explanatory. Dir. Robt. Siegel. Time, 80 mins. Rel. Aug. 20.

**Romy.** (Protex). (Ger). Opera. Kaethe von Nagy, Willy Fritsch. Dir. Reinhold Schunzel. 83 mins. Rel. April 16.

**Schubert.** (A-R) (Ger). Cinderella romance. Dolly Haas. 80 mins. Rel. Feb. 1.

**Schubert.** Fruhlingsstraum. (Capital) (Ger). Musical of Schubert's life. Carl Jooken, Siegfried Arno. Dir. Rich. Oswald. Time, 71 mins. Rel. Jan. 1.

**Seln Scheidungsgrund.** (German) (Protex). Comedy drama. Lien Deyers, Alfred Zelsler. 80 mins. Rel. March 1.

**Storm Over Zakopane.** The (Capital) (Polish). (Synchronized) Danger in the mountains. 75 mins. Rel. Aug. 25.

**Taenzlerin von Sansouci.** See "Barbarians".

**Tempest.** (German) (Protex). Drama. Emil Jennings, Anna Sten. Dir. Robt. Siegel. Rel. March 15.

**Tingle Tangle.** (New Era) (Ger). Comedy. Ernest Verbess, Fritz Kampers, Elizabeth Finjaef. Dir. Japp Speyer. Time, 93 mins. Rel. May 15.

**Trappee.** (German) (Protex). Circus drama. Anna Sten. Dir. A. E. Dupont. 80 mins. Rel. May 15.

**Trunk (A-R)** (Ger). Romantic drama. Dorothea Wlecke. 90 mins. Rel. Feb. 1.

**Unknown.** (Capital) (Polish). Polish police activity. Mary Bogda, Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

**Victoria und ihr Husar.** (A-R) (Ger). Viennese opera. 90 mins. Rel. Feb. 1.

**Voice of the Desert.** The (Capital) (Polish). Algerian story in authentic locale. Jan Bogda. 80 mins. Rel. Aug. 25.

**Weekend in Paradise.** (Capital) (Ger). Farce. Otto Wallburg, Julius Falkenstein, Trude Berliner. Dir. Robt. Land. Time, 81 mins. Rel. Nov. 1.

**Yorck.** (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Gierla. 90 mins. Rel. Nov. 1.

**Zirkus Letzmann.** (FAF) (German). Circus drama. Liane Hald. Dir. Heins Paul. 70 mins. Rel. Dec. 1.

**Zwei Herren und ein Schlag.** (German) (Protex). Opera. Lillian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 13.

Key to address—Amlino, 73 Seventh Ave. American International, 1560 Broadway. Associated Cinema, 154 W. 55th St. Harold Adams, 166 Broadway. Capital Film Exchange, 109 Ninth Ave. Foreign American Film, 111 W. 87th St. John Krimsky, 10 West 88th St. International Cinema, 1498 Fifth Ave. New Era, 630 Ninth Ave. Protex, 1212 12th St. Symon Gould, 251 W. 89th St.

# SO. CAL. INDIES FAVOR KENT CONTRACT

Los Angeles, Jan. 23. Virtual approval of the S. R. Kent story by the Southern California Independent Theatre Owners is contained in power of attorney that has been given by the association to M. A. Lightman, head of Motion Picture Theatre Owners of America. Local association has advised Lightman that it strongly favors a uniform contract, and empowers him to represent it in the final draft acceptance.

Exhibits are hopeful that end of the depression will have been reached by mid-summer, and that with the advent of the new year, exhibitors will be able to secure a state of normalcy will again prevail. The Kent pact, they hold, will be a big step towards relieving the straitened condition of many of the indie exes.

So far as Southern California independent exhibitors are concerned, the current situation is regarded as particularly dark. Most of the houses have so far been able to weather the storm, with few of the unaffiliated exhibitors forced to close, but it is generally conceded they cannot do so much longer. Within a year, there are radical and drastic changes by the start of the new season it will spell quits for any number of the smaller house men, it is claimed.

## 10% Cut with Receiver

Spokane, Jan. 23. Operators took a 10% cut at the Fox, Orpheum and State (formerly operated as F-WC theatre), following the appointment of Frank Newman, Seattle, as receiver for the group. Stage hands are out of the Fox and Orpheum.

Terry McDaniel, district manager for F-WC, continues in the same capacity over the Spokane territory. Tom Olsen, previously Fox manager, has changed places with H. D. McBride on the Orpheum on a "you move to work out best possible spot for both houses. Jim Runtz remains as manager of the State.

Fox has dropped admission top to 40, same as Orph. Previous top was 60, including tax.

## Toronto Cuts

Toronto, Jan. 23. Scale cut is the latest to get the customers into the downtown picture houses.

Imperial, ex pic-prez, house, goes 25-35-50; Shea's, pic-val-de, 30-50; Uptown, 15-25-50-50; Tivoli, British pic, 25-35-50; Loew's, pic, 25-35-50. All houses figure to get part of the reduction back by charging 50 cents admission all day on Saturdays and holidays. Used to be 65 after 6, 50 before.

## DENVER'S CUTS START

Spreading Around Town—Labor Started It

Price cutting has started in Denver. As a result of 16-cent matinee price at F-WC, continues in the same is changing its straight 20-cent to 10-15-20, while the Isis is switching to 10-15.

Within the past week two North Denver neighborhoods have cut from 35 to 25. This leaves only three 35-cent houses in town, the Mayan, Aladdin and Ogden, and with these, competing more or less on each other.

First run prices are: Denham, 15-25; Rialto, 20-25-40; Paramount, 25-40; and Denver and Orpheum, 25-35-50-50. Before, state shows went out the last two were getting 65 cents, including tax.

Recently Fox-West Coast boosted all their houses in the Inter-mountain division, outside of Denver, to 40 cents on Sunday and Monday on ace pictures. The raise was tried in a few spots, and successful, to read to all.

Harry Sherman Well Harry Sherman Well labor exec, has returned to his office after an illness of several weeks. Home with pleurisy.





# AD CHIEF FLAYS ART GRAFT

## Brunswick-Columbia Mull Test Case Against NAB on Radioing of Disks

National Association of Broadcasters has advised station members that they need have no legal qualms about broadcasting phonograph records, even if there's a label on the platter forbidding them to do so. Meanwhile, Brunswick and Columbia Phonograph are discussing pointing their legal resources for the purpose of bringing a test case which they anticipate will eventually be carried to the U. S. Supreme Court.

Broadcasters' organization contends that after a station has been licensed by the authorities, the station that outlet may send out any copyrighted number, unless restricted, with impunity. NAB not only questions the recording companies' claim to a property right in the product after it has been sold across the counter, but accuses the Music Publishers' Protective Association of prompting the recorders to institute the "Not Licensed for Broadcasting" label on the waxings. Communication addressed to NAB members declares that this latter issue had been obtained from RCA Victor, and that NAB and Victor are subsidiaries of RCA.

**Don't Expect Victor**  
In the event of court action Brunswick and Columbia do not expect Victor to join them. It's a problem, say the execs in the former two companies that they'll have to battle out themselves.

Brunswick and Columbia assert that unless their property rights in the recordings, as far as broadcast rights is concerned, is upheld by the courts the complete elimination of their American market will merely be a matter of another year or two. Artists with radio reputations, they say, are beginning to refuse to record for phonograph disks, claiming that the continuous broadcasting of their voices by practically every one-station in the country tends to deprecate their network value. Royalties, that they now derive from the sale of the records, they feel are being taken from them by the radio. They find themselves as commercial program attractions, according to these disk firms.

Some publishers point out these recording companies have their investments protected by the law, and simple reason dictates that similar protection should be accorded for millions invested in the record makers in mechanical facilities, plants and salaries.

## Lincoln Defamatory Suit Pops Up Again

Lincoln, Jan. 23.  
The old KFAB liability for defamatory remarks made by a politician some two years ago, was dragged to light again in district court with a suit for \$100,000 damages being appeared on an acknowledgment of a \$500 judgment by the station. NAB, previously tried last April, ended with \$1 being charged from the politician at fault and KFAB going untouched. A test case will be made to obtain a ruling from the state supreme court.

Uproar was all caused by one of Richard Wood's campaign speeches over the station.

## PROV. STATION MOVES

Providence, Jan. 23.  
Within the next month WPRO-WFAP, Cherry & Webb Broadcasting Co., is moving broadcasting facilities to Conn's Metropolitan theatre. Work of remodeling one of the four of the building to provide studios and broadcasting space is under way now. At present station has studio in the Loew State building.  
Conn's Met is dark awaiting disposition by real estate group that took over mortgages when Jacob Conn's theatrical bubble burst last fall.

## KSL's 4-Way 60%

Salt Lake City, Jan. 23.  
Of every dollar coming in for spot broadcasting, KSL, owned and operated by the Mormon Church, has been paying out 60c in commission. Discovery was recently made by the financial agent for the Church, Elders following which instructions were given the station's management that charity begins at home, and how about it?

Elders' rep found that the 60% commission was being split four ways, contract with the outlet's exclusive station representative obligated it for a 15% cut on all spot business no matter what source placed another 15% for the advertising agency, another fourth to the indie station rep controlling the account, and the final 15% to World Broadcasting System as the agency fee for the use of a special phonograph arm device to translate the hill and date system.

## Cooking Periods Dip As Daytime Dialers Flaunt Cultural Yen

One class of program that's gone into sharp decline this season is the bankrolled culinary spiel. On NBC and CBS combined there aren't one half the advertisers using the cooking recipe idea that there were a year ago. Case here, say their agency reps, is merely one of merchandiser reacting to the femme listener's change of interest.

Advertisers, ever the agency men, found that the hausfrau hasn't been giving wrap attention to recipe recitals and that the novelty of acousting around for a pencil and paper when the "you-take-three-cups of flour, etc." started has worn off appreciably. Repetition also has played a major part in the swerve of interest. It became just a matter of listening to so many versions of preparing an apple strudel.

After collecting reams of recipes, the daytime dialers came to realize that this pencil pushing necessitated breaking into her housework routine.

Only one cooking recipe vendor now holds a spot on Columbia out of New York, while NBC's two networks are down to five representatives from this category.

Recent surveys taken among women listeners by two of the major agencies and CBS show a preponderant inclination for orchestral music of the semi-classical school during the daytime. Vote for jazz in all three networks was negligible. Interpretation here is that the housewife wants to feel that she's getting something cultural.

## World Fair's Studio Dedication Feb. 15

Chicago, Jan. 23.  
A broadcasting studio now being built within the Administration building at the Century of Progress Exposition will be formally dedicated Feb. 15. At that time it is hoped both NBC and CBS will donate a full hour to broadcast the ceremonies.  
Galaxy of bigwigs is expected to participate. Studio will have hook-ups with both networks and will be operated by the Exposition's publicity force for general use throughout the period of the World's Fair.

Editor Joins Chicago NBC

John Alcock has joined the NBC publicity staff here. He succeeds Jim Little.

Alcock is a former Sunday editor of the Chicago "Tribune."

## RESULT OF KICKS BIVE ADVERTISERS

Head of ANA Declares Clients Won't Stand for Padded Talent Salaries Much Longer—Wise to How Coin Is Cut Up—Warns Radio It Will Be Ultimate Loser

### A 60% CHISEL

Advertisers are to the brim with the salary padding and chiseling going on in the talent end of the broadcasting business, and if the evil isn't cleaned up radio will be the loser. Such is the warning voiced by Stuart Peabody, president of the Association of National Advertisers, in a speech before that organization and subsequently amplified in the "Variety."

In his talk before the ANA, which dealt with the elimination of waste in advertising, Peabody pointed his comment on radio salaries to the following remarks: "Padded prices on radio talent, money which talent receives, but which is largely diverted to go-betweens, must end. Advertising cannot continue to support the parasites who inflate the cost of radio talent."

During the interview with a "Variety" reporter Peabody, sales manager of the Radio Co. of New York, stressed the point that he was merely speaking as president of the ANA and that what he had to say was the accumulation of complaints that had come to him from advertisers on the air. As pilot of Borden's morning show, on NBC, Peabody declared that he, personally, had never encountered the conditions described, but he thought it was about time that his advertising organization, numbering 200 old national advertisers, served notice upon those concerned that it was here to stay and that if it wasn't going to stand for any more of it.

This rampant, promiscuous boosting of salaries with from two to six outside parties cutting in, said Peabody, is an unhealthy condition, and if it isn't eliminated the advertiser will start losing faith in those connected with the broadcasting business and that won't be doing radio any good. The advertiser wants to pay a fair and reasonable price for his program talent, but he wants to know that all the money is going to the talent and is not being sliced up six different ways.

### Know the Routine

The advertiser is fully aware, Peabody averred, of how widespread the padding and chiseling has become. How it works right through the artist's personal rep, the program contacts in the advertising agencies and the various departments in the network. Peabody states he has been inclined to let the matter slide with the hope that somebody else would do something about it. But some advertisers, according to the ANA head, have taken the effort to do a little checking of their own, and have found that as high as 60% of the money shelled out by them for talent has gone to various cut-in sources.

## Ben Bard Off Air

Los Angeles, Jan. 23.  
Ben Bard is off KJHJ "Merrymakers" after two sessions as master of ceremonies.

Assignment reverts to Ken Miles, chief announcer at that studio.

## DROP CAST PAIR

San Francisco, Jan. 23.  
Public Food Stores failed to renew on Cecil and Sally, dialog team. They're being backed on KFO for six months.

Nightly 6:45 o'clock spot now goes to Irving Kennedy who will tender during that choice hour.

## Schuette's 2 'Cripples' Bite Back As ASCAP Orders Tunes Off Air In 1st Move Against Radio Exec

### That Agency Urge!

Curious sidelight on the ambitions of writers and producers in radio is that the objective commonly favored is the ad agency. Network staff men look forward to a job with some agency. Rarely is the aspiration directed the other way.

Reason for the trend is twofold, and the main one has to do with compensation. Agencies maintain a higher level of salaries. Other motive is the expectation that the entry will give them a chance to learn the advertising business and eventually develop themselves along other agency lines.

Margin of salary between the network and agency staffs is around 25%. Average weekly payoff for writers and producers of the broadcasting chain in New York is \$15 while the average agency level for these two classes in the radio department comes to \$100.

## Rolfe Sees Musical Serials Next for Air; Now Working On One

B. A. Rolfe believes in the previously discussed trend in radio to original musical comedies. But Rolfe, who has a cinematic background, likes the future air musicals to the milestone in films established by the "Perils of Pauline" serials. After that will come the "Birth of a Nation," of the air.

Rolfe, dating back to his musical tab productions with Jesse Laaky, when both were corner players and producers of Rolfe & Laaky vaudeville acts, also produced the Houdini and other serials, and was president of Blue Bird Films, later absorbed by Metro.

Rolfe made a national rep for himself on Lucky Strike, from which he has been away for a year. He is now working on a 39-part musical melodramatic serial, "Tracked Around the World" with libretto by William M. Zeff and score by himself. Its first few chapters are all recorded for broadcasting either as electrical transcriptions or for physical reenactment weekly.

## Examine Klauber Before Trial in Savino Suit

A court battle as to whether Ed Klauber, CBS v.p., is to be examined before trial in the Savino trial, and Domenico Savino to furnish a bill of particulars later, or vice versa, has been decided just that way. Savino is suing CBS for \$25,000 on a two year contract as general musical director. Composer-maestro collected \$35,000 from the Columbia network the first year and okayed a renewal for a year at a cut.  
Week or so after the second year started, CBS changed its mind and dispensed with Savino's services. Suing through Abeles & Green, the court has ordered that Klauber, the CBS v.p., be examined before trial. Ten days after the examination, Savino will furnish a bill of particulars.

## BOASBERG-CONNOR CO.

Al Boasberg and Ed Conne are partners in Majestic Radio Studios, inc., formed to plot programs.

Conne, until recently, was the program builder for World Broadcasting Corp., and Boasberg was his scriptist. Both left to go into business on their own.

As its first retaliatory slap at the attacks made on it by Oswald Schuette, the American Society has withdrawn from performance over the air two numbers that Schuette had distributed among radio stations. These compositions are "Just Like a Shadow" and "The Last Mile Is the Longest When You're on Your Way Back Home," both placed in the market by Randolph Music Publishers of Chicago.

Schuette, as copyright publicist for the National Association of Broadcasters, had urged stations and networks to give these numbers frequent plugs. As part of the protection of broadcasting stations against copyright racketeering, he wrote in a letter accompanying each copy of the first songs, "It is important to establish a supply of new and popular music in which the (radio) industry will control its own public performance rights."

"As you will note from the notice printed on the first page of the arrangement, the rights further reads, 'I have been irrevocably authorized to grant licenses to all stations to perform this music without payment, of a fee.'"

What Schuette obviously overlooked was that though Randolph Music Publishers, as such, is not a member of the society the writers of the songs are. Fair responsible for the "Shadow" duty are Benny Davis and Sammy Stept and for "Last Mile" it's the same Davis and Abner Silver. As members of the society every composition turned out by these men had its performing rights exclusively invested in the society until the termination of their ASCAP contracts in December, 1925.

**Grant Waiver**  
Randolph Publishers is owned by Milton Weil, who also operated the Milton Weil Music Co., which is also on the society's roster. From Weil and the writers concerned, the society has demanded a signed waiver permitting it to withdraw immediately all other performing rights of the two songs. A letter to this effect has been addressed to every radio station in the country.

Schuette had approached both Columbia and NBC on "Shadow" and had only obtained a favorable response from the former chain. NBC notified its artists, orchestra conductors and program directors to give special plug attention to this song. Letter and arrangement of the song was turned over to their arrival at NBC in New York to the network's general counsel, A. L. Ashby. That network exec called the ASCAP to check on Schuette's assertion about having the exclusive performing rights to the song, and learned that the writers were members of the society. Ashby in turn advised the network's program department to lay off broadcasting the composition.

## Standard One-Actors For New Luxor Series

Chicago, Jan. 23.  
NBC has won Luxor face powder to a dramatic series via WJAG for 15 weeks. Unstaged agency favored and recommended a musical show with a fashion commentator.

Bernardine Flynn, Harvey Hayes, Arthur Jacobson and Lillian Wall present "The Bride," by Harriet Ford, as first of a group of standard one act plays from the theatrical archives. Clarence L. Menger is adapting for radio and will also stage the series.

## Changes Coasts

Los Angeles, Jan. 23.  
Elvia Allman, singing mediocrity, at KJHJ since 1923, has resigned and gone east.  
She hopes to hit one of the chains.

## RADIO CHATTER

### East

Vallee and Milt Cross are the only regulars permitted to ad lib in announcing numbers over NBC.

Gordon Thompson, who selects the acts for the Fleischmann Hour, is associated with but is no relation of J. Walter Thompson, head of the agency handling the account.

Mrs. Clara M. Ripley, former dramatic editor of the Albany "Knickerbocker Press," now director of Radio School of the Theatre, new WGY program.

Clyde Doerr's Saxophone Octet's Sunday afternoon shot over NBC's red network is now a half-hour affair.

Phil Baker is now auditioning for NBC. Makes two chains trying to sell him.

John Royal's WTAM contract taken over by NBC expires Feb. 1, with his shift to Radio City's the actress still a good probability around that date.

Eddie Miller has a warbling interlude set for him during the Al and Lee Reiser piano act on WOR, Newark, this Thursday (26) night.

Frances Langford joins the

Tredy Martin band at the Central Park Casino, with Russ Columbo stepping out for a string of RKO dates.

Rudy Vallee may return to the Pennsylvania Grill.

Guy Lombardo quits the Hotel Roosevelt in New York Feb. 1 and goes one-nighting.

NBC program board gave a hearing to Percy Helms' act, "The Alens." Same board is still pulmotorizing around with a Mutt and Jeff dramatization.

Ralph G. Wolfran has not become program manager for WHP, Pittsburgh. C. M. Meehan, the station's manager, says he and Wolfran haven't even met.

Dennis and Reese have the Sunday spot for Klein Shoe Repairing on WEAF. Series starts Feb. 22.

NBC beats Columbia to the punch and broadcasts the 10 Best Songs, picked in a N. Y. "Journal" poll, two days before the competition. Poll idea among the band leaders had originally been suggested to the daily by Bob Tagliapietra, CBS's.

Belle Baker is in line for a radio commercial which may be closed within the week. She's dining at a farm in upstate New York, contrary to the femme radio adage that you've got to be fat to click.

Maria Lyner, of the German Opera Co., on a WMAA buildup under Elmo Russ of the production staff.

Mort Milman with Al Jolson on Florida vacash. G. M. will pick up Jolson from Miami, costing the mammyrout \$1,200 personally for the wire charges.

WOR's pugilistic commentator, The Ringdier, is now being supplemented by identified as Jack Pulaski of "Variety."

There is no John Williams connected with "Variety." This Williams first mentioned the N. Y. "Times" and later switched to "Variety" as his newspaper affiliate upon trying to crash into an NBC v. p.'s office.

### West

KGY, Olympia, Wash., now broadcasting Washington state legislature proceedings, increase in time is granted for that purpose.

License of KVOA, Tucson, Ariz., assigned to Arizona Broadcasting Co., Inc., by Robert M. Rice, of Freeman Talbot, director KOA, Denver, directed special radio show upon by machinery jobbers for highway commissioners of Colorado.

KMJ, Fresno, gets a 500-watt, unlimited time license.

Brent in daytime power from 500 watts to 1,000 granted KOY, Phoenix.

Pioneer Mercantile Co., Bakersfield, Cal., receives permission for a 500-watt. Restricted to experimental purposes.

Tacoma, Wash., and El Paso, Tex., granted municipal police stations with 100 watts power.

Mrs. Kenneth Niles, wife of announcer at KHI, in hospital, Los Angeles, after an emergency appendicitis operation.

### Mid-West

Julia Hayes, long absent, is back on WBBM Chicago. Spelling for housewives.

Jack Brooks, ex-partner of Don Ross, now teamed with Norm Sherr. The pair have a sponsor in Oscar Mayer frankfurters via WBBM, Chicago.

Uncle Bob, otherwise Walter Wilson, has celebrated his 10th anniversary as founder of the "Curb is the Limit Club" for kids over KFYI.

There are 600,000 names on the membership rolls.

Mac and Bob were "way out front" in a popularity poll of WLS entertainers. Boys are being out.

Mrs. Franklin Roosevelt broadcasts from the point where on June 1 her husband, as President, will open the World's Fair.

Edgewater Beach hotel may

switch to WGN, Chicago, for its Mark Fisher orchestra.

Charles Gilchrist's radio gospel for church, over WJAO, last week was devoted to Bob White's various records, including his performance score of 948 commercials.

### Mich. Network Starts

Jan. 31; 3 Kunsky-T. Stations and 4 Others

Detroit, Jan. 23. The new Michigan Radio Network starts operation Jan. 31. Using WXYZ as key station, seven outlets are included, ranging in power from 100 to 1,000 watts.

Stations are WXYZ, Detroit; Wood, Grand Rapids; WASH, Grand Rapids; WJMB, Jackson; WELI, Battle Creek; WKZO, Kalamazoo, and WFDK, Flint. All will use sustaining programs originating in the various stations.

WXYZ, WOOD and WASH are owned and operated by Kunsky-Trendle, the former Public theatre partners of Detroit.

### WOR CAN GET A RATE

NBC Would Like Newark Station to Move Over to 8th Ave

NBC is still trying to induce WOR, the Bamberger station in Newark, N. J., to take over the present NBC quarters at 711 5th avenue when NBC moves over to Radio City around April 1.

The chain has asked WOR to mention its own price for all or any of the some 80,000 feet of space NBC has under lease on 5th avenue.

Unexpired term of the NBC lease for 1933 stands the network \$350,000 a year. NBC moved into the Fifth avenue building in 1927.

NBC will not abandon its 5th avenue space until September or October, next. It will not cost anything like the reported \$2,000,000 for NBC to move, as the equipment is portable and modern, and doesn't require replacement.

### Rockefeller

(Continued from page 1)

heads as well as Fox's. Discussion of an RKO-Fox combo is intermittent with these interests. The last talk happening only a week or so ago.

Neither combo is an immediate possibility. It is held downtown that the merger most likely to first go through are of Fox and RKO.

That's principally because Rockefeller is a large stockholder in RKO, as well as RCA.

So far as the Warners go, they have been looking for combining with nearly every one of the major companies, but so far it's been only talk.

### Limitations

Altogether what makes the Rockefeller family connection with show biz permanent may be indicated from the advice that have John D. 3rd, as heading the Rockefeller investments in show biz.

Discussing the position of the Rockefellers frankly, industry statesmen believe that obligations to society prohibit them from participating too actively in show biz.

As the head of Sabbath associations and similar organizations the Rockefellers, it is pointed out, would be forced to hesitate at barriers regularly circumvented by the business itself. As a slight illustration, the Sunday opening issue might prove embarrassing were the Rockefellers to assume even an indirect hand in participating on policy matters.

Radio City

The Radio City opening cemented the Rockefeller connection with the industry and the two houses now at Rockefeller, the entire may eventually be entirely operated by and through the Rockefellers themselves with RKO assenting. Such negotiations would come from prominent downtown connections.

through association with Rockefeller relatives. Report has it already in the swing.

Roxy (Rothfels) personally would head operation for them in such an eventual as when and if the Rockefellers finally decide to take a direct hand in Radio City operation, there are indications that Roxy will be the key man.

It is believed that when Roxy himself is fully recovered from his illness, the parties to the Radio City project will go ahead on such a plan.

So far as the showmen go, Roxy is head man with the Rockefellers, from all accounts, and will continue to be under their aegis.

### Married—But Happy

Chicago, Jan. 23.

Burridge Butler, president of WLS, "The Prairie Farmer Station," is sentimental about his employee and has refused to cut expenses by letting out any married man.

Butler reputedly takes the view that the boys at the station are married in the belief that they had permanent jobs.

## Can. Gov't Will Share Cost on Network Hours

Ottawa, Jan. 23.

Coast-to-coast radio networks are again being organized in the Dominion, this time under auspices of the Canadian Radio Commission which will bear a percentage of the cost. Cross-country hook-ups here began two years ago when commercial enterprises began to feel the need for retrenching and, as a result, the west has heard little from eastern Canada for months.

Commission will share a substantial proportion of the cost of the country wide broadcasts which will be the first under direct Federal auspices. Orchestras in Montreal and Toronto will be featured.

## KEITH McLEOD LET OUT OF NBC, PRESTON SET

Walter Preston has been assigned the spot on the NBC program board made vacant by the departure of Keith McLeod, let out last week. Preston is best known in radio as a tenor although he has done program building and published a fan mag, among other things.

McLeod's connection with the network dates back to its organization in 1926 and previous to that he had been for three years on the WJYZ plant where he had started as a piano player.

## Warings All Set With Old Gold, Benny Maybe

Old Gold executives are still debating about the selection of Jack Benny as m. c. on the ciggie account's half-hour show which is due to start on CBS within the next two weeks. Voting was pretty much in Benny's favor up to the time he was put on a second audit for the account last Wednesday (18). Consideration of Joe Cook, another candidate who also auditioned for the spot, had in the meantime been passed up.

Fred Warings' band is definitely set for the program's musical background, with the warblers yet to be picked.

### Navy-CBS Row Up

Washington, Jan. 23.

CBS scrap with Navy on again with Radio Commission's action case for hearing within next three months.

After net had spent \$100,000 on WJVS building, studios and transmitter here, Naval Research Laboratories at Bellevue, Md., quawked that station interfered with its tests. Commission renewed license till May 1, with hearing on protests in meantime. Bellevue is mile away from WJVS which uses 10,000 watts on 1480 kc.

## 1 HR. ORIGINAL MUSICAL TRIED ON COAST

San Francisco, Jan. 23.

Shell Oil is considering a bankroll for a musical comedy program over the Don Lee chain. To that end it listened to a public preview of a 60 minute broadcast which KFRC staged. No decision yet.

Shell already sponsors Dobbs's Happytime group, half hour daily a m. period, and up until last month paid for Eb and Zeb, serial team.

First musical comedy, "Columbus Comes Across," was produced by John Hasty with Stanley MacLewie writing script and Edward Harris, former accompanist for Lawrence Tibbett, penning harmonies and batoning.

Pete Morgan is no longer palting Paul Whiteman, George D. Lottman taking it over. Jack Lavin remains the personal rep.

## ST. REGIS NEW YORK

## ANSON WEEKS

AND HIS ORCHESTRA

N.B.C. NETWORK

BRUNSWICK RECORDS

Direction MUSIC CORP. OF AMERICA

## LEON BELASCO

N.B.C. C.B.S.

Wed. Mon., Thurs.

9:30, E.S.T. and

Woodbury Hour Saturday

NIGHTLY

AMBASSADOR HOTEL, N. Y.

Sole Directors HERMAN BERNIE

1618 Broadway, New York

A Man Can Reach the Zenith of Success Only if His Mind is at Ease.

His Loved Ones Should Be Provided For. Insurance is the Answer.

Information Without Obligation to Radio Folk

Jules Rosenberg

INCORPORATED

INSURANCE

100 BROADWAY

NEW YORK CITY

Information Without Obligation to Radio Folk

JACK DENNY

AND ORCHESTRA

WEAF WABC

Waldorf-Astoria Hotel

Victor Records

Lucky Strike Dance Hour

Whitman Chocolates

WJZ WOR

Management M. C. A.

## A. KUZNETZOFF

with "JOLLY RUSSIANS" from

RUSSIAN KRETCHMA (Rest) 244 E. 14th St.

TUESDAYS, 10:15 P.M. 60th Consecutive Week STATION WOR

## TOM KENNEDY

"VORKO"

SUITE 60, SIXTH FLOOR, RKO BUILDING, RADIO CITY

RADIO RUBER THE BACHELORS

Low's, Washington St. Ocean, Staten Island

RKO Prospect RKO Albee, Brooklyn

THE BALLYHOOIGANS

RKO Albee, Brooklyn

## FRED ALLEN

Management

WALTER BATCHELOR

BATH CLUB REVUE

WABC

Sunday, 9 P. M., E. S. T.

LOU KATZMAN

And His ORCHESTRA

"THE GREATEST TRIO ON THE AIR"

"Two girls and a boy that sizzle and sparkle with red hot music and song for the early risers."

(AIRCASTER)

DON-HALL TRIO

COAST TO COAST

WEAF SUNDAY 10 P.M.

Mon., Tues., Wed., Thurs., Fri., Sat.,

WJZ 7:30 A.M.

Wpt. M. Gals, 151 W. 48th St., New York

ABE LYMAN

AND HIS

CALIFORNIA ORCHESTRA

Columbia Broadcasting System

PHILLIPS' DENTAL MAGNESA

Tues., Thurs., Sat., 8 to 9:15 P.M., E.S.T.

COAST-TO-COAST

WABC

PAUL WHITEMAN'S

NBC Network - Baltimore Hotel

RADIO STARS

JACK FULTON

IRVING TAYLOR

RED McKENZIE

RAMONA

RYTHM BOYS

GRACE KELLY

AL DARY

**RUTH ETTING**  
GLORIFYING *the* POPULAR SONG  
ON  
**CHESTERFIELD** Program  
COLUMBIA-COAST-TO-COAST NETWORK



**'BRONX MARRIAGE BUREAU'**  
With Hyman Brown, Julie Bernstein  
Serial Skit  
**COMMERCIAL**  
WGBH, New York

And now WOR, kingpin of the non-chain-affiliated outlets in the east, has its own version of the 'Rise of the Goldbergs.' As a source of competition the 'Bronx Marriage Bureau' holds nothing to frighten the Goldbergs. What's likely to handicap the Bronx affair is the unstable market.

WOR connection for the 'Bronx Marriage Bureau' is not only a boost into the intermediate radio time, but a move uptown. Same serial did a stretch on a nabe transmitter, WCAD, on the east side. There it was right on home.

soil, with its background, theme and parade of characters thoroughly identified and appreciated. For its WOR migration the serial has stripped itself of its Yiddish dialog

interpolations and assumed an almost completely anglicized garb thereby inviting comparison with the Goldbergs. What few dabs of the old complexion are left lay in the racial quality and idiom retained in the voice of Morris Shapiro, the 'Schatohin,' or marriage broker. Also retained is a touch of the old orthodox background.

This effort tells the story of a kindly synagogue custodian who had always dabbled in matchmaking. A legacy gives him the means to

retire from the job as "Schamus," and he sets up his office as marriage broker. Theme and the possibilities are there, but the writing, in its pure English transcription, lacks the essentials of neatly-contrived situations, a skell of plot and a touch of suspense. Most time is rambles on aimlessly, ringing in bits of philosophy that are both pointless at the moment and an obstacle to the smooth unwinding of the episode. Judging from the

start, if this series comes within the click rating it won't be due to the narrative, but the atmosphere created and the appeal of the Morris Shapiro character. WOR schedule has it down for 9 p.m. EST Tuesdays and Thursdays. *Odec.*

**MAGAZINE OF AIR**  
With Bessie Walker, Helen  
Webster, Ed Fitzpatrick  
Gay Taylor, Myron Niesley  
**COMMERCIAL**  
60 Mins.  
**KGO, San Francisco**  
Framed expressly for fem ear  
this hourly morning period has been  
carrying on for several years with  
good response from listeners and  
adequate support from a multiplicit  
ity of sponsors.  
Contains concert orchestra music  
songs, a sketch, and generous slices  
of plugs for the firms who sign

sponsor. Business houses splitting the week are Caswell coffee, Pabst building products, Ghirardelli chocolate, Roman Meal, Safeway stores, Tillamook cheese and Sperry flour with Pioneer clams and Sego mill.

Bennie Walker is m. c., occasionally bursting into song or bringing to the mike Little Bennie, kid character he's been doing with considerable success for long time, although kid was silent this a. m. Walker keeps hour moving at brisk pace. Instrumental group directed by E. Fitzpatrick, himself a concert fiddler of no mean ability. Helen Webster, a domestic goddess.

Additional talent is varied during the week, this a. m.'s artists being Gail Taylor and Myron Nilesley. They do the sketch, 'Jordan at Home,' yarn of a newly married couple building a home and, of course, using Pabco products 'because, sweetheart, nothing's so good for our little nest.' In between chatter they chant couple tunes.

**TOMMY WATKINS ORCHESTR**  
Sustaining  
KOA, Denver

This local orchestra is spotted over NBC hookup once a week. They're worth it. Group provides good dance music that's appreciated at their class spot, the Brown Palace hotel. Jack Dean does the vocalizing.

Arrangements and their renditions are easy on the ear. Band has won distinct local popularity.



# VAUDEVILLE'S NEW START

## But 3 Agents Paying Light Bills on Commish from Sickly Coast Vaude

Los Angeles, Jan. 23. Decline of vaude here leaves only three agents supplying acts for what little variety there is on the coast. Offices still paying their light bills, and little more, from vaude commissions are Harry Weber, William Morris and Jack Curtis. Latter is a recent arrival and like the other two is concentrating on pictures.

Morris' office does the biggest stage business, selling a flock of talent to Fanchon & Marco. Weber and Curtis offices supply acts for coast houses and occasionally make a small east for personals. Latter end of agenting has been sour lately. Names are refusing to take to the stage with routes too short and jump too big.

**Booking Condition Bad**

Though vaude agents are scarce, bookers are plentiful, with most of them barely able to get a living out of their racket. Bert Levey office has Levey, Sam Kramer, Eddie Gamble and Bobby Stewart handling the office's one full week at the Downtown here, a split at the Eldorado and three Saturdays and Sundays.

RKO office has Bern Bernard on the books with Charley Hatch doing the outdoor work. Mel Johnson, who with one full week and three one day dates has Jean Melkjohn and her four brothers doing the booking. Walter Traak has an assistant to help him with his scout days, and Al Wager has three people in the office booking two week-ends and a half-dozen other single dates, being mostly amateur talent.

Fanchon & Marco, who at one time booked several weeks of vaude, has Sid Schallman the head man over a set of books for one house, Fox, Santa Barbara, which uses variety on Sundays only.

## WOULD RATHER FIGHT THAN ACT, CANZONERI

Tony Canzoneri, a lightweight champ, who has been booked in vaude with a hand act, is trying to get a release from RKO bookings. The Madison Square Garden has ordered Tony to come home, wanting him for a fight at the Garden Feb. 7 and others follow. Canzoneri signed RKO contracts for the weeks of Jan. 27 in Newark and Feb. 4 at the Palace, New York. He wants to scrap out of the RKO as an actor Canzoneri gets \$1,000 a week, net, for himself.

## Married 3 Ways

Hollywood, Jan. 23. Al Stone and Anna Lee, with a Fanchon & Marco unit, were married in Los Angeles, Jan. 15 for the third time within the past year. Actual marriage occurred in Seattle with the wedding done in a gas station by a justice of the peace. Later they were married by an Episcopal minister in New Orleans. Stone decided to make the knot triply secure by having a third ceremony performed by a rabbi.

## After 12 Years, Single Comes Back to 10 Weeks

Muriel Window, staging a vaude comeback after 12 years' retirement, was given the entire RKO route of 10 weeks, concluding at the Palace, New York, after 'showing' at the Cosmopolitan last week. Miss Window left the stage upon her marriage to a wealthy middle western man. She was a standard vaude single at the time. Her first husband was Robert Emmett Keane.

## Abroad, On the Hoof

State Bros., last in 'Vanties', sailed Friday (20) on the Paris for London.

Dance team will play vaude dates arranged by the William Morris office.

## LAUDER CLOSES TOUR

Out 14 Weeks Over Here—Sailing Saturday

Road tour of Sir Harry Lauder under the management of the William Morris agency closed Saturday (21) in New Haven. Next Saturday (23) Lauder will leave for his Scotch home.

Touring in stands from one to three days at \$2 top, Lauder did well enough to let the management break even. Now Lauder came out financially isn't reported, but it is said he did not insist upon the customary guarantee received by him from Morris' on previous visits.

It had been understood the tour would run beyond 14 weeks and wind up with a week on Broadway. Conditions made the 14 weeks rather a lengthy stay on the road.

## RKO Agency Loses Out In Minevitch's Direct Radio City Bookings

Curtis & Allen's complaint against RKO's direct booking of Borrah Minevitch for the RKO Roxy, New York, has met with a refusal by the 'booking office' to act on the matter. Despite that all contracts for both Radio City theatres must go through the booking office, George Godfrey passed responsibility in the Minevitch case on to Leon Leonoff, stage producer, and advised Curtis & Allen that no protection could be given.

Minevitch opened at the RKO Roxy Friday (20) at \$2.50 a week. He had been previously set for the Music Hall's second variety bill, prior to the policy change, at \$2,500, but contracts were not issued. The direct booking with Leonoff brought him \$250 a week and Minevitch refused to concede C. & A.'s rights as agent in the booking.

Jack Curtis has been Minevitch's Keith and RKO agent for about eight years. Direct booking is nothing new on the sixth floor, but the direct booking on an act that has been represented by an agent for that long sets a new precedent.

## Actress Learns Where

They Dress in P'keepsie

Poughkeepsie, N. Y., Jan. 23. Mary Lonan, playing the State theatre, will probably remember this city as the place where she had to use a barber shop as a dressing room. The theatre didn't book of dressing rooms and she was shown to a nearby barber shop as the next best thing.

The actress was forced to walk the distance between the shop and theatre and back again in stage wardrobe.

## AMY LEE'S SUICIDE

Vet Vaude Half Despondent Since Husband's Death—Retired

Mrs. Amy Lee, 64, committed suicide by inhaling gas in her home at Lynn, Mass., on Jan. 16. She had been despondent since the death of her husband and former vaude partner, George Lee, a year ago Christmas Day. Known in vaude as Lee and Stannard, retiring 20 years ago.

## Scrambled Trios

Two standard vaude trios, Gordon, Reed and King and Mills, Kirk and Martin, are splitting up.

Billy Gordon of the former will hook up with Kirk and Martin of the latter, the act to be known by their names. That leaves Reed, King and Mills at liberty and looking for other connections.

## SMALL TOWNS AND THEATRES FOR IT

J. von Herberg Tells How, Where and Why Vaudeville Must Again Build—Likens Performer to Bush League Ball Player

## UNIONS IMPORTANT

Seattle, Jan. 23. Jensen & Von Herberg, for many years show autocrats of the Pacific northwest and still important indie operators, will put back vaudeville, according to J. von Herberg, if and when they acquire independent control of a circuit. It is, Von Herberg believes, the real salvation of the theatre business if consistently developed.

But the place to start the return of vaudeville, according to this manager, is in the councils of the stage labor unions. He argues that nothing can be done toward the rehabilitation of vaudeville until the stage hands are led to a co-operation that will permit the theatre to operate a vaudeville bill without having to hand the entire proceeds to the orchestra and stage hands.

This is doubly important, Von Herberg argues, because the real reason for the permanent return of vaudeville must be in the smaller theatres. Vaudeville must start where it always has had its beginning. That, in his opinion, is the true situation. Vaudeville cannot be revived in the top houses until there is provision made for the constant creation and development of the new acts in the lesser priced nurseries.

## Needs Sponsoring

Vaudeville, according to Von Herberg, is analogous to baseball, in which the league player is the graduate of the sandlot league up through the minors until he becomes seasoned league material. Until a similar system again obtains in vaudeville, as it did in the past, the vaudeville headliners will be synthetic products from other fields brought into vaudeville through the lure of inordinately high salaries.

Such a condition of gradual growth will not obtain until a point is reached where the cost of running the stage falls below the salaries paid the players. Union heads must come to realize that only through concessions can their own existence be perpetuated and employment given a majority of its membership.

Vaudeville, von Herberg points out, did not begin at the top and trickle downward. It reached the better class of patrons only after acts had been developed in the low priced and otherwise small time vaudeville houses where crude aspirants polished their turns against the coming of the politer sort of bills.

The folding of burlesque, the displacement of small time vaude by the picture theatre and the ever advancing cost of stage upkeep are what put vaudeville down for the count, in his opinion. Improvement cannot come until basic conditions change. And this change must come from the small town houses and small town unions, claims Von Herberg.

## Exporting Stooges

Jack Pepper taking himself and stooges abroad for six British vaude weeks in England and Scotland.

Opens Feb. 26 at the Palladium, London.

## MME. RASCH UNDER KNIFE

Albertina Rasch is in Mt. Sinai hospital, New York, rushed there last week for an emergency operation for an internal disorder.

Dr. Joseph Brettauer operated on the ballet mistress, who is resting nicely.

## Legit 'Show Boat' at \$12,500 Weekly Playing 4-5-a-Day for Film Chains

## Whoa, Pegasus!

Trained posing horse couldn't land any bookings, so his owner got him a job hauling an ice wagon.

On the first day out the horse was walking up Broadway when the traffic light changed from green to red. He rolled over and struck a pose.

## Beck's British Crooner, In U. S. on Spec, Goes Back After Try-Out

Ike Freedman, one of the European acts seen and liked by Martin Beck and Roxy during their trip abroad last spring, came over on spec on Beck's promise that he would be given consideration. But he's going home, with the spec thing having failed to work.

He has another promise from Beck that if he's around the U. S. again next fall, he'll get another chance.

After arrival two weeks ago Freedman got an RKO 'showing' date at the Cosmopolitan, New York with the bookers viewing him there for possible further bookings. Freedman is a British crooner.

After showing him the booking office advised Freedman, who is a singer, that things will be much better in the fall. The reverse clincher was Freedman's big specialty, a song entitled 'Why Do They Call Me a Jew?'

## How It's Done

**Scene—any booking office.**

Character—one booker, one agent.

Agent—I've got a new flash act three great for all young men, and the scenery is terrific.

Booker—There's only one spot open and I can't pay very much, \$100 for three days in Nysack.

Agent—What? A 100 bucks for 10 people and a knockout act? Don't be ridiculous. Why I'd insult 'em making an offer like that.

**Booker—**Okay, I said I'd run the rules of this office. The agents have to cooperate. That's the offer and you've got to make it.

Agent—But I can't. They'd shoot me.

Booker—Well, either get shot or don't book any more acts here. Make the offer and maybe they'll take it. And make it right here in front of me. There's the phone, call them up.

Agent—Aw, all right. (calls manager of act on phone). Hello, Charlie? I can get you a showing, the act yet and they don't know how great it is. I know the offer isn't enough to make expenses, but it's just a showing salary.

Charlie—Okay, I said I'd take the act. (on the other end)—Okay, I'll take it.

Agent—But listen, Charlie. After all the booking office hasn't seen the act yet and they don't know how great it is. I know the offer isn't enough to make expenses, but it's just a showing salary.

Charlie—Okay, I said I'd take the act. (on the other end)—Okay, I'll take it.

Agent—But Charlie, you'll probably get a route once they see the act. They can't spend more than that for the date and it's an opportunity to be seen.

Charlie—What's the matter, are you nuts? I said okay. Take it.

Agent—But, Charlie. Don't be a chump. We've got to cooperate a little bit, y' know. I'll guarantee they'll grab the act in a hurry if you take this date. I'll guarantee it personally.

Loew, RKO and Publick are getting together to jointly book Ziegfeld's 'Show Boat' legit nautical in picture and vaude houses. So far Loew has bought it for two weeks, and RKO and Publick for one week each. Salary all over will be \$12,500 on bookings by Lyons & Lyons through the show's operator, A. C. Blumenthal.

Opening presentation date is Feb. 2 at the Embassy & Katz Chicago, Chicago. Immediately following 'Boat's' conclusion of its \$2 top legit engagement in that city at the Auditorium. Loew takes it next for Cleveland week Feb. 10, and then for the Capitol, New York, Feb. 23d after a week's layoff. Single RKO week will be at the Albee, Brooklyn, commencing March 8. Loew holds the option for further time.

Three-cornered circuit booking guaranteed consecutive playing time and made the pop priced try worthwhile for the legit place.

Present Chicago cast, with Helen Morgan starred, will remain intact for the four and five-a-day bookings.

## JESSEL, 6 OTHER ACTS ON CANTOR ROAD SHOW

Eddie Cantor's \$2 top variety road show for one-niters along the eastern coast will comprise, besides Cantor, George Jessel, Benny Meroff's band, Collette Ryan, Robby Ripley, Jack Holland, and June Knight. Four Abbotts and Gordon's Dogs.

Opening date on the month's route as arranged by the William Morris office, Cantor's manager and partner in the venture, is Jan. 28 in Springfield, Mass.

For the one-niters in RKO theatres in Albany and Rochester the circuit will pull the regular picture policy out for Cantor's performance.

Cantor's Sunday night commercial broadcast will be booked in from Friday. The show is booked at the time, with an arrangement made between Cantor and Chase & Sanborn on wire charges.

## Here It Was Monday and B&K Had No Friday Show

Chicago, Jan. 23. A lucky accident forwarded Balaban & Katz last week of an unprecedented situation. Fanchon & Marco's 'Whoopie' unit booked and billed for the Chicago theatre Jan. 28 had, by some fluke in New York, been booked for the same date at the RKO, Minneapolis.

B&K discovered the astounding circumstance on Monday with the unit due to open the following Friday. In checking with RKO it was learned the Minneapolis theatre had billed 'Whoopie' all over town in the Swedish metropol.

B&K officials aged 10 years speculating on the possibilities except for their accidental discovery of the unique booking fiasco. On Tuesday B&K booked Den Bernie to open Friday at the Palace. Bernie played the Palace for RKO just four weeks before, week of Dec. 16.

## Pros' \$2,000 Drive

Walter Hagen and Joe Kirkwood, the gal, put the band, Bernie played turn. Martin Perkins is agenting. The boys are asking \$2,000.

## Marathon M. C.

St. Louis, Jan. 23. George Beatty, who came into the Ambassador for one week as a single and has been held over ever since as m.c., is going into his sixth week.

Besides m.c'ing, Beatty is doubling on the production end of the stage show.

## 10% Cut on NVA's Total Overhead

**\$250,000 Needed for Next Year—Hat Collections Certain**

Cuts amounting to \$25,000 a year in the NVA's operating overhead, of which the Saranac Lake sanatorium must contribute \$10,000, have been ordered by the NVA Fund's committee comprising Sam Scribner, Moe Silvers and Sam Dembow. Scribner, Henry Chesterfield and William Lee made a trip to Saranac for cutting purposes last week and this week

are concentrating on the New York and NVA Club end. The reductions at both ends amount to about 10% each. New York slice of around \$15,000 from the present \$150,000 overhead involves reductions in salaries, including that of Henry Chesterfield's \$500 a week as the NVA club's secretary. (Continued on page 39)

## The Originators of Radio Satire...

Both on the Air and on the Stage

CHARLIE

JOHNNY

# JORDAN AND WOODS

RADIO'S "BALLYHOOLIGANS"

Reprinted From "Variety" Dec. 4, 1932

Following came the human imitators, Charlie Jordan and John Woods, a couple of the most successful entertainers in their line. It's an act speedily paced and abounding with impersonations that are occasionally close to the real thing, and with comedy bits that elicit all the laughs in racket fashion. Among the turns smelly burlesque on radio and its performers these lads rate a niche all their own. They have all the quips and scintillations down pat, with no need of resorting to buffoonish over-exaggeration to uncock the giggles.

Reprinted From "Variety" Jan. 5, 1933

"BALLYHOOLIGANS" (3)  
Comedy  
15 Minutes; One  
Rehearsal

Two boys have taken a cue from the mad "Ballyhoos" in a burlesque of radio programs. It is ingenious and new to vaudeville.

Act is unusually good, nearly excellent from all angles. Material is smartly written with none of the burlesque bits dragged out too much. Lines are punchy and the boys show talent in their burlesque imitations.

Both use make-up, attached to amplified horns, with one of the boys sitting at the ivory. Programs like those carrying Bing Crosby, Kate Smith, Singin' Sam, Rudy Vallee, etc., are parodied. The boys do about eight burlesque imitations. One straight bit was included, that of Maurice Chevalier, delivered by the boy at the ivory. Latter also did the Rudy Vallee gas imitation.

Radio program announcements plus gagging the commercial jingles, like Scramo, for Cremo, and Barbaque, for Barbaque, included. A real smart vaudeville novelty that should go big anywhere.

Personal Rep., TOM KENNEDY

Have been credited by the press as being the first act in vaudeville to do imitations of noted radio stars.

## WARNING

Any Copying of Material from Above Act Will Be Prosecuted to the Fullest Extent and Those Who Are at Present Using Our Material Had Better Take Heed!

# NOW RKO ALBEE

BROOKLYN, N. Y.

(Week Jan. 21)

RKO, BLONDELL & MACK

## THE HANDWRITING?

Dolf Laffer Sees No Future in Vaude, Resigns

Dolf Laffer, RKO booker, quits Feb. 1 to go with his brother's military firm in Newark. He's the first Keith or RKO booker to go out by the resignation route since Danny Simmons went into retirement years ago.

Laffer says "he doesn't see much of a future in the vaudeville business for a young fellow, and prefers to start at the bottom in a commercial line. He is 28 and married. He has been in the booking office about five years, starting as an assistant booker when brought in by George Goffrey, a distant relative.

In the November sixth floor shake-up, Laffer was among those let out. He connected with the Weber-Simon office as an agent, but several weeks ago was returned to the books. He turned in his resignation last week.

## Cosmo, N. Y., Sniping In RKO's Own Nabs To Bally RKO Vaude

RKO's weekly budget on vaudeville for the indie Cosmopolitan, New York, has been cut to \$400 for five acts. Expense formerly spent \$400 for the bills.

Billing on the Cosmo stating the theatre is using RKO vaude appeared in RKO theatre territory last week and was ordered out by the Cosmo. While the rule at RKO has always been to restrain indie playing RKO vaude from advertising the fact, an exception was made in the Cosmo case by the theatre department. But the permission did not permit billing nearby RKO's own theatre.

C. F. Zittel, who also runs a scandal sheet, operates the Cosmo on the side, or vice versa.

## Shapiro Does a Greeley

Henry Shapiro, former Western vaudeville agent, returning to Chicago this week after two years on the RKO floor in New York.

Shapiro has obtained an RKO Chicago franchise and will open his own office there. He was formerly Max Halperin's partner in the Halperin-Shapiro agency.

## Benefit for Pitt Club's Baby Ward Does \$5,000

Pittsburgh, Jan. 23. Variety Club's annual benefit show for Catherine Variety Sheridan, Pittsburgh theatrical organization's four-year-old ward, grossed about \$5,000 at \$1.50 top at the Stanley last week.

Among those who came on from various spots in the east to do their bit for the club's waif, picked up in the lobby of a local theatre where she had been abandoned four years ago, were Bill Robinson, Norman Prescott, Peter Higgins, Serge Flash, Melissa Mason, Julius Tanen, Ada Brown, Brian McDonald, Dan Healey, Garret, Wolf and Harkins, Johnny Pastine Co., Howard Marsh, Talent and Morit, Frank Richardson, Jack Pepper, Ken Murray and Rae Samuels.

## Schumann-Heink's Out

Hollywood, Jan. 23. Madame Schumann-Heink has wired Loew's State here that on account of illness she will be unable to open with the F&M unit Jan. 26.

## Vaude by Demand

Mason City, Ia., Jan. 23.

The Cecil is bringing back vaudeville, Tom Arthur, manager, swinging in five acts with six for two days over the weekend, 25-40c. Demand for in the flesh led management to give vaude a trial.

## SWITCHED NO. 2, LAKES WALK

Arthur and Florence Lake quit the current bill at Loew's State, New York, after opening day (Friday), when the theatre shifted them to No. 2. They were third on the show before the rearrangement. Ross Wyse, Jr., replaced the Lakes.

## MAGICIANS PROTEST AD EXPOSING HOW DONE

Hartford, Conn., Jan. 23.

The order of Robert Houdini, a group of Hartford magicians headed by Everett Austin, director of the Morgan Memorial, protested a few days ago against profaning the mysteries of Thaumaturgy.

"We protest against unnecessary exposure of stage illusions in your advertisements," the order stated in a telegram sent to R. J. Reynolds, makers of 'Camels,' as the result of an advertisement in which the 'Milkcan Escape' was exposed as featured by the late Harry Houdini.

# PAUL ASH

The Rajah of Rhythm and his Orchestra, a company of 25 people

Reprinted From "Variety"—New Acts

PAUL ASH (22)  
Band Act  
30 Mins., Full (Special)  
Met, Brooklyn

Here's Paul Ash, back in vaude with a big stage act. It's not only a big act, it's a good act. As good as they come. But the question can't help popping out—what's he going to do with it? Where does he go from here? And who, these days, in the vaude field, can afford to pay the kind of salary an act of this kind must ask?

Act consists of 19 persons in the band, two female soloists and Ash Band is laid out nine brasses, six strings, double piano and drums, making a beautiful flash and sweet lineup. Whoever is responsible for the orchestrations comes in for a big bow, however, since they're almost classical. Entire turn takes a half hour, and not a minute of that time lags.

Of the soloists, a girl, Nancy Kelly, does well by a simple soprano, and a boy, Hal Menken, almost stops the show with a couple dance routines. His miniature stairs bit is the one that's especially fine. Menken comes out of the band, as also do Si Collins, a fair-to-middling crooner, and one other singing lad, a coon shouter, whose name is not mentioned. Also there's a colored girl who does herself proud with 'St. Louis Blues.'

Mostly it's straight musical stuff, with the solo bits interwoven. For novelty purposes there's one of those things in which most members of the congregation do a bit about themselves, and a song title duel between Collins and Miss Kelly that's cute.

What musical acrobatic tricks are done by the bandmen are done by the brass section. Ash doesn't attempt any calisthenics in his baton waving, restricting himself pretty much to a smile and a careful maneuvering of his stick.

What Ash probably has in mind is radio work, and he ought to have no trouble making the grade there with this outfit, though he'll need a couple stronger soloists. Certainly not if he can continue to reproduce the kind of melodic arrangements he has in this turn. Kauf.

Palace, Chicago (Jan. 20)  
Milwaukee (Jan. 27)  
Minneapolis (Feb. 3)

Sole Management, JOHN O'CONNOR  
1607 BROADWAY, NEW YORK

# DICK and EDITH PARSTOW

CAPITOL, NEW YORK, THIS WEEK (JAN. 20)

THE ORIGINATORS

# LOVE, BURNOFF and WENSLEY

WORLD'S GREATEST COMEDY DANCERS

Direction, W.M. MORRIS AGENCY

THIS WEEK (JAN. 21)  
STOPPING SHOWS  
AT  
LOEW'S STATE, New York  
CLOSING A BILL OF ONLY  
THE FINEST  
NEXT WEEK—LOEW'S JERSEY CITY

## Headliners in 'One' With a Pianist Only To Keep O'head Down

Chicago, Jan. 23. Arthur Tracy, 'The Street Singer' of radio, is playing the Uptown for B&K with only a piano player for accompaniment this week. It's by way of an experiment with B&K. Last minute booking gave but little chance for exploitation so Tracy opened practically cold.

Uptown has been straight pictures for about a month with grosses down but overhead also. B&K is apparently willing to gamble with occasional special attractions if not involving extra union help. Tracy worked in front of the house traveler with only the piano. Meanwhile the Riviera next door to the Uptown has returned to straight pictures after a short visit to the vaudeville reservation.

Burns and Allen are booked to play the Southtown for B&K next week on the same basis Tracy played the Uptown.

## JUGGLERS GET SCARED AT MUSIC HALL'S SIZE

After the size of the Radio City Hall frightened the Three Swifts off the current bill, RKO sent all the way to New Orleans for another juggling act. Felovis was closed in N. O. in the middle of last week (Tuesday) in time to make the Thursday Music Hall opening. The Swifts accepted a freak four-day booking at the Albee, Brooklyn, under an arrangement by which they would have quit that full-week bill and switched to the Music Hall. But after getting a look at the latter's interior, they decided to stay at the Albee for the full week.

RKO then offered the spot to Serge Flash, who was playing the Earle, Philadelphia, but Flash said he had seen the Music Hall, too. Despite all the jugglers laying off in New York the booking office couldn't find one and had to send 1,600 miles away for Felovis as a last resort, and pay for the jump.

It seemed the Music Hall had to have a juggler.

## NABORLY

Palace Does An Alphonse-and-Gaston for Paramount, N. Y.

Cookie Bowers was let off at the RKO Palace, New York, Thursday night (19) after six days so that he could open at an opposite Broadway house, the Paramount, on Friday (21).

Raymond Baird went in for one day at Pal to succeed Bowers.

Another substitution last week at the Pal was Jimmy Savo, subbing for Prince Mike Romanoff, when latter became involved with the federal immigration authorities.

## RKO Agents Can't Take RC Offices; Plugging Palace

Having previously advised the RKO agents that they will not be permitted to rent offices in Radio City, Martin Beck now is asking them to move into the Palace building. The asking is going on through Maurie Rose, once a prominent vaudeville agent himself but now mostly concerned with the presidency of the RKO agents' association and in doing little odd jobs for Beck, Godfrey and the booking office.

Of the 60-odd franchised RKO agents about 20 now have offices in the Palace building, rest being scattered in the Bond and other buildings in Times Square. Beck's idea is to have the other 40 fill up the space that RKO is vacating in its own move to Radio City.

In his sales talk on Beck's behalf Rose told the agents that the present booking office quarters on the sixth floor will be converted into a clubroom for 'the agents' association. But most of the agents say they would prefer the convenience of Radio City offices adjacent to the new booking office there.

Whether the refusal to permit prospective agent-tenants to take Radio City space is by arrangement with the R. C. people isn't known. Incidentally, Beck owns 25% of the Palace building which contains the Palace theatre.

## Harlan's Vodeshow

Columbus, Jan. 23.

Kenneth Harlan has formed a vaude roadshow which includes a 12-piece all-girl band, Harry and Gurley, adagio team, and Freddy Dale, m.c.

Bookings are through the south, opening at Bluefield, W. Va. Dance dates as well as theatres are to be played. Ed. Brockenridge, Hartman theatre manager, resigned his post here to act as advance man and manager.

## June Carr's 3 Foreign Weeks

June Carr is going abroad for three London vaudeville weeks on a booking by Curtis & Allen. Dancer opens Feb. 6 at the Palladium for two weeks there and a third at Holbrook Empire.

## Incompetency and Stupidity Mark Beck-Godfrey's RKO Booking Office Operation—Demand Godfrey Quits

### Marvin's RKO Dates

#### Spotted by NBC Agcy.

NBC Artists Service has taken over the vaude bookings for the Johnny Marvin combo. Makes the first booking acquisition of this type since it released Russ Columbo from his contract and Buddy Rogers decided to quit bandmastering.

First Marvin placements through the network are a split and a full week with RKO. Band plays Proctor's, Albany, Jan. 23-31, and Proctor's, Newark, week of Feb. 3.

Tasteyest Jesters, harmony trio, also make their stage bow through NBC next Friday (27). It's a week at the Fox, Brooklyn.

### Trio No Like No. 2

Annie, Zeke and Judy walked out of the Palace before yesterday's (Monday) matinee in protest of their No. 2 spot.

Muriel Window Hanford replaced.

Harold Franklin and his cabinet were to have met today (Tuesday), to consider the future operation of Radio City, besides economy measures on home office expense. Martin Beck is scheduled to have returned from the Orpheum circuit meeting in San Francisco to attend this conference at the summons of Franklin.

Beck was to be asked to get rid of George Godfrey, RKO chief booker, in the interests of constructive operation of RKO. This demand has been made of Beck on previous occasions but Beck always found ways of cutting off other booking office men. Instead of Godfrey, whether the RKO chieftains are sufficiently strong enough to impel Beck to eliminate Godfrey now remains to be seen.

Throughout Beck's administration of the RKO booking office, the operating end of the company has been flooded with complaints of incompetency and general stupidity on the part of the booking office administration.

(Continued on page 44)

AFTER AN ABSENCE OF 11 YEARS

## MURIEL WINDOW HANFORD

'The Little Peacock of Vaudeville'

Assisted by JUAN REYES and EDDIE SHAPIRO

Returns to RKO Vaudeville, Replacing Annie, Judy and Zeke, Monday Matinee at the

## RKO PALACE, NEW YORK (THIS WEEK JANUARY 21)

WEEKS TO FOLLOW

Jan. 28, Prospect, Brooklyn, and Troy; Feb. 4, Providence; Feb. 11, Boston

## RKO ROXY, New York, Now (Jan. 20)

## GARCIA'S MEXICAN MARIMBA TIPICA BAND

NBC Artists—On WJZ

Every Sunday Morning 10 to 10:30

SEVEN OF MEXICO'S FINEST MUSICIANS

## Marcus Loew BOOKING AGENCY

General Executive Offices

## LOEW BUILDING ANNEX

160 WEST 46TH ST.  
BRyant 9-7800 NEW YORK CITY

## J. H. LUBIN

GENERAL MANAGER

## MARVIN H. SCHENCK

BOOKING MANAGER

## COLLETTE LYONS

With GEORGE SNYDER

RKO PALACE, NEW YORK, THIS WEEK (Jan. 21)

O. L. OZ

Direction

WM. MORRIS OFFICE

# CHARLES "BUDDY" ROGERS

**Rush**



second for laugh honors. Opener Ben and Sally revive, straight dancing by a line of four, and two specialty girls. The Ben and Sallys, Ben and Sally, dancing school and have displayed originality in their routines.

Clifford, clean-cut young acrobats, score well enough to hold them in the line for a while. The manner of delivering their tricks counts even more than the stunts in winning applause.

Went for a good show, the usual \$700 budget for the stage show and the quality of the bill shows that it was worth it. The show was a capacity opening show, second day of the week.

### ACADEMY, N. Y.

Fourteenth street house got a better break than usual with a bill in which four out of five acts clicked, which didn't seem to have much effect on the business. Half a house, and less than a third on the 7 o'clock scamper. It's not a bad show, but the show was not as good as May Wirth is better known where circuses are more strongly advertised.

With the middle niche on a five-act bill, using two younger girl riders, Phil as clown, and a groom and a horse, the show was a very person carry. Routine is well varied for a 10-minute run, though the singing which opens the act is not helped. Riding is somewhat hampered by the size of the ring available on this stage. Four heads of voice projection are carried, but it is until the close of the act that it is realized by the crowd that more than two horses are on the act. It is fast working, yet it seems to lack ginger and over to only a mild hit.

Three French Misses (New Acts) open with some comedy, using two upright ladies with a cradle across for a series of neck extensions, from which they swing and swing. Varied and fast working with the girls attractive in neat costumes.

Benny Ross with his emulated girl friend dressed, and they even liked some of Ross' chatter and radio imitation, though the girl is not as good as Ross until the girl sauntered on. After that they knew why Ross was more looked on as a clown than a clown. After that Ross hogged the act for himself, though the act is over when the girl quits the stage.

Bellinger Murray, a clown, came next to closing on form looked to be the mopper upper with his bump act in the center of the show, or story, but that probably was the trouble. Some of those spellers around Union Square are as funny as Murray. Murray's act was a large and quite a bit of it new. In most houses it will get over in a large way, but here they were merely polite. Didn't seem to be a matter of voice projection, because they were applauding—now, they were from the back of the house.

Closer to the Rinkas Cuban orch, 10 with a good show, but they were not falling just short of the individuality that puts over some of the most important acts in the business. Murphy had plenty of good material and quite a bit of it new. In most houses it will get over in a large way, but here they were merely polite. Didn't seem to be a matter of voice projection, because they were applauding—now, they were from the back of the house.

Screen offered 'Man Against Wolf' (Col), a two-reeler, and the usual newswire, Ohio.

### PALACE, CHICAGO

Chicago, Jan. 20. Paul Ash refused to mention the word 'Oriental' at the Palace on Friday. He did mention Lou Lipman, the RKO star, but he was not further than that he would not advertise his former employer. It was always the other theater that he alluded to in the sentimental speech-making. Of course, the straight picture is now given over to the stage shows forgotten, and it was obvious that many of its former acts were at least Friday afternoon, at the Palace.

Ash was a smash. That goes first as the welcome he received, second on the stage, and third on the crowded lobby waiting for the second show. Ash looked great, but he was not in the hair and weight. Needless to say it was an ideal combination that he had him on the same bill with Johnny Perkins, for the same reason. Intertwined histories locally.

It was strong all the way after the opening act, and the show was a Ray Gorman revue, which seemed new and in consequence loud. Turn of the stage was a good enough, but most of the specialties dying. Lillian Miles and Al Siegel also died. Turn of the stage was a good enough, but most of the specialties dying. Lillian Miles and Al Siegel also died. Turn of the stage was a good enough, but most of the specialties dying. Lillian Miles and Al Siegel also died.

Other 'Woman' (Radio) is current film. Land.

### GRAND O. H., N. Y.

Down at this old-timer, where they go in more for quantity than quality, it's a three-hour show with the five acts of vaudeville running 65 minutes. Topper is Al Ben (New Acts) who puts over a time hypnotist act into modern dress, but clings to the old formula. It's a more recent development of mentalism, though thought transference. Modern touch is in the make-up with Al Ben's hair, which is a good deal of Carpenter, Santanelli and that ilk. Only trouble is that while he goes through the motions of the act, he has ceased to be a profession, and he is forced to resort to stogies instead. Probably it would be impossible to find old-school types who could submit to having their flesh pierced with needles and the other odd reliable, but the down stage stoppage of blood with one man, the arm and hand going almost dead in contrast to the flush of the other hand. Al Ben's act, talking 20 minutes for four tricks where the veterans would have packed a dozen into the same time. It was something new to the rising generation, and struck them as being a new act.

Another revival is the appearance of the new edition of Gallagher and Sheeran, the boys being sons of the originators. They are the same, but for the encore—which assures them an encore—but do not use their fathers' material in the main act, but with a new variation, and under the delusion that it is necessary to keep shouting all the time here, where young men labor the formative stage, but gives promise.

Olivera Brothers open with a little handkerchief and a couple of stunts, and got an unusually good hand for the opener down here. They had it coming to them, for the work very hard and effectively and dress the act neatly if inexpensively. Only five minutes, but no shelling.

Carlos, Lette and Mia down here from the Orpheum and over well. At the close of the show caught the girl going in elegant dress, but in general the catches are sure and this tumble was covered by the girl's saying put on the trousers and shoes.

Jones and Wilson in negro comedy had plenty on the crowd and got four recalls. Not usual down here, where mostly they like 'em and leave 'em.

Film backer-up in 'Fugitive' (WB), with the kids all hot and the show, but the show is at the indefinite finish. They like films down here with a clear understanding that they get married and live happily ever after. Business only fair to good. Ash.

### HIPPONDROME, N. Y.

Big ones for a nickel, as in the old beer days, is comparable to Hippodrome now with its shows for a quarter. Quality may not be there, but in the lot of it. Peanuts policy, with whole stage show budgeted at around \$1,000 on the week and film, has the same as the big mugs of beer.

It's okay if you want to get a fill and still have a barefoot show. It's still kicking the show isn't up to Broadway standards, or if some careless kid trips in your corner, he has cost the show a lot of it. Peanuts policy, with whole stage show budgeted at around \$1,000 on the week and film, has the same as the big mugs of beer.

Yet considering the low operating overheads of \$5,000 and the top scale of 25c—it's 15c afternoons—no one gets stuck. Current stage show is not as good as some houses, but the theater itself, in good order, well heated and well lighted, and the show is a good deal of it. Peanuts policy, with whole stage show budgeted at around \$1,000 on the week and film, has the same as the big mugs of beer.

Abe Feinberg has been staging the band under the name of the manager of a couple of Woolworth operators from Ohio. A. J. Cooper and William Carroll, succeeded in 10-cent boys, who brought Cecil Maberry in with them. The Orleans took one look at Sixth avenue, figured it was the meat and opened up. Maberry is the operator, while Alec Moss is skimming the milk money from the shows on a restricted budget.

Picture is 'The Stoker' (Allied), an indie which has played around. At a lot of the brand is available on 18th run or whatever Hipp is, this one could at least have been given less preference playing it twice. Instead of the four with which house started out. Chances Sunday. With current stage show, called

Mardi Gras Festival through a masquerade tour, Feinberg goes out as stager. He's being succeeded by Boyle Woolforth, who has started out with a picture house in Chicago and the middle west. Woolforth will have complete charge of the stage. Down to continue to supply the show with a permanent stage band, an 11-piece outfit, which the coming week gets a new band, Willie Cressager, from burlesque.

An acrobatic dancer shortly after opening of the Saturday regulars, but will sell anyone in the show. Trio of dancers with long long a routine not so forte, but finish fairly, while George Hunt, who m.c.s. does moderately well with a line of talk. Some of the gags are moth-eaten, but with mob over here that makes little dirt.

Osaki Bros., Japan, like the dance trio, seem to be padding, with the barrel juggling sequence very slow and oversteered. On their risley finish, however, they paid a redem themselves, with Hipp's line of girls (12) and Lillian Field, clever acrobats, who are over better than Osakis should have been spotted earlier.

Novelty single, apparently Jack Adams in billing, does a song number, while calling signs, matches, paper, and other work very hard and funny and laughed. Strictly a novelty and passable as such, but too long on routine. Char.

### ORPHEUM, N. Y.

To Roscoe 'Fatty' Arbuckle goes the central spot on the marquee for the current stanza. Business was supposed to be a level level Saturday afternoon. But entertain and garner unanimous approval the Arbuckle act did, with the reaction from the crowd very hard and effective and dress the act neatly if inexpensively. Only five minutes, but no shelling.

At the four turns sharing the bill with the former film came only one comes within the standard category of the show, but the show is at the indefinite finish. They like films down here with a clear understanding that they get married and live happily ever after. Business only fair to good. Ash.

Though her collection of strong-arm, jawy, and the museum of cannons, cannonballs and chariot that go along with it, the show is a good deal of it. Peanuts policy, with whole stage show budgeted at around \$1,000 on the week and film, has the same as the big mugs of beer.

It took Hildegarde, who recently was tied up with Gus Edwards in one of his annuals a little time to get 'em warmed up here to her style of feeding and bubbling personality, but even though the show isn't up to Broadway standards, or if some careless kid trips in your corner, he has cost the show a lot of it. Peanuts policy, with whole stage show budgeted at around \$1,000 on the week and film, has the same as the big mugs of beer.

Tom, Dick and Harry didn't stay long, and that undoubtedly was one of the points in their favor. Nothing above the usual run in their method of knock 'em down and drag 'em out, but they were not the pratt fall, the heartier the response from the Orpheum clientele. These lads collected a bundle of them.

Arbuckle came on to a neat reception and walked off to a corking good time, but he was not in the hair and weight. Needless to say it was an ideal combination that he had him on the same bill with Johnny Perkins, for the same reason. Intertwined histories locally.

It was strong all the way after the opening act, and the show was a Ray Gorman revue, which seemed new and in consequence loud. Turn of the stage was a good enough, but most of the specialties dying. Lillian Miles and Al Siegel also died. Turn of the stage was a good enough, but most of the specialties dying. Lillian Miles and Al Siegel also died.

Other 'Woman' (Radio) is current film. Land.

### RKO MOVED

Now in New Offices at Radio City

RKO and Radio Pictures moved into Radio City Friday and Saturday nights (20-21).

Administrative and theatre departments of RKO are on the 11th floor in the new RKO building at R. C. while Radio Pictures has the 14th floor. Between 12th, with no 13th floor in the building, are surplus staffs of both RKO and Radio.

Bond building is almost half emptied by the RKO move.

### Spokane's Vaudfilmer

At 25c a Wow Click

Spokane, Jan. 16. Ray A. Grombacher, formerly with Spokane Theatres, Inc., has taken over the Spokane and picture house. It was previously under Grombacher's direction.

First week's business at 25c has been the talk of the town. Stage band under Dudley Wilson, together with comedy and second and third run pix for the two-bit admission.

### New N. Y. Hipp Stager

Boyle Woolforth, former Western Vaudeville agent and producer, has been brought east from Chicago to stage the stage band shows for Cooper & Carroll at the Hippodrome.

Woolforth replaces Abe Feinberg, who is out. A. & B. Dow office continues as the Hipp's bookers.

### F&M Unit Additions

Hollywood, Jan. 23.

Fanchon & Marco placements during the past week. Ray Conlin into 'Varieties'; Stone and Lee, originally spotted in 'Rookies', go into 'Snapshots' instead; Jerome and Gray, join 'Rookies' Jan. 27 at the Warfield, San Francisco.

### JUST COULDN'T WORK

Los Angeles, Jan. 23. Unable to perform because the New Years' eve crowd at the Roosevelt was allegedly too rough and rowdy, Lee Willmott and Stearns and Dean have appealed to the labor commission to collect \$20, salary for the evening.

Claim that the hotel has refused to pay because they did not play but that Carlos Molina, who was the necessary leader, had instructed them not to go on.

### NVA's Overhead

(Continued from page 38)

The Saratoga show is now running under an actual cost budget of \$90,000 a year, which is considerably under the amount generally named. Higher estimates have apparently been recorded for the past few years NVA bookkeeping expenses on the san.

Largest New York single item, next to maintenance of the costly West 46th street clubhouse, is the charity list which has jumped from \$3,000 to nearly \$5,000 a month in a little over a year.

### Raising \$250,000

How the \$250,000 or thereabouts necessary for operation of the NVA in both Saratoga and New York will be raised this year has not been settled. The NVA Fund board is scheduled to meet next week or thereabouts to discuss ways and means, if Pat Casey returns from the coast by then. There is doubt all around that a good portion of the amount can be obtained under present conditions with the passing in theatres. The Fund members are reported convinced that theatre collections will again be sufficient to make up part of the fund, but are stumped thus far for a method of raising the rest of the money.

The NVA drives are usually staged in April. As a result of the disposal of the New York clubhouse, without which the NVA could operate with considerably more ease, are still going on. According to Chesterfield, the Edison hotel deal, which went cold December, is warm again, and at better terms than before. The staff at the club has been cut to a minimum, with all house jobs excepting the porter and mechanical work, given to idle performers.

### REPORTED SCHEME OF ORPH STOCKHOLDERS

As a possible solution of the Orpheum circuit problem, the stumped stockholders are weighing the possibility of turning all Orph theatres into 25c vaudeville grinds along the lines of the indie Hippodrome, New York. This came up at the Orpheum stockholders' meeting in San Francisco last week, attended by Martin Beck, with Beck said to be bringing the plan back to New York.

The most significant point to the reported policy setup involves a complete break with RKO for operation by the Orpheum people on their own.

In the way of adoption of the 25c idea just now is the present Orpheum theatres' overhead which in the majority of locations would preclude chances for profit at such a scale. A weekly overhead of \$7,000 or \$8,000 per theatre, including rent, is regarded as maximum for any cheap priced grind, and that in the larger theatres.

The New York Hipp under Cooper & Carroll's operation is showing a slight profit now above an \$8,000 weekly cost. The top 15c scale ranging from 10 to 15 minutes of operators feature the ad scale above the show in belief the scale is the chief attraction. The low scale theatres, however, combination bills are built to give quantity rather than quality. C. & C. think that neither the vaude nor the picture is ever individually responsible for the success of the combination of the two, plus the scale, is the draw.

### Vaude's Click Keeping

Scollay, Boston, Open

Boston, Jan. 23. Scollay's personnel, musicians, stagehands and others who got national publicity, but the big success of returning vaude in bringing in the patrons.

Manager Vinson, putting on eight acts, retains own publicity agent, John McNamara, but is out, Vinson doing own exploitation and publicity with his managerial assistant, Ted Richmond, his first aide on the p.a. end.

### M'waukee Drops F&M

Milwaukee, Jan. 23.

Fox Wisconsin, dropping Fanchon & Marco units Friday (20), leaves the Fox business, but the only loop house outside the Davidson legit and Gayety, burlesque, offering anything but straight pictures.

Nothing in the way of Fox Milwaukee houses back to the Saxe brothers, but Harold Fitzgerald, general manager here, claims to know nothing concerning any negotiations.

### Ex-Champ's Oke Biz

Easton, Pa., Jan. 23.

Jack Dempsey, heading a vaudeville unit playing in Wilmer & Vinson's house, broke a record last week in Allentown and indications of breaking another record currently here.

Former champ, who is said to be getting \$3,000 a week for himself, got good publicity in both towns, the sports writers being especially generous.

### LET'S THE BOSS OUT

Decision on Theodore J. Lesser's offer for \$400 against Ted Healy was reserved by Judge John B. Murphy, Municipal court, New York. The attorney charged Healy with responsibility for a \$400 loan he (Lesser) advanced to Healy to Ed Moran.

Moran admits borrowing the money from Lesser, who was his lawyer and manager at the time, but declares he signed a note for the \$400 which Lesser had held but for which, he avers, Healy is not responsible.

Moran, now working with Benny Leonard, was a member of the club when the debt was contracted.

### WEINER-BENTHAM SPLIT

Jack Weiner and M. S. Bentham are dissolving their RKO agency partnership. Both will operate alone under their own franchises.

Sheila Barrett's 8 Wks. Plus two weeks, Feb. 10 and 17 for RKO, Sheila Barrett is set with the \$400 which Lesser had held but for which, he avers, Healy is not responsible. Salary is \$500, booked by Mills-Rockwell.





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## 15 YEARS AGO

(From 'Variety' and 'Clippie')

Taking an idea from the pictures, someone planned a sketch to be played by feet only. Curtain stuck about two feet from the floor. No panic.

Industrial holidays Monday, to conserve coal, were helping the theatres. "Faster, faster," the extra show. Much discussion as to whether the acts got extra pay. Some charged Sunday prices. Houses closed on Tuesdays.

'Variety' commented that current newspaper advertising was framed to appeal to the pocket rather than imagination. Prices emphasized over attractions.

Geo. Broadhurst had a ban on Alan Dale, the critic, visiting his theatre. Now about to book Dale's play and speculation as to whether the critic got into see it. Good press work.

Equity started a list of 'undesirable' managers. Blacklist under another name. For those who did not pay off players.

Max Linder, once more popular than Chaplin in films, wanted to come back to America. He had done three on a 12-picture contract the year before. No one wanted him. He later committed suicide because the same condition obtained abroad. Had money, but liked to work.

World Films advertising it would give five old feature with each new feature. Catchable idea was to help the exhib. Real gas was to keep prices up.

What was regarded as a systematized theft of films was worrying the exchanges. Hardly a day passed without loss of prints. They were shipped to South America and Latin Europe.

White Rat investigation revealed that \$17,196 had been spent in the building of the clubhouse. Had passed to NVA.

## 50 YEARS AGO

(From 'Clippie')

Chicago operators paid \$20 for season tickets for six performances expecting to hear Patti three times. She sang only once, and they flamed.

Edwin Booth, playing in English. Acclaimed hit in Germany.

Benefits were being given to provide a base for the Barthold statue of Liberty. The arm with the torch had been set up in Madison Sq. to attract attention to the statue, which lay in a storehouse.

Remains of John Howard Payne, author of 'Home Sweet Home', were at Marseilles awaiting transportation to the U. S. for reinterment in Washington.

M. N. Haviland, who had wandered away from the Frank May troupe in Texas while mentally unsettled, was found. He had fallen off a train near Ames, where he lay unconscious for several hours. It was feared, he would lose a leg as the result of his experiences.

During the Chicago engagement of Mrs. Lang, the railroads ran several excursions.

Hart & Sullivan's minstrels went up. Sullivan bought the title and continued the show with a new partner. Hart organized another.

Frank Robbins was putting out the N. Y. Circus, Woods Museum and Central Park Menagerie. Some show!

## Inside Stuff—Radio

A radio click continues a big accident. If an idea, artist or program clicks, it's as much haphazard as scientific in its happening. All concerned admit they are frustrated when trying to float a new idea.

Given a script or important talent neither the authors, artist nor advertising agency can definitely begin putting the wheels into motion as the outlets are so uncertain. The advertising account may have certain stock ideas from which the agency can't deviate. As for sustaining build-up of new programs, big shows of any importance have to emanate from this form of grooming.

The studios take the path of least resistance in grooming some crooner or songstress, figuring that it's easier to sell that sort of a personality, and do not want to incur any time or talent expense in fooling around with big shows or new ideas.

WCFL, Chicago Federation of Labor station, recently cancelled a contract with the Good Will Religious Society, disk talks by Franklin Ford, before the series had been completed. Decision followed a protest by the Rev. J. F. Morrison, pastor of the Holy Name Cathedral, whose Sunday morning services for sometime were broadcast over the same transmitter.

E. F. Nockels, general manager of WCFL, announced the cancellation on the grounds that the station management thought the talks were becoming 'too critical' and were not of the type WCFL wished to broadcast.

Eddie Cantor is also reported to see a broadcasting audience with disfavor. With Cantor it seems to entail an obligation, as often following his broadcast before 700 people, he will continue to entertain them, through a film they may have lost some of his matter sent in sotto voce over the air.

At one time when the Cantor script called for a reference to E. V. D's, Cantor went on the stage in that dress, to not disappoint the radio audience, although while wearing the shorts, he was reading from the script.

Chicago radio editor had one of his scripts submitted to a station that was trying to sell it when another radio editor on a rival sheet heard about it. Rival phoned station and intimidated that if the station was making it easy for the other fellow he was an author on the side himself and would like to have the sales resistance overcome on his own behalf.

Upshot of incident was that station returned the script to the first editor with the suggestion that maybe after all he should sell the advertiser direct.

Believing that advertising salesmen have a lot to learn about radio Lee B. Tyson, general manager for the Coast Don Lee broadcasting station, has inaugurated a visiting system for ad men with various Los Angeles agencies.

Ad men spend an entire day at the Don Lee station, KHJ, and after being shown the workings of all departments are allowed to sit in on conferences, etc.

Tyson's aim is for better co-operation and a keener understanding of radio station problems.

Latest experiment undertaken by Myers Electrical Research, Inc., is the broadcast of sound by means of a beam of light. Hooked up with Myers on the experiment is the Columbia network.

Daily tests have the Myers outfit shooting a beam from the 65th floor of the Chrysler building, New York, onto an apparatus located on the roof of the CBS building 10 blocks away. Receiving equipment picks up the beam and converts into sound.

One of the experiments showed some results under foggy conditions.

Political broadcasts were the lifelines of both networks in sending them over the top for a combined 9.5% increase over 1931 for the past year. But collections are just as tough with the broadcasters as in almost every other business. NBC is said to be still anxious to collect \$150,000 and CBS a third as much from both parties. Republicans owe the most.

WSM, Nashville, is laying claims for fan mail record of the south.

For the week ending Jan. 14 the station received a total of 59,685 pieces of mail. Of this total the 'Grand Old Opry', a four-hour program presented Saturday nights, received 42,341 letters and cards. Every state in the union except one was represented including seven foreign countries.

Understood that Beechnut may drop Chandu when existing contracts expire in March. If so account will nationally use discs of 'Unknown Hands', now being broadcast by the company exclusively on the Coast. Beechnut was going to get Chandu for the Coast, as the program was being used by the L. A. Soap Company, so put on 'Hands' as a tester. It's now favored by the firm for full coverage.

Rush Hughes, starting a new commercial program for NBC on the Coast, had the green player, Tom Moore, as a guest on one of his broadcasts. After Moore had chatted for a few moments Hughes asked listeners to write in.

One of the letters rebuked Hughes for trying to do imitations of w.k. people.

A four-year-old rivalry between Herluff Provenzen, NBC presidential announcer in Washington, and Stanley Bell, former CBS White House man, will end when NBC annexes WMAL in the capital Feb. 1.

Bell, who quit CBS to set up with WMAL when that station went independent last December, will be retained by NBC. This will put him under Provenzen who is NBC's chief of announcers in Washington.

KSD, St. Louis 'Post-Dispatch' previously unexploited 500-watter, is going commercial. Two new studios have been built and radio time will be sold locally in connection with display space in the Pulitzer daily. In the past KSD took spot (disc) or network programs, making little effort to produce programs in its own studio.

Denny Publishing Co., which publishes the monthly figures on the advertising of the two national chains, is extending its service to independent stations.

Denny outfit is making a survey of national advertising now going to the independents as well as the networks.

Dr. Eldred Wood is currently on trial before Judge William J. Lindsay in Chicago charged with quackery. He allegedly broadcast what he termed 'healing waves' over the radio under a system known as 'aetherionics' and for a fee. Witnesses were introduced to prove Dr. Wood broadcast them 'cures'.

Among the new accounts on WMCA, New York, Sunday evenings is the Lake Fish Hour. Program includes a band and specialists with a short sculling talk by a physician who aims to make listeners 'fish minded'. Dealers in Brooklyn, Manhattan and the Bronx sponsor the period.

Armour paid off East and Dumke for nine weeks, the balance on a 26 weeks' contract, following Eddie and Ralph (as they are known), ignoring and doing their own idea of comedy on last week's program. Team had been baking right along, first at being billed as Sisters of

## Inside Stuff—Pictures

With the return of Winnie Sheehan to the production reins on the Fox lot, and the inheritance of 'Cavalade' as a production, the scheme of production arranged in Al Rockett, who was to have produced the picture, was all switched around.

Sheehan, who had been abroad prior to his return, had accumulated an abundance of data, sketches and historical facts with reference to the picture, and decided that he wanted to make it along those lines. He let it be known that he did not feel the treatment given the story at the studio was in line with the play, and Sheehan wanted to follow the Coward script as much as possible.

He also stated he would cast the picture in its entirety with British players who had been in the stage play, and that he also would have British written on the script. After that, he decided having the picture British in every other way that a director with British background and knowledge would also fit in well to handle the subject.

Frank Borzage, originally assigned to the picture, had gone to England for atmospheric stuff, was informed of the fact. Several directors on the lot were considered as fitting the Sheehan requirements, with the final choice made of Frank Lloyd, a native of Scotland, who had lived in London for many years, and familiar with the general historical background of events occurring in the British Empire during the early part of the present century.

Paramount is going in the publishing business via its press sheet, selling space to equipment companies patronized by theatres. It's a gesture by Par in the direction of economy, with idea to make press books pay for themselves in whole or part by commercial advertising.

First advertiser is the Norris Carbon Co., which 'sells carbon for projectionists'.

Bill Dantziger, who is in charge of the press books for Par, made the suggestion to try to sell advertising space to commercial firms and it was okayed, with a solicitor put on to hop ads.

Returns from 'Hypnotised', Mack Sennett's Moran and Mack picture for World that the picture will cost part of getting its production cost in this country. When it left the studio, picture was tallied at over \$400,000, of which \$47,500 was charged against the story. Latter included salaries of the 12 writers who worked on the yarn. Financing of the picture was split three ways, with E. W. Hammons, Sennett's chief contributing the money. Sennett is now off of feature length pictures. In the future he, with his partner, will be satisfied to stick to two-reelers.

Sid Kent personally made the deal for Fox product in Radio City Music Hall and RKO theatres to follow, guaranteeing \$15,000 per picture for 15 a year for the R. C. pre-release, against 15% of the gross, and 30% for everything above \$100,000. The Mayfair, New York, is to follow at a 20% straight rental, with a \$4,000 minimum guarantee.

It gives Fox the privilege to sell anything and everything away from RKO as it sees fit, although the terms would warrant giving R. C. first preference, with the exception of a 'Cavalade', of course which might go road show.

On the door of Wesley Ruggles' private office at Paramount is a sign reading: 'Even if you know this man well, please give me the pleasure of announcing you. (Signed) Romeyn'. The signature is that of Romeyn Goldsmith, the director's son, and in letting several times larger than Ruggles, with the latter being the only director in pictures taking second billing to his secretary. Miss Goldsmith, in Ruggles' employ for a number of years, resigned at the time of his marriage, but returned to his payroll a short time later.

Two recent pictures have been held up because of inability of the male star of each to recoup sufficiently from benders to appear on schedule. One production had been delayed previously by fit in the cast and this was given as the excuse when the star was recovering from too much New Year.

Other did not start on the date set because the lead was suffering from eye trouble—he kept seeing snakes and hippopotami.

Postponement of 'College Humor' by Paramount, due to the holding of the cast for the cast for his new Chevrolet broadcast, is figured as a lucky break by the studio. Musical numbers for the film are still in the making, with the musical department figuring it will be some time yet before they are whipped into shape. Studio feels that by the time Crosby gets here, tentatively March 15, music and story will be ready to start production.

Gloria Swanson's British made film, 'Perfect Understanding', now completed, is insured as having cost close to \$275,000 for actual production, which is a good deal more than is generally spent in London, or than was figured on.

When Swanson ran into a number of difficulties while making the picture, changing her cameraman after it started, changing cast members several times and also going in for considerable reshooting.

Although Warners does not favor treating George Brent with his wife, Ruth Chatterton, actress has different ideas and so she gets Brent for the lead in 'Lily Turner'.

After studio told Miss Chatterton Brent wouldn't be with her in this picture, she protested the story wasn't suitable for her. Studio made a counter proposition that if she would do it she could have her husband as 'opposite'. She then accepted.

Division manager for a circuit operating extensively in the southwest was virtually run out of town and barely escaped serious injury at the hands of union sympathizers when he replaced the house projectionists in two Arizona towns near the Mexican border with non-union operators. Union affidavits in both towns are heavy and report is that pressure will be brought to bear on the circuit's home office to rescind the div. mgr.'s actions. Meanwhile, business at the b. o. has fallen away off.

Jack Warner's conferences at the home offices in New York last week were almost entirely about the theatre end of the Warner company, it is said.

What to do and how to do it about the theatres is reported the main subject of Jack Warner's conversation while east.

One of those 5th avenue photos almost cost a publicity director his job. Agent took a company star on an eagerly waited for a fresh set of sittings. Didn't ask the photog anything about price.

When the bill was rendered 14 poses cost \$1,400. Photog is now in Florida and the agent has another job, anyway.

Arthur Del Barrios, reported to have married Helene Costello in Havana recently, was engaged to the actress before her marriage to Lowell Sherman. With his brother, Del Barrios owns the only picture studio in Cuba, in a Havana suburb. Lot is small and used infrequently. Brothers also operated the Summer Casino at Havana.

the Skillet, which they figured was strictly their former Chino program identification, and later, following their winning a point as Eddie and Ralph, at the studio's restrictions. They're continuing on NBC and sustaining out of Chicago.

## Legit Pondering Refrigeration Need For Share of Chi's Big '33 Summer

Chicago, Jan. 23. Apparently the legitimate showmen have given scant attention to the summer problem for 1933. Two or three attractions are tentatively set, but meanwhile the legit, admittedly with a good opportunity ahead, have ignored their main problem. That is, how shall they keep their theatres liveable during the heat?

Only the Grand Opera house has anything like sufficient resources for refrigeration, while such houses as the Selwyn, Harris, Garrick, Apollo, Erlanger, Cort, Blackstone, and Illinois are ordinarily Turkish baths after July 1.

Estimates on the number of people who will visit Chicago between June 1-Oct. 31 run as high as 50,000,000, and even if the figure is only moderately successful there's bound to be money around.

Naturally, the chaotic state of the legit has made planning ahead as far as the World's Fair difficult, although the Shuberts a year ago were said to be figuring the value of their Chicago leaseholds on the basis of profit possibilities for the summer of 1932.

There are some deals reported in progress at present which may be consummated shortly in the loop. Attractions especially designed for the period of the Fair and with some structural changes in theatre properties to accommodate them are mentioned.

Last summer not a single legit was on view for nearly two months and the summer previously only one show held the boards through the torrid prairie heat.

## 'Melody' Taking Extra Week for Polishing

Pittsburgh, Jan. 23. Instead of taking his new musical, 'Melody', to Broadway next week, as he originally intended, George White is keeping it out for another week of polishing. It comes to the Nixon Monday (30), for the last of its tryout engagements.

Top will be \$4.40, first time a show has asked that amount here this season since the flop, 'Humpty Dumpty', which later blossomed into a hit as 'Take A Chance.' It also marks the first White show over to hit an Erlanger since having played in Chicago works having played the Shubert Alvin, now closed.

'Melody,' the operetta produced by George White which has been playing out of town several weeks, has not been definitely dated for Broadway. Musical is current in Newark and moves to Pittsburgh next week.

House to get 'Melody' not certain either. Casino is probable at \$3.30 top. White's 'Music Hall Varieties' closed there Saturday.

## \$250,000 Unpaid Taxes May End Adelphi, Chi

Chicago, Jan. 23. Morrison Estate, owners of the property upon which the Adelphi theatre is situated, have served a 'pay your taxes or else' notice upon the 919 North Clark street. 'I'll be or else' evidently as the 919 Corp. answered in court that they didn't have \$250,000 handy. That's the amount of the accumulated taxes.

Ralph Kettering is receiver for the 919 North Clark Corp., which in turn involves two subsidiary corporations, Harding Hotel Co., operating Planters hotel, and Woods Adelphi Corp., who operate the theatre when it's open, and that's been seldom of late.

Morrison Estate if taking over properties—and eviction notice is anticipated—may convert both hotel and theatre into other purposes, as property is capable of yielding greater revenue from commercial uses.

Aarons III Alex A. Aarons is ill and confined to his home. With Vinton Freedley he presented 'Pardon My English' at the Majestic last week, but was unable to attend the premiere.

Understood an operation has been advised by physicians.

## Worcester Stock Hurt By Price Competition

Worcester, Mass., Jan. 23. Despite the enthusiasm shown when subscriptions were being sought for a season of dramatic stock, the patronage has been so slim that the Civic Repertory Co. at the Worcester theatre is threatened with closing.

Opening Jan. 9 with Midge Kennedy as guest star, the business virtually was 'KO'd' by stormy weather and a price cut at other theatres. Last week business gained slightly with Lynn Overman starred in 'The Queen's Husband.' A 12-week season had been planned.

## STANWYCK IN REVUE TO SALVAGE PLAY B. R.

Hollywood, Jan. 23. 'Tattle Tales' now at the Playhouse here, opens at the Curran, San Francisco, next Monday (30), with Barbara Stanwyck in the cast as co-star with her husband, Frank Fay. In joining the revue Miss Stanwyck hopes to salvage some of the \$15,000 which she advanced to Fay and Felix Young to keep the show running.

Miss Stanwyck, who was granted a six weeks' leave from Warners to join the show, gets billing below her husband.

With Miss Stanwyck in the cast, the producers hope that the jinx which settled on the show at the beginning of its run at the Belasco in L.A. will disappear. Latest was when Young and his press agent, Jim Keefe, got into an argument over salary, with Charles Harris, company manager, stepping in to placate Keefe.

Attachment proceedings brought against 'Tattle Tales' by Leroy Prinz, who staged the dances, claiming \$534 due for staging and \$225 for royalty, resulted in city marshal getting \$57 Jan. 18 from box office and \$11 Jan. 19.

Martin Gang, attorney for Prinz, denied it was and work continuing plastering the box office.

Felix Young's 'Tattle Tales,' current at the Hollywood Playhouse, is being rated as the season's costliest jinx attraction. Internal troubles developed early in the run by reason of too many self-appointed directors.

Advance publicity of the show being shifted from the Belasco to Hollywood, at reduced prices, killed the downtown run, with the revue closing four days ahead of schedule. After a good opening at the Playhouse, torrential rains put an electrical transmission supplying the theatre out of biz, causing an interrupted performance Sunday night (15) and inability to raise the curtain the following night.

'We, the People,' at the Empire, New York, is the fourth show by Elmer Rice as author-manager-director in two seasons. Last year he held 'Counselor-at-Law' for a year on Broadway at the Plymouth.

'Rose Marie' will be the first attraction. The manager has retained the rights on that show, rejecting many offers for the road rights. It was Hammerstein's biggest money maker.

George M. Cohan's 'Pigeons and People' at the Sam H. Harris, New York, with its cast of less than a dozen people, is one of the most inexpensively booked and self-authored, its chances are unusually favorable at \$2 top, because of what it cost to put it on.

Arthur Hammerstein proposes an operetta repertory for Broadway, but on the eve of announcing his plans, legit shows started slashing ticket scales and the musical revivals have been postponed from just a month to a year.

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## Shows in Rehearsal

'Strike Me Pink' (Brown and Henderson), 44th Street.  
'Evensong' (Arch Selwyn and Sir Barry Jackson), Selwyn.  
'Forsaking All Others' (Arch Selwyn), Times Square.  
'Alien Corn' (Katharine Cornell), Belasco.  
'Four O'Clock' (Charles Henderson), Union Church, 48th st.  
'Marathon' ('Modern Madness') (Joseph Bernard), Mansfield.  
'Before Morning' (Bannister and 'Sunday') (Longacre), Longacre.  
'Naked Afternoon' (Leo Bulgakov), 40 West 42d st.

## Met's Price for Visit Too High for Boston

Boston, Jan. 23. Grand Op. for the Hub is definitely out, so far as the Boston-Chicago Opera Association goes. This is now announced by H. Wendell Endicott, chairman of the board in charge, and largest individual backer of opera here in the past.

For first time Endicott reveals why negotiations with the Metropolitan fell through. He states the Metropolitan demanded a guarantee, which the association 'feels is more than can be reasonably asked of the guarantors.'

But though grand op. is off for this year, Endicott winds up with optimistic statement that association will have plans for G.O. here in 1934.

## Cornell's 'Alien Corn' Balto. Premiere Feb. 13

Baltimore, Jan. 23. Len McLaughlin won out for Baltimore in the battle for 'Alien Corn,' and the second Katharine Cornell show of the season will premiere at the Maryland Feb. 13.

The Sidney Howard play will run at a \$3 top.

## MUNI AS GEN. GRANT?

Boston, Jan. 23. Sam H. Harris is to produce a play built around General Grant, Paul Muni here with 'Counselor-at-Law' revival. It will be titled 'Mr. Grant,' and Muni will do the central character.

But the production will wait, Muni says, until he has fulfilled standing contracts. Story mentioned was written by Arthur Goodrich.

## Inside Stuff—Legit

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## Ticket Agencies Equal Attractions, All Deep in Red, Talk Mergers

## Flanders' Producers Pay Some Wage Claims

Los Angeles, Jan. 23. Faced with bad check charges, Samuel Gelberg and Joseph Finger, producers of 'Rose of Flanders' paid \$180 to the state labor commission covering claims for wages due members of the company. Criminal proceedings were halted, and will probably be dropped.

Pair also face other complaints totaling \$600, due other members of the cast who had not even received checks that bounced.

## STAGE RELIEF MAKES PLEA FOR CLOTHING

The Stage Relief Fund total yet will over the \$16,000 mark with the aid of a Sunday (23) night performance of 'Autumn Crocus.' To date more than \$3,000 has been disbursed, in amounts of from \$4 to \$7, most of it going for room rent.

In the application for relief received about \$1,100 and among those aided were some formerly well known players.

Rachel Crothers, who conceived the Stage Relief, announced a women's committee of 12 who are in charge of the collection and distribution of clothing and all manner of wearing apparel. Those who have extra men's or women's clothing, hats, shoes, gloves, and accessories are asked to send them to the clothing department at 39 West 40th street. A whole floor has been turned over to the committee rent free by the Edinborough Realty Co.

Committee will call for donations if requested. The telephone number is Vanderbilt 3-2500. Remodeling, cleaning and pressing of clothing will be done by volunteers. Players in the following attractions are turning over 1% of their salaries to the fund, this money being devoted to the Actors' Dinner Club; 'Another Language,' 'Dangerous Corner,' 'Of Thee I Sing' (both companies), 'Biography,' 'When Ladies Meet,' 'Dinner at Eight,' 'Autumn Crocus.'

(Contributions up to last Friday)

Previous contributions:	\$10,829.00
Gertrude Freeman	100.00
May Nash	100.00
John H. Munn	100.00
James Speyer	50.00
Osgood Perkins	20.00
Mrs. Irving Berlin	20.00
May Servoss	10.00
Louise Weinstein	10.00
Gregory Zilboorg	10.00
Grace S. Batchelder	10.00
Frank J. Shell	10.00
Constance Collier	10.00
Rita Gould	10.00
Other contributions	4,161.66
Total	\$15,401.30

## Duffy Lines Up Shows To Wind Up Season

Hollywood, Jan. 23. Henry Duffy has lined up sufficient attractions which he hopes will carry him through the season at El Capitlan.

'Bridal Veil,' featuring Lois Wilson and the two Moore brothers, Matt and Tom, opened yesterday (19) at the El Capitlan.

Tagging this will be Lilian Tashman in 'Grounds for Divorce,' which Duffy also opened Sunday at the Alcazar, Frisco. Supporting cast includes James Thomas, Lenita Lane, Cyril Chadwick, Mary Forbes and George Lewis.

Next on the Duffy schedule is another Joe E. Brown show, 'Shore Leave,' after which Pauline Frederick will return to El Capitlan stage, this time in Martin Brown's 'The Love Child.'

## NASHVILLE CIVIC FOLDS

Birmingham, Jan. 23. The Civic Repertory Co. organized several months ago at Nashville has failed and the Orpheum Players, backed by private capital, is now operating the Orpheum.

The Civic Repertory Co. was organized to sell shares in the company to local business men and individuals.

Broadway ticket brokers are plenty worried. Few if any of the agencies are likely to have borrowed to the limit. They're wondering whether they can stick it out.

There are as many agencies as there are legitimate theatres, perhaps more, counting the small fry types who grab tickets somehow. The trouble, therefore is principally with the brokers themselves. Ticket agencies mushroomed in the several peak years. A number quit as employees in the existing agencies and turned spec on their own.

Elimination of at least half the number of existing agencies is stated to be the only solution. How that is to be done is what the brokers have been unable to agree on. At several meetings it was suggested that two or three agencies combine. In that way operating expense would be reduced. Those specs who would be affected thereby demand, however, that the agency would risk continuing, although admitting their agencies would slip further into the red.

Effect of Scale Cuts In ticket agencies the downward in ticket prices at the box office is looked upon as a favorable development. Conceding that the \$2 ticket will attract more people to the box office, the brokers believe that eventually travel will swing back to the agencies if not at once.

Agency reports are that four times as many tickets were sold for a show after cutting the scale to \$2 top. In the case of another attraction the agency sales were doubled. Main point is that attendance has increased, whereas the some shows which cut prices had but small profit increase, if any.

Ticket men say that there should not be more than 10 recognized agencies, whereas there are two dozen. They believe theatres should do business directly with the limited group and that others to fill orders should purchase tickets from the recognized brokers. Limiting the number of agencies to whom allotments or buys are arranged for, may be a solution. Last week 75% of the tickets for a success sold by the brokers were distributed by four agencies.

Cut Rates The position of cut rates in the reduction of ticket prices is in doubt at this time. By slashing scales as much as 50%, the box office has been offering tickets for the same price that they were obtainable in the cut rate market.

That downward revisions constituted a handicap to cut rates, has been discounted because of the general trend.

Cut rates like the premium agencies expect to continue. That downward revisions will eventually be beneficial. How and when shows will be able to go along selling at cut rates on the basis of the new low rates has not been worked out.

It has been claimed a jump in cut rates last week and that establishment through its premium department, including the Postal Telegraph arm, counters any drop in the cut rate department.

Leblang's through its Postal office, is a major agency and the only one to sell at 50 cents over the box office price. All others charge 75 cents premium (plus the tax) if not more.

Some agencies are risking the reduced clientele by trying. One point: The broker charged a patron \$2.20 per ticket over the b.o. price for a comedy. When the patron arrived at the theatre he found the ticket was not valid.

The customer burned and told friends about the gyp, adding he would not have squawked if the house was sold out. Same man had been under a corporate name for 10 years, but he quit and there are doubtless many more such instances with the theatres being blamed for the stupidity of some brokers.

## DOEFMAN WANTS HIS

Nat Doefman wants two weeks' salary at \$150, plus \$50 expenses personally advanced, from Hilarie Mahieu, the costumer, whom he is suing personally for p.a. services in connection with the production of the 1933 edition of the colored 'Shuffle Along' revue.

Mahieu and George Wintz co-produced the 'Shuffle and Shuffle' under a corporate name, but through Julius Kendler, Doefman avers he was personally engaged by Mahieu.

# COME BACK IN THREE YEARS

## Shubert Probe Plea Called Off, Creditors Out o' Luck in New Plan

The Shubert Theatre Corporation, which is about to liquidate in receivership, will not be investigated. Petition to the court by an independent group of debenture bondholders for a re-audit of the Shuberts from the date of incorporation in 1924, was withdrawn Friday (20).

Matter was placed before federal Judge Francis C. Caffey, in charge of the receivership, last spring and Charles Evans Hughes, Jr., was appointed special counsel to recommend to the court the best plan of liquidation of the Shuberts would be to the interests of the bondholders and other creditors. Friday Hughes discussed the application with the court and it was counsel's idea that, while there were some points of merit in the indie bondholders' petition, to press the matter would involve litigation which might be spread over years. Judge Caffey commented that unless there were more specific charges against the Shubert corporation, he would be loath to order an investigation. Charles H. Elyse, counsel for the independent bondholders, thereupon withdrew the petition. He said he recognized that a long legal battle might ensue, but he said that his group was without funds to carry on such litigation.

How Bonds Fare  
Interest now turns to the proposed reorganization of the Shubert interests, with the bondholders guessing whether they will figure and to what degree. The Shuberts' lawyer vaguely mentioned reorganization in court recent, but the various creditors' committees are said to have heard nothing more of the plan.

However, Lee Shubert is proceeding along lines that will enable him and his associates to absorb the circuit, when theatres in the corporation are put on the block. For that purpose he is resigning as co-receiver in order to bid for the properties.

The Shubert plan in substance is said to call for the formation of a new corporation with \$1,000,000 capital. Shubert proposes to put up half that amount and has suggested the balance be invested by the same interests, in New York and out of town, who formerly were concerned. At least some of the responses are favorable to the scheme.

In other words the Shuberts will buy back their theatre and the cream of the assets, while the creditors will get little or nothing. Hard to see how the holders of \$400,000 in bonds can participate in the proposed new corporation the capitalization of which is but one-sixth of the outstanding bonds. Nor is there any apparent chance for the stockholders.

The court is expected to sign the decree ordering the disposition of the Shubert assets. Such an order has not been signed late last week. Actual sale will not be set until late February or some time in March.

### Lossee Wed 49 Years

Mr. and Mrs. Frank Lossee, veterans of stage and screen, and father and mother of Lou Nathan of Paramount, celebrated their 49th wedding anniversary last week in Yonkers.

Lossee, for years with David Belasco and one of the first actors with the old Famous Players, has been in theatricals 43 years. The missus, on the stage Marion Ellmore, played with Joseph Jefferson.

### SHNOZZLE DUE EAST

'Strike Me Pink' will be played in rehearsal this week by Lew Brown and Ray Henderson. In original form show was called 'Forward March.'

Jimmy Durante, Lupe Velez and Hope Williams will head the cast. Durante is due in from the Coast next week.

### 1st Nitters Doubling

Demand for first night tickets for the premiere of 'Design for Living' (opens tonight at the Barrymore, New York) was so voluminous that Max Gordon, the show's producer decided to go into a huddle with Noel Coward and the Luntz about it.

Comparison of the requests showed plenty of duplications. Same persons had asked Gordon and Coward for tickets, or the same people made requests of Gordon and the Luntz. Situation was somewhat clarified by eliminating all duplicate orders.

Some requests were for four tickets and it was suspected that certain ticket specs were on the make. All tickets were for cash—and at \$11 each for the lower floor—but the house would have been sold out several times over had all requests been acceded to.

Settie Belief and participated to the extent of 50% of the first night's take.

## EQUITY CHECKS ALIENS' DUES

Equity has tightened up its rules governing alien actors, particularly as to required payments. Foreigners must join Equity and, when working, pay 5% of their salaries, the minimum being \$10 weekly. This does not apply to resident aliens, actors who have played here for 100 or more weeks.

While most of the visitors have paid on the line, there has been some difficulty in the closing weeks of shows, aliens walking out without settling. Equity has ruled that all managers engaging aliens shall agree to be responsible to Equity for the percentage due it. Managers have been so informed and are expected to withhold the Equity coin from the pay envelopes.

This season there have been 33 alien actors (mostly British) engaged in legit shows over here. Highest number at any time was during October, when for several weeks 15 foreigners were engaged. At present there are 10, but next week the list jumps to 19 with the advent of 'Evenings.'

Highest money to be paid Equity by a visiting professional will come from Noel Coward, opening this week in 'Design for Living.'

### Hampton Ogles Chi Fair

Chicago, Jan. 23. Walter Hampton, who played here once this season, will return on May 8 to present 'Capone's' and 'Hamlet' at an unnamed theatre.

Although supposedly only a fortnight's engagement, Hampton is reported as hoping that the town will be so thronged with World's Fair visitors that he can extend his engagement over the summer.

### Herrman Bans Tribune

Chicago, Jan. 23. U. J. 'Sport' Herrman, manager of the Court theatre, yanked all advertisements for 'The Family Upstairs' out of the Chicago Tribune following a rift with a Tribune representative over an unpaid bill contracted by the show while at the Garrick.

Herrman ordered the representative and the ads out in the same breath.

## LEGIT BIZ GIVEN THAT BY RECORDS

Lowered Admissions One Reason for Prediction—Business Charts Responsible for Forecast

### ALWAYS OPPOSITION

Prediction is made that within three years, show business will come back stronger than ever. Lowering of admission prices all along the line is the solution and the basis for the optimistic outlook, it is claimed.

Forecast is based on observation of general business charts starting with the Civil war and the charting of theatre ticket sales by volume and according to scale. It is shown that prices dominate show business to a large extent.

In 1905 Broadway and the hinterland were worse off than at present. An old regime was passing out just as it is at present. Stars were disappearing through demise or other reasons. Managers were going broke or lost their perspective and were staging flops for the most part. The ticket agency field was regarded as washed up. A leading ticket broker declared the theatre was through. His associates thought otherwise and as a result they went on to affluence because the theatre later prospered to a greater degree than ever.

Opposition  
Show business had as its opposed attractions almost from inception. The last generation remembers the bicycle craze that rather scared showmen. The present generation saw the arrival and popularity of the motor car and show people likewise were skeptical, besides phonographs, etc. Opposed amusements were even more feared, especially by legit. The rapid rise of pictures swept the country because such shows were easily accessible and the cost of admission modest. At present radio is on its way up, opposing legit and picture theatres alike. But the opposition to the theatre is regarded as transitory to some degree and that is large a proportion of the antagonists will again become theatre-minded as in the past is a sanguinary belief.

How prices figure in theatre attendance stands out in the records. Broadway hit a high mark with the presentation of costly musicals for which \$6.00 was charged. It was possible to play as high as \$1.00 on Broadway before business started shading off. The shows at \$5.50 top were able to maintain an approximate capacity for 20 weeks.

(Continued on page 44)

## Ann Harding Slips Into Stock

Joins Hedgerow Theatre Long Enough to Appear in Two Plays

Philadelphia, Jan. 23. Ann Harding paid her long-promised visit to the Hedgerow theatre in Moylan-Rose Valley near here last week and played a number of performances with the company, directed by Jasper Deeter.

Miss Harding, who came in very quietly, but was soon discovered by the dailies, intended to stay at Rose Valley three weeks and add some new plays to her repertoire. A sudden call from the RKO-Radio studio Friday caused her to leave after appearing at the Saturday matinee. She is scheduled to make 'Declasse' on the screen.

The two plays in which Miss

## 'Show Boat' Stopped on Road to Prevent Losses, with Profit Gone

### 'DESIGN' CORNER FLOPS

Coward Piece Mixes Black Buy Gamble in Washington

Washington, Jan. 23. Itinerant ticket speculators came to Washington last week and laid spot cash before Manager Steve Cochran of National for every postboard in house for 'Design for Living.' Plan was to corner market, rent barber-shop next door and clean up.

Cochran nixed 'em with advance sales rolling in and nice profit assured. Pointed out D. C. law that sales couldn't be boosted over 75 cents per ticket anyway. Pair thought a while and scampered.

Town has been free from specs since 1905 when market was tied up for David Warfield's 'Music Master.'

## COLORED CO.'S LABOR JAMUP

Los Angeles, Jan. 23.

Reading like an Octavius Roy Cohen story, the trials and tribulations of a colored road show have reached the state labor commission here, while the police of Sacramento are reported seeking Irving C. Miller, promoter of the troupe, who gave his address as the Club Alabama here.

Company started from Los Angeles in a truck several weeks ago and, after a number of breakdowns and a two-day stranding on the road, opened at the Plaza, Sacramento, on what the promoter termed the 'cosmopolitan' system, whereby all shared equally.

Broke before they opened, outfit wound up the engagement \$103 to the bad. Added to this were bills for truck repairs and board and lodging, which had been guaranteed by the theatre.

At that point Miller left for Los Angeles, saying he was going to raise money. Company journeyed on to Stockton under the guidance of the promoter's brother, Quintard Miller, seeking further bookings.

Three Sacramento musicians, Horace Chaffee, Robert Gregg, and Frank G. Mack, lodged complaints with police there for a total of \$66 in unpaid wages. A warrant for Irving Miller's arrest was issued on charges of obtaining labor under false pretences, and the cases were forwarded to the local state labor commission's office in an attempt to locate Miller.

Closing of 'Show Boat' in Chicago as a road attraction and its condensation for picture house appearances, blasted plans which called for the final presentation of the late Flo Ziegfeld to tour for two years. It was revived last April and ran 23 weeks at the Casino, New York, and was figured a natural for the road.

'Boat' left town well in front after a number of the late showman's obligations were taken care of. Road dates appeared to draw well, but that the profits gained on Broadway were virtually used up. It was decided to end the tour to prevent losses.

Two weeks before Christmas closing notice was posted in Cincinnati, but the tour resumed two weeks later. In the interim the operating cost was cut about \$2,000 weekly. It was stated by the A. C. Blumenthal office that run of the play contracts signed by Ziegfeld made the show too costly. Several notable producers, to cut salaries, but resumption was made possible by their withdrawal from the east.

Blumenthal made every effort to continue the show as it meant keeping about 200 persons employed. Ziegfeld's widow, Billie Burke, and his daughter, Patricia, received a weekly royalty of \$1,000 each.

Helen Morgan is credited with keeping the company going after the Cincinnati notice. She voluntarily reduced her salary and expressed willingness to play any and all dates. She was elevated to stardom when 'Boat' reopened and will remain with the show in the picture theatres.

For the revival Ziegfeld assembled the original cast, but Miss Morgan alone remains of that group. Aside from his 'Follies,' 'Show Boat' was Ziegfeld's most notable production. Oscar Hammerstein, 24, arranged the condensation for picture houses, with Leighton Brill restaging the show.

## Kendall Again Acquitted On 2d Murder Charge

Galveston, Jan. 23.

Burrell Kendall, arrested about 18 months ago charged with the murder of Lou Brownlee and his housekeeper, Mrs. Kate Smith, at New Canaan, Tex., was acquitted here Thursday (19) of the second murder. He had been previously tried and acquitted for the charge of killing Brownlee.

Later was proprietor of a small tent show giving a minstrel and picture performance. Kendall was the machine operator. The manager and the Smith woman were found dead in the tent several days after they had been beaten to death. Kendall had left town, but was caught and returned.

At both trials it was shown threats against the pair had been made by some unknown persons. There were no witnesses to the killing. Kendall was held on suspicion chiefly because of his flight.

### Sistaire's Chi Revivals

Chicago, Jan. 23.

Horace Sistaire, now at the Court with 'Family Upstairs,' has 'The Climax' and 'The Banisher' in prospect to follow. Hopes to get Guy Fister for 'Climax.' Sistaire is toying with a proposition to do Chauncey Olcott, Irish tenor, revivals during the World Fair era on the theory that this long-neglected type of entertainment will be ripe under the unusual circumstances expected to be prevailing here in early summer.

### Joe E. Brown's P. A.

Chicago, Jan. 23.

Joe E. Brown in person will play the Chicago theatre for B&K the week of Feb. 17. Deal was set by wire.



## Rotter Brothers With 9 Theatres Into Bankruptcy; \$1,000,000 Debts

Berlin, Jan. 23. Rotter Brothers, biggest Berlin legit theatre concern, went bankrupt with nine theatres on the asset side of the ledger and about \$1,000,000 in debts. Reorganization is apparently deemed impossible and Fritz and Alfred Rotter have departed from the country.

Entire Berlin theatre situation is confused by the blow, with things in a very bad state, and several other companies indirectly involved.

Nothing decided officially, yet but likely that the government will appoint an administrator to try running the Rotter theatres on a co-operative basis for the time being.

Meantime, the Rotter boys are on the Riviera awaiting the outcome.

## FLEMISH DRAMATIST KING'S COUNSELLOR

Brussels, Jan. 12. M. Herman Teirlinck, well-known Flemish author and dramatist, has been appointed privy-counsellor to the King of the Belgians and the Duke of Brabant.

M. Teirlinck was Flemish professor in Leuven, Belgium.

Appointment is taken to indicate that King Albert wishes to maintain close contact with privy intelligentsia and progress and with the Flemish theatre.

## Black, G. T. Renew

London, Jan. 23. George Black, general manager of General Theatres, has been given a new contract for seven years, G.T. is the theatre company for Gaumont British.

Black's agreement calls for an annual salary of about \$50,000.

## Dinner Foreign Rights

Schubert Ince has taken the Polish, Hungarian and Czechoslovakian rights to "Dinner at Eight," German rights are reserved.

Ince is already disposing of France, and is running in London under C. B. Cochran management.

"Dinner" was sold in France through Irvin Marks, the Paris play broker, for immediate production at the Ambassadeur theatre, Paris. Edmond Sayat will produce it and Jacques Devay, author of "Madeleine" and "Carmen, the Road Lover," will make the adaptation.

## FOREIGN REVIEW

### Maedchenjahre Einer Koenigin

("Girlhood of a Queen")

Vienna, Jan. 10. A play in three acts by Sir Vira, with Alma Seidler, Raoul Asland, Lily Marberg, Augusta Punkody, etc. First presented at the Burgtheater on New Year's Eve.

Sir Vira, Austrian writer and theatrical critic mostly residing in England, has written an historical comedy full of charm and grace. It is about Queen Elizabeth, how she came to the throne, of the first years of her reign, her sympathies for Lord Melbourne, the reception of her who won her over to the policy of the Whigs, and how she fitted two suitors and got engaged to the third.

The story is interpreted by the well-known from Queen Victoria's diaries and from Lytton Strachey's biography, but they are strung together to form a comedy with well-rounded action and well-presented characters. It's not a mere historical narrative, like many of the century historical plays now so much in vogue here, but a well-constructed play that can stand on its own merits, though of course, the presentation of interesting personages is a big asset.

The Burg's beautifully staged production—among the scenes are a cabinet council and a ball at Windsor Castle—was excellently cast. Alma Seidler interpreted the shrewdness and the quiet energy of the girl queen to perfection, and Raoul Asland was a fascinating if elderly Melbourne, the reception of the play was warm. No reason why it should not be the same in other countries.

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## Royal, Liege, Goes Dark, Refund Sought

Brussels, Jan. 12. Theatre Royal, Liege, has gone dark. M. Galliard, who has run the theatre for the past ten years, announces that the falling off of business, due to the economic crisis, makes it impossible for him to shoulder the financial responsibility any longer.

The stock company and staff, numbering in all about 200, will endeavor to reopen the theatre on a co-operative basis for the remainder of the season. Theatregoers who bought season tickets are pressing for the return of the balance due to them and it is said that the theatre's accounts "look a little better than in charge by the creditors."

## Play by Spalla, Italian Pug, a Hit in Milan

Milan, Jan. 12. The former Italian heavyweight boxer, Ermanno Spalla, has just produced at the Principe Theatre, Milan, a play, "Signor Telemaco, Milada" ("Mr. Telemaco's Flirt"). It is enjoying surprising success.

Spalla has received an offer from Argentina for rights in Spanish, and is already trying to adapt it for England and the States.

## Legit Comeback

(Continued from page 43) and then it was seen that there were only enough patrons willing to come to afford that price for a period of 12 weeks, proven last season. That length of time was found to be too short for managers to win back the production investment.

That a number of musicals ended in the red was as much the producers' fault as anything else, they having gone overboard on costly trappings, which was true even when theatres went in high.

The matter of \$4.40 top tickets presents the same history. Last spring when Broadway ended an overly relatively poor season, shows were figured on charging not over \$3.30 or \$3.85 for any legit attraction. Instead the season saw most of the musicals arriving at \$4.40. Profitable business for most of them, but when the season ended and then the managers started cutting ticket prices. Indications are for a return of the \$2 show with some standouts at \$2.50 (plus tax) and fewer at somewhat higher prices because the actual amasses are exceptions on the records of ticket prices.

What the ticket reductions have been feeling since the past several weeks seem encouraging. Agencies report selling four times as many tickets for one musical that went from \$4.40 to \$2.20 and twice the volume of tickets for another which did not cut quite as much and is not regarded as highly in an entertainment way.

**\$4.40 Exception**

All this despite that in most cases the shows which reduced the scales were at night, and were approaching the end of their runs. First show to open at \$2.20 was "Pigeons and People," which started last week. It was expected to be a top, but the showmen declared it would be to general and one particular play hardly tells the story. "Pigeons" (Geo. M. Cohan) was well received, with trade fairly good at the \$2 scale.

The exception in stage fare arrives this week with "Design for Living." It not only charges \$11 top for the premiere, but a \$4.40 scale, regularly at night. Advance fame of the show assures it of success within the 21 weeks listed as the length of the engagement. But there are ticket experts willing to gamble that the show will not sell out completely throughout the 12 weeks of the agency buy. Show is publicly announced for that period but is slated to stay five months.

No other show has attempted a \$4.40 scale for over two years. Only two shows now have a \$4.40 top—"Take a Chance" and "Music in the Air," both musicals. The latter will drop to \$2.85 when its agency buy expires at the end of the week.

## Incurable

London, Jan. 14. Rita John, for years an obscure provincial actress, is now a theatrical agent. A year or so ago, while in a touring company, she received a cable, notifying her she had inherited more than \$300,000.

She promptly locked a show called "Pride of the Regiment," which wasn't so good; so she had the same authors and composers write another. This time she will have George Robey in the cast.

## GIBBONS FILES BANKRUPT PLEA

London, Jan. 23. Sir Walter Gibbons, personal lessee of the Leicester Square theatre, has been forced to vacate by Leicester Square, Ltd., owner of the house as a result of Gibbons filing a petition in bankruptcy.

Harry Foster is now operating the theatre for the owners.

Gibbons seems to be a move against General Theatres, Gaumont-British theatre subsidiary. Harry Foster was Gibbons' booking man for the Leicester Square, but only a couple of weeks ago, Gibbons settled with Foster amicably and turned that end of it over to G.T.

Gibbons is hospital for an internal operation.

## WITHERS WINS \$5,625 ON CANCELED DATES

London, Jan. 23. Charles Withers (America), won a judgment of \$5,625 against the Palladium for cancellation of three weeks' work two years ago. Withers tried out his act in Portsmouth and was cancelled immediately afterwards.

Defendants are appealing.

## and Stupidity

(Continued from page 37) litigation. Acts have been purchased without regard to the limitations of the RKO book, and in a number of instances at salaries beyond the recommendation of the theatre end. In other instances it was found that Beck or Godfrey bought acts without consulting the theatre operating end. When called for they would lay it to request from divisional men in the field, which never really occurred, it is said.

**Bad Judgment**

Numerous other instances of bad judgment and incompetency, it is stated, with the theatre end is fed up on it, as the RKO headquarters feeling generally that the booking office in taxing the company over the head at a time when strictest economy and the best of operating judgment are needed.

What is bringing the whole booking office matter to a head is Radio City. Attempt to get the right kind of talent for the houses in that spot has forced the RKO heads to suddenly become aware that certain better agents may refuse to do business with the present administration of the RKO booking office or among any terms, unless compelled to do so.

It's known that the feeling on the theatre end is that now is the time for a balanced operating position at RKO and the exigencies of current conditions demand that the booking office situation be cleared and for all time in the interest of constructive operation.

If Beck tries to stand pat, as he has repeatedly done for Godfrey, the feeling appears to be that in the resulting melee both Beck and Godfrey may go. RKO is considering conditions.

## Galsworthy III

Yesterday's, Monday's (23), papers reported John Galsworthy's serious illness in his home in Hampstead, Eng.

Riviera, Chi, Drops Vaude

Chicago, Jan. 23. Riviera has discontinued vaudeville after the engagement was running Friday-Sunday inclusive.

William Morris office booked.

## London Show World

### Lubin Buys 'One Man' For Weldon Production

Hollywood, Jan. 23. Acting for Ben Weldon of the West Side theatre, London, Arthur Lubin bought the English stage rights to "This One Man" from Sidney Buchman, the author, now writing for Paramount. Weldon will produce it Jan. 23.

Lubin, who directed and produced the play in New York in 1931, was offered job of staging the London show, but turned it down because of picture deals he has pending.

### BUTT WANTS COLISEUM

Sir Alfred Would Stage Musicals of Drury Lane Scope

London, Jan. 23. Sir Alfred Butt has opened negotiations for the Coliseum theatre. If he can get the house from Sir Oswald Stoll, Butt will have to turn to show business, with his musical productions of the type he produced at the Drury Lane for years.

Coliseum, currently housing "Casanova," goes back to vaude Feb. 2, unless the Butt deal goes through first.

## South Africa

By H. Hanson

Capetown, Dec. 20. Capetown tram and bus strike went down Dec. 18, after a ten days' stop of traffic in the heart of the city. Knocked the bottom out of business for stores and amusements. Now that the trouble is over, tram and bus capacity is being increased, the centre of the town, filled with folks and kiddies out to spend their mite of money for Christmas.

**Stribling-McCordindle Bout**

The 12-round fight between W. J. Stribling and McCordindle, and McCordindle, South African heavyweight, Dec. 17 in Johannesburg, drew a crowd of about 15,000. Instead of 25,000 as anticipated, due to a heavy downpour before the start. The bout throughout was dull with McCordindle on the defensive and Stribling looking to get a knockout. The referee gave the fight to Stribling on the 11th round, although it is conceded that the American is the better man; the verdict aroused no enthusiasm, due to the holding and mauling tactics adopted by Stribling, who was warned by the referee a number of times during the contest.

**Stribling's Undertaking**

Stribling is prepared to give a written contract to 700 feet over McCordindle a return fight. If Don enters the ring against Chastain, the matter settled so far the promoters are going ahead with the plans for the fight, probably about Jan. 7.

### 'Queeries'

Roy Cowley's "Queeries," a concert and burlesque combination under engagement to the Capetown Municipality is showing around the seaside places.

Paul Rotha Arrives

Paul Rotha, film critic, author and director, arrived at Capetown Dec. 19 by plane. He had something to say about "Contact," the travel sound picture of the British air route, which he is directing for British Instructional Films.

Thirty-five thousand feet of celluloid will be used, but eventually cut down to 10,000 feet for exhibition purposes. He is due in London about February, and the complete picture will have a London premiere in Easter.

### Colored Carnival

The colored male section of Capetown puts on every New Year's colored carnival. For weeks before the big event they form troops, start practice with drums and brass instruments, and vie with each other to get a brain wave to come out in the most original outfit. The final round-up takes place in the grounds of the Cycle Track, where each lot go through their program before judges, and prizes are awarded.

Belgium Honors Guitry

Brussels, Jan. 13. Sacha Guitry, famous French actor and dramatic author, been made Officer of the Order of Leopold by the King of the Belgians. France has already recognized the actor-author's talents by decorating him with the insignia of Officer of the Legion of Honor.

Victoria Palace, now under the regime of Gaumont-British, with Val Parmell in charge, is on the upgrade.

Newcomers on the bill are Morgan and Stone, expert band players, who should stick to the instruments and not warble.

Two Burley comedy barrel jugglers, make efficient opener. Jerry Stone, direct from the Continent, has been told to discard his slow motion dance, as a well-known English club claims priority in it. Stone, relies mainly on his accordion playing, but is too brief to impress.

Lily Morris substituted for Rellie and claims priority in it. Tommy Rellie's attack of flu.

Bill is not the best entertainment, but is about the best available under present conditions.

**Paderewski's Ideas**

Sir Oswald Stoll is thinking of reviving vaudeville with "Casanova" finishes at the London Coliseum. His instructed agents to scout the Continent and America for new vaudeville acts. Several names have been approached.

The first was Paderewski, with his selling vaudeville on twice daily basis. Conditions are that admission charges must range from two and sixpence to 10s. 6d. for the first night, his usual concert prices. When suggested, the price was too high, his vaudeville acts virtuoso gets \$5,000 per show. A few days later Paderewski was the next nibbled at, and at \$6,700 a week.

Harry Fodds has been in consultation with Sir Oswald, and has canvassed several big American names, but has not yet secured the money has been too high.

Chances of the Coliseum staging a come-back with vaudeville are slim. It is now thought that Gaumont-British are bent on getting the Stoll circuit, if they can get it ready. They might be expected, therefore, to do to their vaudeville Stoll's vaudeville come-back.

**Pal Bill**

Second show, week of Jan. 9, at the Palladium, shows about 50% capacity. Headliners were Robert Leonard and Gus Torke in sketch comedy. The show was not so good years ago at the Coliseum, titled "Lingerie." Vehicle is draggy, with a laugh here and there. Lots of things happened in the show since the boys were here last.

Supporting act Nelli Arnaut and her troupe of four girls, are dancing. For finish they do "Nightingale, Courtesan," which goes over big.

Supporting act Large and Morgan, a distinctly novel acrobatic offering; Flanagan and Allen, substituting for Nellie and her troupe, go through flu, great favorites for Lily Moore, a burlesque femme, with a flair for story telling; and Lee, Lee, Lee, who is a very good act, with many original ideas. Despite position on bill held them in.

**\$10,000 Guarantee**

It was practically settled that J. L. Sachs' show, "The One Girl," goes to the Alhambra, but cast lodged objections to playing twice daily, and to the fact that the show was definitely going to the London Hippodrome, but will first play two weeks in the province, which is first time since a high guarantee has been given by any musical by Moss Empires.

Sachs' gets \$10,000 guarantee a week in the province, which is first time since a high guarantee has been given by any musical by Moss Empires.

**Rose as Film Comic**

London Film production has engaged Fanny Rose as feature comedian in the re-stimulation of a current Berlin play.

The version has been titled "Cash," and will be directed by Alexander Korda.

**Sheriff's New Play**

R. C. Sheriff, who wrote "Journey's End," has tossed off a new play, which Gilbert Miller will shortly produce. Likely Cecil Hardwicke, England's premier character actor, will play the lead.

**Hulbert, Waller Team Up**

Jack Hulbert has entered into a starring and production alliance with Jack Waller. William Mullison, who was general producer for Clayton & Waller, will act in a similar capacity for the new team and will be interested in the profits.

Hulbert has recently been appearing in pictures, and his return to the rostrum will be in a musical version of "Brewster's Millions."

## CAPT. WOODWARD DIES

London, Jan. 23. Captain James Woodward, seal trainer, died in Ramsgate Saturday (21). He was 82 years old.



# Cohan \$2 Show Does Good \$8,500, Response to B'way Cuts Cheerful

In Broadway managerial and ticket circles there is a distinct note of encouragement at the result of the increased trade attributed directly to the reduction in the price of tickets at the box office. Small shows which cut prices bettered their business, because some were in the flop class.

But two musicals which went pop had a decidedly favorable reaction, the jump in attendance being as high as 50% and the increase in gross quite material. High point in business general was evident on Saturday, both performances. 'Gay Divorce,' which reduced rates when it moved into the Shubert, went to \$14,000 at \$3.00 top. 'Walk a Little Faster,' which dropped to \$12.00, jumped \$3,000 for a gross of \$15,000. 'When Ladies Meet' moved upward, too, getting around \$11,500. From the agencies' standpoint the increase in the number of people attending was regarded as a favorable indication.

'Pigeons and People,' the first \$2.20 name show in years, opened to high prices at the 'White' but not big was looked upon as satisfactory. 'Big Night' at the Elliott did not go well in the press, but the show was withdrawn after five days. 'Pardon My English' opened Friday at the Shubert and was panned. 'We, The People' was a Saturday night premiere at the Empire, with the result in doubt.

Business appeared to move upward for the good things last week. Take a Chance, Apollo, to \$26,000; nearest to it is 'Music in the Air,' which took \$23,000. 'Dinner at Eight' now has a contender for dramatic triumph in 'Dinner at Eight' (opens tonight). 'Biography' stood up upon expiration of the subscription period, bettering \$15,000. 'A Little Currier' again improved, with takings around \$15,000.

Due next week 'Evenings,' Selwyn; 'Sickening of Youth' (tentative), Bijou; 'One Sunday Afternoon,' house unnamed; 'Alice in Wonderland' (tentative), 44th St.; 'The New Amsterdam' with the Civic Repertory company. Added closes last week were 'The Times Square,' and 'Two Strange Women,' Little. The Abbey Players conclude this week at the Beck. 'The Dubarry,' doubtful about 'Another Language,' announced to close, may hold over.

**Estimates for Last Week**

'Autumn Crocus,' Morosco (11th week) (C-1-25-\$2.00). First \$2.00 draw explains extra matinee takings; paced better than \$8,000 in nine times; profitable.

'Another Language,' Booth (40th week) (C-708-\$1.65). Final week, run comedy reduced scale by half for last two weeks; average since summer bettered \$8,000; last week about \$7,000.

'Big Night,' Elliott. Taken off Saturday; figured to have small chance after some reviews; five days.

'Biography,' Guild (7th week) (C-914-\$3.00). Agency demand for tickets excellent; first \$2.00 subscription period almost as good as previously; quoted at \$15,500.

'Criminal at Large,' 48th St. (10th week) (D-893-\$3.00). Glad to remain through February, then to road; business around \$6,000, slightly profitable both ways.

'Dangerous Currier,' Fulton (14th week) (D-913-\$3.00). Has been bettering \$5,000, with both house and show making some profit.

'Design for Living,' Barrymore (1st week) (CD-1,090-\$4.40). Presented by Max Gordon; written by David Coward; indicated smash on road; opens tonight at \$1.00 top.

'Dinner at Eight,' Masque (10th week) (C-1,000-\$3.85). Away out of town of Broadway dramas, and has clicked in; ticket pace over \$22,000; leadership probable to 'Design for Living,' starting this week.

'Flying Colors,' Imperial (19th week) (R-1,016-\$2.00). Actual gross at reduced ticket price around \$13,000; attraction can get by, but house and show doubtful.

'Foolscap,' Times Square. Withdrawn last Saturday; played less than two weeks.

'Gay Divorce,' Shubert (9th week) (M-1,391-\$3.00). General work with modified scale worked out well last week when gross was \$14,000; would last to end of Washington's Birthday or longer.

'Goodbye Again,' Masque (5th week) (C-700-\$3.00). Should make creditable showing; \$8,000 or over okay; business around \$8,000 or over insures profit for show and house.

'Honeymoon,' Vanderbilt (6th week) (C-771-\$2.20). Small cast show causing big to small takings; estimated over \$3,000; principally cut rates.

'Late Christopher Bean,' Miller (13th week) (C-946-\$3.00). Went

## Personal Draw Helps Dresser's Frisco Dates

San Francisco, Jan. 23.

'Plain Man's Wife,' at Curran was last week's sole contribution to new crop of legit, only moderate biz and its start Louise Dresser, responsible for that.

'Another Language' opens at the Geary tonight (23) with but small advance sale. Lilyan Tashman in 'Grounds for Divorce' started Sunday (22) at Duffy's Alcazar.

Two holdovers of the past stanza were Henry Duffy's production of 'Bridal Wives' at the Alcazar with Edna Wilbur, Mae and Tom Moore. It's second and final period drew about \$4,500.

Fourth and last week of Colbourne-Jones players at the Columbus. The pretty, four days of 'Too True to be Good' and three of 'Queen's Husband' drawing around \$4,000.

'Tattle Tales' is due Jan. 30 at the Curran with Barbara Stanwyck and Frank Fay in cast.

**'Ladies Meet' Rehearsing**

Los Angeles, Jan. 23.

Edgar Miller arrived from New York today (19), and immediately started rehearsals of 'When Ladies Meet' next Curran & Belasco Coast production. Opening date at the Belasco here indefinite. Only cast selections so far made are Kay Johnson, Catharine Doucet and Sam Wren.

**CANTON STOCK CHANGE**

Canton, Jan. 23.

Gordiner Players at the old Grand opera house since last fall, closed Jan. 20. Engagement was sponsored by the union stage hands on co-op plan.

The Dubarry Co., stock, succeeded the Gordiner players Jan. 21, continuing the policy without interruption.

upward last week when there was general advancement; around \$10,000, and satisfactory.

'Marion,' Mansfield (1st week) (D-1,050-\$2.00). Presented independently (Joseph Bernard); written by Isabel Dawn and Boyce De Graaf; 37th St.

'Music in the Air,' Alvin (12th week) (C-1,387-\$4.40). Grosses considerably under first indications, but average making good money; around \$23,000.

'Pardon My English,' Majestic (12th week) (M-1,700-\$3.00). Opened late last week; spunked by reviewers; strong second week; better line on chances this week.

'Pigeons and People,' Sam H. (1st week) (C-1,051-\$2.00). Critics applauded George M. Cohan; attendance not quite up to fine notices; but \$5,500 on low scale ticket show.

'Take a Chance,' Apollo (9th week) (M-1,270-\$4.40). Improved last week; Broadway's gross leader at \$26,500; only musical not figuring on ticket reduction.

'The Dubarry,' Cohan (10th week) (C-1,300-\$2.75). Chances of staying much longer doubtful; principal on percentage; about \$10,500 last week.

'Twentieth Century,' Broadhurst (14th week) (C-1,115-\$3.00). Jumper again and hit rating looks definite; takings went to \$15,000 with lively ticket exchange agencies.

'Two Strange Women,' Little. Taken off Saturday; two weeks.

'Walk a Little Faster,' St. James (8th week) (S-1,520-\$2.75). Reduced prices bettered attendance nearly 50% at some performances; nearly \$15,000 jump; the gross \$3,000 to \$15,000.

'We, the People,' Empire (1st week) (D-1,093-\$3.00). Opened Saturday; serious piece variously regarded; critics are divided on strength, but all praise its run chances this week.

'When Ladies Meet,' Royale (17th week) (M-1,133-\$2.00). Improved like all the better attractions last week; lowered admission scale working.

**Other Attractions**

Abbey Players, Beck: Irish troupe finishes return date Saturday.

'As Husbands Go,' Forrest; revival very well received.

Italian Marionettes, Lyric; new numbers added; profitable.

'Go to the Sun,' Jolson's; Shakespearean revivals.

'The Show-Off,' Hudson; revival.

'Whistling in the Dark,' Waldorf; revival.

## Little Group Sues Prof. Who Razzed Their Art

Minneapolis, Jan. 23.

After witnessing a rehearsal of a 20-scene futuristic drama, '1931,' by the Portal Players, Little local theatre group, Professor T. A. Teeter, director of summer sessions at the University of Minnesota, refused to permit the performance of the piece at the University. He said he didn't like the acting and direction.

As a result of his action, Prof. Teeter has been named defendant in a \$200 breach of contract suit filed by the Portal Players. His defense is that he called the play off 'in order to avoid embarrassment to the plaintiff and criticism of the University of Minnesota for sponsoring the play.'

## 12,407 Seats for 6 Shows And Little Biz in Chi; 'Face Music,' \$15,000

Chicago, Jan. 23.

Late winter outlook is not promising hereabouts. Little new grosses tumble everywhere and closing notices up on 'Show Boat' and 'Face the Music' and 'The Girl in the Shoe'.

'Blossom Time' in something like its 7th or 8th local week. Opening House between them called produced, entitled 'Dixie On Parade.' 'Blossom' opens Jan. 29 at the Grand, while 'Dixie' will start at the Playhouse and 'The Girl' West auspices the same night.

Last week the Auditorium and Civic Opera House between them added 7,400 seats to the total in town, making 12,407 chairs for rent in a legit field of six attractions.

**'Cat and Fiddle,' Apollo (M-1,500-\$3.30) (5th week).** Started at \$2.20 top as of Sunday (22) and will try for run. Depaul House, between the Music and 'Show Boat' will leave only the opera company at the Civic Opera House as musical competition. Fourth week at \$3.30 top, scale around \$14,500.

**'Face the Music,' Grand (M-1,307-\$2.75) (4th week).** Opening pace very mild and will stay only two weeks, returning to New York for a \$2.20 repeat. Mary Boland got the notices but some dealing with Tammany Hall not sufficiently favorable to Chicagoans who usually are not responsive to anything. Around \$15,000 first week, not hot.

**'Family Upstairs,' Cort (C-1,100-\$2.20) (5th week).** Quite likely the aggressive exploitation behind this small cast one set show will hold it for good engagement. Climbing few hundred each week and only cut rate in town. House streets put on a trip to the States and lines on account Thomas E. Ross, the star, playing motorman in play. Got 1,360 cars free for price of printing \$115. Slight drop in expected cut rate from old Central on Van Buren Street. Around \$9,800 last week.

**'Play's the Thing,' Blackstone (C-1,200-\$2.20) (2d final week).** Disappointing and unprofitable two weeks engagement for 'Basing Jan' Post show, which folded. Should have been cut-rated and might have folded before the house was so early. House, however, sticks to no cut rates policy on promise of attractions from New York. Didn't get \$2,000 last week, but \$1,500.

**'Robin Hood,' Civic (S-900-\$2.00).** Repertory of operettas started promisingly with excellent cast and production quality. Large capacity and cheap scale ought to make it a factor in legit competition. Around \$10,000 last week.

**'Song of the Flame,' this week.**

**'Show Boat,' Auditorium (M-3,500-\$2.50) (8d week).** Will make it four weeks with 'Basing Jan' Production will be bowed down as a table and presented at Chicago here week of Feb. 3. Last week around \$16,000.

# Philly Sets \$2 Non-Musical Top; 'Henry' Builds to \$8,500 Holds Over

## 'Earth's' Good Advance At Minneapolis Met.

Minneapolis, Jan. 23.

Cornelia Ott Skidmore at Metropolitan for three nights and a matinee, grossed around \$4,500. Very big for a 'one person show.' 'Theatre Guild's' 'The Good Earth,' current, with advance sale good.

Going in entirely for revivals in conjunction with the new 5c top, the Bainbridge dramatic stock drew close to \$2,800 with 'Cradle Snatchers' at the Shubert. Fairly satisfactory.

'The Only Son' is this week's offering.

Stock burlesque at the Gayety, topped about \$2,500. Just so-so.

## TWO IN L. A. GET LESS THAN NUT

Los Angeles, Jan. 23.

Two legit playing last week got less than the nut. 'The Girl in the Shoe' at the Felix Young revue, moved from the downtown Belasco to the Hollywood Playhouse and on Sunday ran into top luck for the first three days. House wiring was too light to carry them and of the musical's special equipment, with a new transformer being ordered in by the fire department.

'Show Boat' going again, and tallied \$4,300 on the remainder of the week. Talk of Barbara Stanwyck going into the attraction opposite Frank Fay today.

'Bridal Wives' opened at the El Capitlan Square to a fair advance with Lois Wilson and Tom and Matt Moore in the cast. Advertising is plugging the picture names who are figured to draw.

**Estimates for Last Week**

'Love's Passport,' Los Angeles Theatre Guild, Egan (4th week) (CD-324-\$2.50). Semi-professional group satisfied with \$800 on the week.

'Tattle Tales,' Hollywood Playhouse (1st week) (R-1,103-\$1.65). Moved to Hollywood Sunday with the top shaved 60c. Got \$4,500 for the last half of the week with the first half dark due to electrical trouble.

**Estimates for Last Week**

'Green Pastures,' Forrest, 5th week. House policy, three nights, steady trade. \$13,000. Another fortnight.

'Springtime for Henry' (Garrick, 1st week) Picked up rapidly after opening and held in for second week. Around \$8,500. Last week's beat that figure by a grand or two this week.

Philadelphia, Jan. 23.

A \$2 top seems to have been adopted as the official scale for legit shows here and, with a couple of exceptions, it is likely that the rest of the year's shows won't exceed that figure. 'Of Thee I Sing' will, of course, be one of the exceptions, but both 'Counselor-at-Law' and 'Another Language,' booked in the near future, are playing here at a \$2 top. It is also quite likely that there will be a number of attractions coming in at \$1.50.

One result of this price-cutting has been to jam the American Theatre Society subscription organization. Only one play of the second series (five in all) has been presented and there is none in prospect. That in itself disturbed the subscribers plenty, but when they found 'Counselor-at-Law' and 'Another Language' being booked into the same house, not on subscription but for cash, they were paying (\$2), they got plenty hot.

Last week's pleasant surprise was 'Springtime for Henry,' which although not as Garrick with not much of any advance and planned only a week's stay. By Wednesday it was picking up so fast that a second week was decided on. The week's gross was \$8,500, fine for a \$2 top, and now the third week.

Notices here were raves.

'Green Pastures' enjoyed another good week at the Shubert, although the edge is off the downstairs trade. Estimated at \$13,000, with two weeks to go.

The Broad rights with Peggy Fears' new production, 'A Story of Love.' It was first booked at the Garrick but switched to the Broad to allow 'Springtime for Henry' to hold over. 'Story of Love' is scheduled for one week only, with the week-end production of 'Whistling in the Dark' following. Wee & Leventhal are understood to have leased the Broad for the next two weeks, with an option on a longer stay.

'The Good Fairy' and others will follow 'Whistling in the Dark' next Monday's other opening is 'Counselor-at-Law,' at the Chestnut, with 'Of Thee I Sing' mentioned as a possibility, but no date given as yet. 'Another Language' comes to the Chestnut Feb. 24, and Hurck's 'Piccolini' marionette novelty, is reported for the Broad or Garrick.

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## Road Show at Biltmore

Hollywood, Jan. 23.

Biltmore good dark picture with closing of 'Sign of the Cross' film. It reopens Feb. 19 with 'Rhapsody in Black,' first stage show there in almost a year. Feb. 26 'Of Thee I Sing' goes in.

## Ziegfeld Memorial 'Follies' as Tribute

Chicago, Jan. 23.

'Ziegfeld Memorial Follies' to honor the departed producer is in prospect for a run locally during the forthcoming Century of Progress Exposition, commencing at the Auditorium here and presumably on A. C. Blumenthal's bankroll.

Ned Wayburn mentioned as stager.

## Brown's Play Missing

Play, 'The Hope of a Tree,' announced for the Ambassador and due Monday, seems to have been lost. Shows the first of a series of plays planned by Chamberlain Brown, whose idea was to put a new show on weekly for eight weeks.

Understood that Brown refused to post money covering house expenses. Brown claimed the cast was incomplete and show would be delayed a week or two.

## AHEAD AND BACK

George Moorer replaced William Cullen as agent with 'A Plain Man and His Wife' in San Francisco.

## Current Road Shows

Week Jan. 23.

'Another Language,' Geary, Frisco.

'Bad Man of the Boulevard,' Jackson Heights, L. I.

'Blossom Time' and 'Student Prince,' 37th St.

'Bringing Up Father,' Maryland, Baltimore.

'Broadway Rhapsody,' Playhouse, Wilkes-Barre, Pa., 26, 27, 28.

'Caponaschi' and 'Hamlet,' Alintown, Lyric, Jan. 23; Harrisburg, Pa., 24, 25; Washington, Playhouse, Jan. 25; Washington, National, Jan. 26, 27, 28.

'Cat and the Fiddle,' Apollo, Chicago.

'Cavalcade,' Majestic, Boston, Jan. 26, 27, 28.

'Edna,' Oita Skinner, Hanna, Cleveland, Jan. 23-25; Davidson, Milwaukee, Jan. 26-28.

'Counselor at Law,' Shubert, Boston.

'Face the Music,' Grand Opera House, Chicago.

'Good Earth,' Metropolitan, Minneapolis, Jan. 23, 24, 25; Metropolitan, St. Paul, Jan. 26, 27.

'Green Pastures,' Forrest, Philadelphia.

'Laugh Parade,' American, St. Louis.

'Love Story,' Broad, Phila.

'Mademoiselle,' Plymouth, Boston.

'The Merry Widow,' Theatre, Baltimore.

'Of Thee I Sing' (West Co.), Fort Wayne, Ind., Mizpah Temple, Jan. 22; Indianapolis, Ind., English, Jan. 23.

23, 24; Dayton, Ohio, Victory, Jan. 23.

24; Louisville, Ky., Memorial Auditorium, Jan. 27, 28.

'Rhapsody in Black,' Grand Rapids, Mich., 23, 24, 25, 26, 27.

'The Girl in the Shoe,' 37th St., 24; Flint, Mich., Palace, Jan. 25; Lansing, Mich., Gladman, Jan. 26; Rochester, N. Y., 27, 28.

'Show Boat,' Auditorium, Chicago.

'Sign of the Cross,' Biltmore, Los Angeles.

'Sign of the Cross,' Nixon, Pittsburgh.

'Sign of the Cross,' Erlanger, Chicago.

'Springtime for Henry,' Garrick, Phila.

'The Green Pack,' with Percy Hutchinson, Jan. 23, 24, 25, 26.

'The Girl in the Shoe,' 37th St., 24; Seattle, Jan. 25, 26.

'Vanities,' Wichita Falls, Tex., Memorial Auditorium, Jan. 23; Dallas, Fair Park Auditorium, Jan. 24; Fort Worth, Plaza, Jan. 25; San Antonio, Convention Hall, Jan. 26; Galveston, Auditorium, Jan. 27; Houston, Auditorium, Jan. 28.

'Whirlpool,' Hollis, Boston.

**Coast Companies**

'Bridal Wives,' El Capitlan, Hollywood.

'Grounds for Divorce,' Alcazar, San Francisco.

'Plain Man and His Wife,' Curran, San Francisco.

'Tattle Tales,' Hollywood Playhouse, Hollywood.

## Plays Out of Town

## Broadway Rhapsody

Baltimore, Jan. 17  
Variety show in two acts, produced  
and featuring Gena Austin. Cast inclu  
Clocktop Orchestra, Sidney Tracey  
Leslie Hay, Harrington Sisters, Carol I  
and Fred H. Marshall and the D. C.

17.

Some 12 weeks ago Gene Austin, the vaude and radio crooner, separated himself from the NBC organization in Chicago and decided to become a producer on his own. He gathered unto himself a half dozen so standard and not so standard vaude acts, bought a few back drops

here the show immediately scored big in the following weeks through the towns of West Virginia, Virginia and western Maryland brought itself more success at the box office by doing good business. All of which was great so long as Austin kept his show running in towns where flesh is a novelty.

Austin would do well to stick with what he knows best, the show that appeals to the fleshless towns. The reason why this show should be successful is that the category there is more sophisticated about the public. But in towns where the public is more sophisticated about the public, legit and presentations, it's not much chance. Here in Baltimore, it's a laugh to compare the Austin show with the variety entertainment the public pays for at the Hippodrome at the Century, where the public sees Eddie Cantors, Kate Smith, and the like. The Austin show is a joke. The Austin show is a joke.

c. At \$1 for Austin, it's a game in comparison with this. Now the Austin outline is small. Austin is in town for a week and a half. One week will be enough; then if he's wise he'll show back to the oil towns of Pennsylvania, where they'll eat him up and where it can get as a real 'Broadway production'.

Snow is a badly run job, wader  
about like a revue, with the r  
it that there's no build-up.  
No chorus, just variety act  
checked for the most part by t  
thead girl band. Band is behin  
ertain much of the time, wh  
performers out front striving  
-ordinate with the muslo.

Tracy and Hay are close to t  
ening spot for some hoofing a  
tagio work, hard workers b  
without any smack. Tracy is n  
as sort of m. c. during a n  
ub sequence. Harrington Slater  
e doing their old vaude rout

the Goldiggers.' Material is dated in the old laughs aren't there, but the girls put 'em across mainly on the showmanship. That nobody can take away from them.

Rollo and Peters are the juveniles on the knockabout plan, but unfinished in workmanahip, but giving some indications of promise. Maybe such shows as Austin's will be a training ground for the future. They've got to find some place.

In Farnell and Ffo, however, there's no need for training. Farnell is the show, as far as the audience is concerned, on the bulk of the show, and he calls it a wonder-tots like a wonder-worker. With it at this drunk comic there would be any show at all. He single tubies and triples, working every minute to give the show punch. His tendency: to go into tasteless bits, but he's not at all that. He's given in his excellent efforts the show going.

Austin is on twice, once in every if to croon. Does about seven members through the show, working with the band and alone at a

Staged on a low nut is the ho  
this show.

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## DORIS KENYON

Los Angeles, Jan. 17.  
After a slow and hesitant start,  
Doris Kenyon, who has practical  
abandoned pictures for the conce  
age, delivers a satisfying and e  
entertaining performance in her se  
and appearance of its kind in L

eration of her first three songs, French, to find herself and loose the looseness that does not display her voice to its best advantage. With a group of three Irish numbers, repeated from her prior performance, she hits her stride and keeps it up with effective Russian ditties, a German folksied and two specially written numbers, a C

Almost all of the songs have been selected shrewdly with a thought to Miss Kenyon's vocal limitations and her pantomimic ability is always placed in the forefront. Phyllis Harmonic Auditorium was well served, with many of Miss Kenyon's old friends present. Her costumes and wigs were of especial note.

**Chicago Operetta Co.**  
(‘Robin Hood’)

What gives the Russell enterprise its chance of clicking is the enormous advantage it has in being able to draw upon the vast storehouse of scenery, costumes, and props that belonged to the defunct grand opera troupe. 'Robin Hood' in consequence looked like a \$250,000 investment at \$1.65 top. Besides which a thoroughly experienced and well cast group of singers for the main roles and a pip chorus gave the inaugural piece a fine revival.

against success. The audience will be well to ponder certain of the disadvantages they must overcome. First of all, inasmuch as a beautiful woman is sought, but in a bad neighborhood, the Theater Company must be able to find a Spaulding, a Marshall Field, etc., ought to be established for publicity convenience. This is especially true in the box-office arrangement. The theater must be able to attract a large war in Chicago. Although there were two windows selling there were no uniformed attendants to keep the lines clearly defined. In consequence, the audience was not able to see the show and prolonged waiting as the opera was well into act one the third night before the queue was taken care of. Most of the audience was not able to see the show, and have been very disappointed.

Managers may be inclined to regard as capricious any complaining arising out of too many people clustering around with money on hand. But the point is after one experience of that kind, will people repeat? A new show every week calls for sustained patronage and a few people will fight to get into the theatre. Management must make more comfortable outside the theatre and not simply expand the beautiful interior and the good performance to overcome the memory of irritating difficulties getting in the place.

In vigor of voice, Greek Evans dominated the singers as not-very-well-known Little John. In clarity of diction and skilled deportment in stylized comedy of a bygone theatrical tradition, Forest Huff as the Sheriff of Nottingham and George Sweet as Sir Guy, rose highest. Charlotte Lansang made a sterling leading soprano and James Liddy did well as Robin Hood, although not quite as the rough and ready fellow fans would dictate for the role. Others were capable. *Land.*

## Engagements

McKay Morris, Louis Jean Heyd  
Hugh Buckler, Louise Prussin  
John Marston, Clyde Fillmore  
Gloria Holden, Jules Epally, Roy  
C. Stout, 'Before Morning.'  
Anderson Lawler, Helen Fitt  
Hale Borcross, 'Forsaking A  
Others.'  
Mathilda Baring, 'As Husband  
Go.'  
Doris Dalton, Marcia Byro  
'In Disguise.'

In vigor of voice, Greek Evangelist dominated the singers as not-very-

Los Angeles, Jan. 17. After a slow and hesitant start, Miss Kenyon, who has practical abandoned pictures for the concert, delivers a satisfying and entertaining performance in her second appearance of its kind in Los Angeles. It takes Miss Kenyon a long time to find herself and loose the nervousness that does not display itself to its best advantage.

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Doris Dalton, Marcia Byro  
'Doris Dalton'

### Canavan's Record

Joseph J. Canavan, recently appointed secretary to Gov. Herbert H. Lehman at a salary of \$12,000 per annum, originally was 'drafted' from his post as night city editor of the New York 'World' by Alfred E. Smith to handle the latter's publicity in the presidential campaign. Canavan, who had just returned to the newspaper desk when Lieutenant-Governor-elect Lehman phoned him that Albany was in the hands of the headhunters and that the magazine had been taken off before Canavan had a chance to reply to the officer of the secretaryship.

Canavan thus entered public life after a career of 24 years in the newspaper game. A native of Albany, his first job was office boy on the Brooklyn 'Eagle'. St. Clair McKelway, the editor, drafted Canavan to type his editorials. Later he became editorial assistant to McKelway.

In 1913, Canavan left the 'Eagle' to work for James Gordon Bennett on the New York 'Herald'. With the merger of the 'Herald' and 'Sun' in 1917, Canavan became night city editor of the 'Herald', under the Munsey ownership. When Munsey merged the 'Herald' and the 'Tribune' in 1922, Canavan moved over to the 'World' as n.e.c.

### Suit Over Title

Suit over the use of the title 'Red Dust' has been brought in the New York Supreme Court. Claiming that film has led the public to believe that it was based on a story he published back in 1921 and again in 1927, Will P. Jenkins refers to was entitled 'The Red Dust'. With the carried in 'Argosy All-Story Magazine' and reprinted in the January, 1927, issue of 'Amazing Stories'. Attached to the complaint are affidavits from the author and readers stating that they had gone to see the picture under the impression that it had been based on the Leinster tale. Representing Jenkins in the suit is infringement lawyer John J. Wildberger, who formerly had charge of copyright matters on Paramount's legal staff.

### High Cost Per M

The London dailies that are competing for circulation are paying prices to secure advertising space. Insurance schemes are so flamboyant 'generous' as to be really staggering. This bid for additional space is costing them about \$500 per thousand.

There have been complaints of weighing on the part of insurance companies carrying the newspaper risk. Recently the London 'Times' was hit by a fall as the attempted to sue a motor bus. The insurance company declined to assume liability on the ground that at the moment of the accident the bus was neither a pedestrian nor a passenger.

### Now It's His

In most states the No. 1 automobile license plate is issued to the governor, but in Colorado this prize possession goes to 'Denver's most useful citizen', thanks to a campaign waged some years ago by Fred G. Bonfili's 'Denver Post'. The woman who founded Denver's 'Opportunity School' was awarded the No. 1 tag, after Bonfili's suggestion had been adopted by the Secretary of State. This year, however, the publisher is sporting the license on his car.

### Kicking the Slips

Name authors in England have gone high hat on the blurb-writing thing. Consider it disgusting, and now refuse to let their names be used as they were plugged. Some even say, in the arty manner of dilettantes who don't know what it's all about, the publishers ought to be ashamed of the practice of the record that those authors have refused royalties from publishers who boosted sales of their books by the blurb route. No record either of the practice of letting a publisher write a blurb for a book, or a critic who praised their work and was quoted to that effect in the ads.

### Belated Damage Suit

One year after an article appeared in the Los Angeles 'Record' regarding the theft of \$500 from C. C. Olin, known as 'Alexander the Great', Myrtle O'Hara, nurse, has filed suit in Superior court for \$50,000 actual and \$25,000 exemplary damages against the paper. Story said that police

### Black-ins, Too

R. E. Stuart is in Hollywood to write a picture column to syndicate only to negro papers.

He has labelled his column 'Hollywood Blackouts.'

While seeking a 'Miss O'Hara, nurse attending Conlin at the time the money and his pants disappeared.' The article further said that the magazine had been fed an overdose of sleeping powder and when he awoke nurse, trousers and money had vanished. Attorneys for the suing Miss O'Hara, who is not, refused to state whether or nurse was in attendance on the case.

### Pushing Sinclair Off

On the eve of his second world tour, in which his stories will be syndicated throughout Canada and the United States, Gordon Sinclair, ex-Toronto correspondent for 'Variety', received farewell greetings from 3,000 Toronto citizens at the jammed Massey Music Hall in a spectacular piece of journalistic exploitation that had a crowd of 10,000 lining up outside the theatre at 5 o'clock. The show was scheduled for 3 p. m.

Mayor of the town and board of aldermen were present, as well as senators, titled citizens, members of the Canadian consular corps, newspapermen and heads of patriotic bodies. First trip covered 22,000 miles, in which he did Southern Europe, India and the Orient. This jaunt is to Australia, Borneo, Fiji Islands, British New Guinea and the South Sea Islands. He'll be away eight months.

Sinclair's 'Foot-loose in India' went 6,000 here before he left and has been brought out in the United States by Farrar & Rinehart. While in Toronto, he maintained an office at the Canada consular corps, and his stories were always kept to accommodate autograph hunters. Said Richard Halliburton, who was lecturing in Toronto when Sinclair left: 'I've never had the same kind of journalistic backing myself.'

### Snooty Mag

Large type on the front page of the first issue of 'The Aristocrat' proclaims that it is 'Edited by a great grandson of Thomas Jefferson' but it is necessary to go all the way back to the third cover page to learn that this is Lewis Carter, of Philadelphia. It's a quarterly, 16 pages and cover, selling for two bits an issue. Rather juvenile in much of its content, with such gems as 'How to be an Aristocrat'. Subscribe to 'The Aristocrat'. The Park Avenue cats are counterfeit aristocrats, and similar drivel.

And story is 'What Is an Aristocrat?' by Benjamin de Cauteres, who is editorially touted as 'one of the supreme intellects of the world.' Supposed big noise is a parody on the Declaration of Independence.

### Denver Elects

At their annual meeting and banquet held at the Olin hotel in Denver, the Colorado Authors' League elected the following officers: Harry Adler, president; Miss Olga Canner, first vice-president; Stephen Payne, second vice-president, and David C. Olin, secretary-treasurer. The directors are the above and Blanche Young McNeal, C. Wiles Hallcock, Ida Riner Gleason, Arthur Hawthorne Carhart, C. E. Scoggins and N. J. Tag, after Bonfili's suggestion had been adopted by the Secretary of State. This year, however, the publisher is sporting the license on his car.

### For Brain Fag

To give the old brain a work-out, an Iowa hit C. A. Castle by name is getting out a mag to be called 'The Master Puzzler'. A monthly, it will go in for all sorts of puzzles, from the familiar crosswords to cryptograms. First issue in March.

### Milhauser's Trick Deal

Bertram Milhauser's 'The Sucker', produced by Warner Brothers, will be published as a novel by Macaulay.

In sellin', the story for pictures, Milhauser reserved publication rights, although few stories are so handled now by the film companies.

### Deeping Old and New

Looks like more controversy between Robert M. McBride and Alfred A. Knopf, the former having gotten hold of the American rights to another one of Warwick Deeping's old novels, not hitherto published here. McBride will issue the book next month, under the title of 'The Eyes of Love.'

Knopf has been Deeping's American publisher for years, with that scribbler, since his 'Sorrell & Son,' a very good story. With the Deeping books going so well here, McBride has been buying up whatever old stories of Deeping's he can procure.

Last year the issuance of an old Deeping story by McBride got Knopf riled, and he stressed the fact whenever possible that only he, Knopf, was getting out Deeping's new stories. Even went to the length of stating the fact in his advertising copy on the Deeping books, but it didn't do the Deeping tales published by McBride any harm.

### Careful Canada

During the past calendar year Canadian customs officers examined 430 books and banned 46. The Examiner of Publications also received 1,650 letters complaining about books and about the censorious, indecent, treasonable and seditious character.

Among the banned periodicals are 'True Confessions', 'Hokey', 'Law Nerts', 'Venus', 'Bewilders', 'Paris Magazine' and 'La Parole.'

Among the banned books were: 'The Women of the East', 'For Women Only', 'The Art of Love', 'Girl on the Make', 'Early to Bed', 'No Bed of Her Own', 'Husbands and Lovers', 'Some Like It Hot', 'The New York Times', 'Gentle Baby', 'Week-End Cruise', 'Gentlemen in Hades', 'Nothing Common But Sex', 'Sanctuary', 'Strange Women', 'The Chastity of Gloria Boy', 'Collusion', 'Grounds for Indecency.'

### Still They Come

Latest radical mag, 'The Anvil,' a quarterly, due in a couple of weeks with Jack Conroy, Walter Snow, James Rorty, and C. Rogers and H. H. Lewis among the editor-contributors. Will print, among other things, installments of forthcoming novels by Conroy and Snow. Snow's novel may be his new one, 'The Magnificent Marchetti,' hailed as a significant work, for which a number of publishers have already expressed interest.

'The Anvil' will be published by B. C. Hagglund, who gets out a number of Northwest farm papers. Understood to be Hagglund's first venture along this line.

### Another Optimist

J. M. Lansinger, who is reported as planning to relinquish 'College Humor', is getting set to issue a new mag, perhaps 'March'. Will be a sort of 'Amerimerk' and 'Plain Talk', debunking things but not in as fancy language.

Title will be 'Real America', and Edwin Reid will edit. Lansinger, newspaperman and short story scribbler, has for some years edited 'Real Detective Magazine', also owned by Lansinger.

### California Publisher Dies

Carlos K. McClatchy, 41, died Jan. 17 at San Mateo, Calif., of influenza pneumonia. Deceased was publisher of the Fresno (Calif.) 'Bee-Republican', and vice-president and general manager of the McClatchy chain, which included, besides 'Bee-Republican', the Sacramento 'Bee' and the Modesto 'News-Herald.'

### Pitt Radio Sheet Quits

Pittsburgh 'Radio Guide', air weekly published by Darrell W. Martin, former radio editor of 'Sun-Telegraph', has tossed in the sponge after a month and a half of publication.

Martin's latest connection is with Pitt's new weekly, 'Illustrated Live News'. He's the radio ed.

### New M.P. Critic

William Troy has taken over the motion picture criticism for 'The Nation', replacing Alexander Bakshy, who held the post for quite some time. Troy is a professor of New York University with considerable cinema interest, but no past critical background.

### George Moore Passes

George Moore, noted British novelist, died in London Jan. 21. Had he lived until next month he would have passed his 81st year. For years Moore was the bad boy of English literature, several of his books being frowned upon as li-

## Best Sellers

Best Sellers for the week ending Jan. 21, as reported by the American News Co., Inc.

### Fiction

'The Last Adam' (\$2.50) .....	By James Gould Cozzens
'Kennel Murder Case' (\$2.00) .....	By S. Van Dine
'Never Ask the End' (\$2.50) .....	By Isabel Paterson
'Forgive Us Our Trespasses' (\$2.50) .....	By Lloyd C. Douglas
'Young and Fair' (\$2.00) .....	By Laetitia McDonald
'Murder at Monte Carlo' (\$2.00) .....	By E. Phillips Oppenheim
Non-Fiction	
'Van Loon's Geography' (\$3.75) .....	By Hendrik Wilton Van Loon
'Flying Carpet' (\$3.75) .....	By Richard Halliburton
'Life in a Technocracy' (\$1.75) .....	By Harold Loe
'100,000 Guinea Pigs' (\$2.00) .....	By Arthur Kallet and F. J. Schlink
'March of Democracy' (\$3.50) .....	By James Truslow Adams
'Life Begins at Forty' (\$1.50) .....	By Walter E. Pitkin

centious, notably 'Esther Waters.' One of his books 'A Story Teller's Holiday' was given American entry two weeks ago. He was at work until a few days before his death editing a complete edition of his works.

### Van Dine Spared

Reported Willard Huntington Wright changed his mind regarding the 'death' of S. Van Dine, the pseudonym under which he turns out those Philo Vance detective pieces. Wright was to have killed off Van Dine with his new story, 'The Kennel Murder Case', making that the last of the Vance series, but economic conditions have changed Wright's attitude and he will do at least one, and perhaps more Philo Vance stories.

Wright turns out serious pieces under his own name, but these limited in appeal and productive of little money.

### All About Jail

Victor F. Nelson, who has spent more than 12 of his 24 years in prison, and who is regarded by H. L. Mencken as one of the most prominent of the younger writers, will have a book published in March. Title is 'Prison Days and Nights', and will contain 'Men Without Women.'

Noticable that Little, Brown, and not Knopf, will publish 'Prison Days and Nights', although Nelson has been a frequent contributor to the 'Amerimerk', which Knopf controls.

### Attested

Because book reviewers are given to scoffing at any volume of reminiscences that sounds too fanciful, that forthcoming book by Alva Belmont, 'Eight Years of Terror', will carry an insert in each copy of a sworn affidavit attesting to the authenticity of the contents. Rachmanova account details the author's adventures in getting out of Russia, and on second thought it occurred to the publisher that the narrative sounded too much like fiction. So the author, who was held before a notary to swear to the truth of her story.

### Brown Managing Syndicate

Gilbert Brown, the coast's number one technocrat and former editor of the Los Angeles 'Record', has been made L. manager of the Western Features Syndicate. Brown currently is running a series of articles on technocracy in the Scripps-Campbell chain of papers on the coast. Western Features is an S-C subsidiary. Latter also owns the 'Record'. Recently Brown made a single reel subject on technocracy for Bryan Fox.

### Advance Order

Covici-Friede have won out in their fight with E. E. Cummings over the designation of his new book. Cummings wanted it called just a book, but the publishers insisted on calling it a novel and have won. Book is 225,000 words long and titles 'Ehml.' It'll be published on March 2 and will be published before the book earlier than previously announced. First edition will be sent out prior to publication, the number being limited to orders for the book received prior to Feb. 15.

### Veteran Scrib Passes

Harry B. Curtis, 62, newspaperman and artist, died Jan. 12 at the National Soldiers' home, Savelle, Calif. Curtis, who was born in Illinois, was in Minnesota, he had worked as a reporter and artist on the San Francisco 'Examiner', Minneapolis 'Journal', 'Rocky Mountain News', 'Chicago Tribune' and 'Colorado Springs 'Gazette'. Said to have been one of the few surviving experts in the use of chalk plates in making newspaper illustrations. A nephew survives.

Quick Folding Screen Mags Looks as though anyone finding time on his hands in Los Angeles these days published a paper or magazine devoted wholly in part to the picture industry. Also looks as if they fold almost as quickly.

Life of the many screen publications is only as long as the printer will send credit. Then it becomes a quiet death.

Despite conditions, the last two years have seen a heavier crop than before. A few went ahead. Few started, however, have lived.

Publishing record in this respect is held by Maidee Crawford who, during the two years, launched four magazines, 'Child Digest', 'Hollywood Midget', 'Screen Stories Review' and 'Screen Writer'. Not one of the quartet went beyond one issue.

'Hollywood Tattler', issued in March, 1932, only lasted one issue. Same for Joe Bonica's 'Star Dust'. However, Bonica's 'Hollywood Review' went into its third issue. 'Television' published by Harry Ray and containing considerable film material, was launched in Jan. 1931, but lasted less than two months. 'Calif. Film Digest', gotten out by Fox-West Coast and sold at its theatres for 10c a copy, went only into its sixth issue.

Desider's Peck's 'International Citizen' was a went ahead for almost a year, but 'Child Artists' Review' lasted but two weeks. Also in the mortality statistics for the two years were 'Inside Facts', 'Daily News', 'The Hollywood Reporter', 'Weekly', 'Wilds' and 'Wildfire Tribune', neighborhood newspaper going heavy on picture news.

### L. A. Times' Drops Eight

Eight writers, including two from the drama staff, were dismissed from the Los Angeles 'Times' editorial department last week. On the conservative 'Times', where a job has been referred to as 'good for a lifetime', this is considered a big reduction.

Among those out are Whitney Wynans, editor of the Sunday 'Preview' section, and Mary Mayer, his assistant. Williams had been with the paper eight years, and left rather than take a salary cut and minor job. Glen Paul, editor of the Midwinter issue; Douglas McKay, an assistant to the financial editor; and Bill Wheeler, artist, were among those leaving. No reporters were let go. 'Times' gave all employees a salary cut six months ago.

Prolonged illness of Ralph Trueblood, managing editor of the 'Times', has started rumors that the a. m. daily will lose some of its ultra-conservatism. Norman Chandler, son of Harry Chandler, the publisher, has wanted a change of policy, but has always been overruled by Trueblood.

### Another Picture Mag

Photoplay Pub. Co. will bring out a new time mag Feb. 20, with a March date line. It will be 80 pages with a four color cover, enamel plates and plenty of illustrations. Will call it 'Shadoplay'.

Katherine Dougherty will be publisher, with J. S. Tuomey, bgr. mgr. William T. Walsh will be m. e. with

(Continued on page 50)

Here is the finest novel that ever touched on show business—by the celebrated author whose Hoboken revivals astounded New York producers.

**HUMAN BEING**  
by Christopher Morley  
\$2.50, 5th Ptg. Doubleday, Doran

direction good for what there was to  
work with. "Chic.

\_\_\_\_\_



# ASCAP ADVERTISES RADIO FIGHT

## Admission Scale More Important Than Bands in Ohio Ballrooms

Canton, Jan. 23. Unless eastern Ohio ballroom managers agree to standardization of admission prices, the dance business has little chance to survive in this territory, according to H. W. Perry, managing director of Land-O-Dance, one of the best known of eastern Ohio ballrooms, and for the past 15 years identified with leading ballrooms of the middle west.

For several months eastern Ohio ballroom operators have been compelled, they say, to lower admission prices because of unfair competition in their respective centers. Prevailing prices a year ago in most of the better known ballrooms was 50 cents. Today, few ballrooms in this territory are asking in excess of 25 cents top.

Conferring recently with several ballroom operators in Cleveland, Perry found that most of the boys are giving more consideration to admission price than band bookings. They claim that the dancers have become more interested in the entry fee than the band attraction.

Since last fall most ballrooms in this area have been offering mediocre bands for the 25c a person charge. In many instances the mid-week sessions drop to a 15c. top and in Akron one leading ballroom is back to its usual 10c. night, splitting gross receipts 50-50 with the band and no guarantee.

Few dance operators have cared to gamble with big name bands this winter. Bookers have been offered poor territory for the late dance attractions other than at Land-O-Dance where Perry has been offering one or two names each month. While there is little money to be made with the big bands, he believes their presence adds prestige.

Those ballroom operators who also are identified with parks in the summer are seriously worried over '33 prospects because of admission prices having been lowered to a new level. Some of the ballroom men claim they are unable to meet operating costs and that the new admission prices are charged in the future they will have to close.

## Idle Musicians Press

### For a Ban on Aliens

The Hague, Jan. 12. Agitation of idle Dutch musicians against alien competitors has reached a climax. Street demonstrations and petitions, the latter movement were responsible for a meeting called by interests of hotels, restaurants and cabarets where most of the foreigners are employed.

Dutch musicians' association was asked to state their case and also Dutch Tourist Association, which sees in this agitation a danger to touring interests of Holland. Besides the hotels warned against too drastic government veto of alien musicians, as quite a contingent of Dutch musicians is earning a living in England and Germany. The meeting appointed a committee to study the question.

## In Husband's Place

Boston, Jan. 23. Mme. Agide Jacchia, formerly Ester Ferrabini, operatic soprano, and widow of the late Boston Symphony maestro, is back from Italy, where her husband died. She announced she will take up his work at the Boston Conservatory of Music.

Mme. Jacchia has already taken her husband's desk at the conservatory.

## Lincoln's Bands

Lincoln, Jan. 23. Ted Cooper, recently appointed to the management of the Marigold ballroom here, booked Jean Callo-way's gang and reaction was favorable in spite of the cut-in of the free college parties.

Some bands dated now are the Dixie Ramblers, Phil Spitalny, California Ramblers and Husk O'Hare.

## Using Both Hands

With money getting tighter than ever around the New York dance spots, and the air plus now playing an ace part in determining a publisher's cut on ASCAP music, orchestra leaders are showing less and less compunction about putting out the palm to the sheet men.

Baton men who previously wouldn't touch anything less than \$50 per song are now willing to take anything the traffic will bear, some giving a number a release on their sustaining programs for as little as \$5. Most of the name bands who take, however, still prefer to collect via the special arrangements route, the publishers concerned getting their bills at the end of each month.

## NBC's Repeat Rule On Tunes Keeping Plenty Idle Niteily

NBC's enforcement of the rule against broadcasting the same pop song twice in one night has, declare orchestra leaders, developed from an annoyance into a gag. In trying to get around the rule bandmen, it is pointed out, have unwittingly been keeping current hit numbers from getting a single airing over the chain on certain evenings.

Regulation, as put into effect for NBC by John Royal, assigns the right to do a pop number to the band first submitting it for okay to the program department. Hence, in anticipation of a substantial number of blue-pencils on his submitted list the average leader has got into the habit of naming, say, 15 numbers, even though he doesn't propose to do more than 10.

It frequently happens that the program department cuts fewer numbers than the bandman has expected, leaving him with a surplus. But every number okayed on the list is his for exclusive broadcasting that night, and all subsequent requests for permission to use them are turned down. In pruning his overworked program the bandman must toss out current publications which therefore haven't a chance of an airing on the network that evening because they've already been burned. The leader who may not have had time to play them. And the publishers weep.

## Morris Keeps 'Nother Tune Off the Ether

To find out what can be done with a new song by confining its plug to the music counter, the Joe Morris Music Co., has decided to keep 'Till the Journey's End off the air for 30 days.

Firm did the same thing with 'You Must Believe Me,' recently and in 10 days sold 5,000 copies in counter demonstration.

## Union O.K.'s Weeks

Anson Weeks, having adjusted his union difficulties in New York, will do several Lucky Strike broadcasts.

San Francisco bandman, currently at the Hotel St. Regis, New York, has been held up from radio commercial and phonograph work because of his not being a New York local member. Special dispensations have been arranged.

## KATZ REPLACING LYMAN

At Katz replaces Abe Lyman at the Paradise, New York nitery, next Monday (30).

Although the floor show spot is doing business, operators figure that a band for less money can fill the bill now.

## SOUND AIR HEADS ON NEW CONTRACT

Propose Dropping Present 3% Tax Which Has Not Been Overly Productive and Has Indie Stations Bitter—Society Expected Two Millions as Revenue, Now Only Sees One Million

## TAX TO ADVERTISER

Convinced that the present three year agreement with radio stations already shows signs of flopping as a big revenue collector for its members, the American Society of Composers, Authors and Publishers has offered to tear up this contract and draw up a new one. Communication to this effect has been sent to the National Association of Broadcasters and to every ASCAP-licensed station in the country.

Decision to propose an abrogation of the contract which went into effect last September, occurred at a meeting of the ASCAP board of directors last week. Line of action was agreed upon after several of the directors had voiced the admission that the terms of the document had proved a stumbling block from the beginning and that the Society's exchequer had certainly not been improved by the inclusion into single airings of a 3% tax on commercial programs, levied directly and exclusively upon the local station. It was less than two months before this that E. C. Mills, ASCAP general manager and chief author of the three-year agreement, assured the same board of directors that the Society's income from radio for the first year of the contract would reach around \$2,000,000. Opinion prevailing among the directors now is that during the first year the station money has been coming in the past two months the Society will do well if it nets \$1,000,000.

## Indie Stations Burn

With Oswald F. Schuette as their spokesman and propagandist the broadcasters, since the signing of the contracts, have been demanding that the programs not using ASCAP music be exempt from this tax. Another thing that has been burning the indie station operators. In particular, is the fact that this tax completely paused up the net-work revenue from time sales at its source and placed the burden exclusively upon local station gross.

Under the provisions of the 3% tax as now applied, of the \$39,000,000 taken in jointly by NBC and CBS last year from family sales the only 16% can be tapped by the Society and that consists of a tap on the 35c per half hour and \$50 per hour standing fees which the local stations derive from each chain commercial. The network may collect anything from \$250 to \$900 for an hour's use of an allied station but the net-work cut is limited to 45% of this money.

Resentment among the indie broadcasters over the provisions of the 3% tax, plus the agitation against the Society carried on by Schuette, has had its unfavorable effect upon the ASCAP exchequer. Many of the stations have been lax in relaying either the regular sustaining fee or the commercial tax money, while others have advised the ASCAP that they are in no position to pay both and that if the Society insists upon the commercial program royalties it will have to wait for the sustaining fee.

Also frequent have been letters informing the Society that the station's advertisers are delinquent about paying their bills and therefore the comparatively insignificant amount of the enclose check. To investigate these stations' claims the Society realizes it would require a staff of traveling auditors whose maintenance would eat heavily into

## French Demand \$100,000 from ASCAP, Hold Back \$200,000 Due for Verdict

## Student's 'Baby Waker'

### Scares Beacon Hill

Beacon Hill Bohemian quarter, centering about the Barn Theatre in Joy street, was thrown into panic by explosion of what was believed a bomb that shattered windows, etc. Happened near the Saracen's Head, night club, and Prescott Townsend, owner, and leader in the colony of actors and painters, thought it might have been intended for his place of business.

Police squads, rushed to the scene in motor vans, found a whoopee Harvard student in the environs. When grilled, he confessed to setting off a giant 'baby waker' firecracker. Said it was because he had been ejected from the club. They put him in the hoosegow as a drunk.

## AIR LINK MAY MOVE CRAWFORDS TO R. C.

Jesse Crawford and his wife may be on their way to the organ berths at the Radio City theatres. The R.C. theatres squawked at the idea of the Crawfords being ballyhoed over NBC from a rival theatre, the New York Paramount.

The Crawfords are currently sustaining for NBC and have played at the Paramount for six or seven years.

The rival CBS chain picks up Ann Leaf and Fred Felbel from the Paramount theatre, a CBS-Par accord still existing, although Par's 50% interest in the Columbia chain was bought back by CBS over a year ago.

the money collected from these sources.

## New Proposition

Proposition that the Society now has in mind for the broadcasters would wipe out the 3% completely. It would, however, provide that the stations continue to pay the sustaining fee, which last year brought the ASCAP a total of \$900,000, and no controversy. On the other hand the broadcasters, being asked by the Society to agree to let the music men pass the commercial tax direct to the advertiser. This would be done through the advertiser's agency rep, negotiations for such a tax being carried on with the American Association of Advertising Agencies. Latter organization has recently been petitioning the music men to combine the Society's tax and the MPPA royalties on recorded programs so that the agencies could reduce the music fee billings to a single item for their clients. Advertisers, so the Four are advised the MPPA, have been making it embarrassing for their agencies by questioning the wherefore of the dual billing.

By getting out of the present agreement the Society hopes to be in a position of drawing up a contract that will take into direct consideration the millions of program money collected at network sources. ASCAP boardmen themselves, however, doubt whether the broadcasters will be amenable to letting the Society do business direct with the advertisers. It is also suggested that if the broadcasters cannot be persuaded to tear up the present document, the Society will agree to exempt from taxation those programs not using ASCAP music on condition that the tax be raised from 3 to 6% for the first year and a graduating scale for the succeeding two years. It will also likely be proposed that this contract be extended for several more years.

The Society is now in a position to negotiate for any number of years up to 1945 because of the 10-year extension of contracts obtained in recent months from the writer and publisher members.

French Society of Authors and Composers is now demanding \$100,000 a year from America for the use of its musical copyrights, and is withholding some \$200,000 due the American Society of Composers, Authors and Publishers until this matter is adjusted. The French Society heretofore sent to the ASCAP about \$200,000 annually and only received \$22,000, or so, from America for the use of French copyrights. Now the French think that their tunes are being used more and more, and are demanding more.

In almost every instance, the American Society takes more out of a foreign nation than it returns. Germany sends over some \$200,000 annually to America, but receives back only \$15,000. Austrian Society of Composers is an exception because it takes back more than it sends due to the wealth of Viennese music utilized in America. Thus, some \$10,000 per annum has been exported to the Austrian Society whereas the ASCAP has only realized around \$4,000 from that country for the use of its musical copyrights.

England likewise uses so much American jazz and other copyrights that it pays more to the ASCAP than the American Society exports to the British Performing Rights Society.

New international performing rights treaties are in progress of negotiation.

## M-R Says Ellington Can Boat Ride for \$4,000

Duke Ellington's band will probably be the first of the attractions sent abroad by Mills-Rockwell under the new international booking alliance negotiated by Irving Mills with Jack Hylton on the former's recent European survey. Mills has placed a \$4,000 price on Ellington and is willing to double the band double from a theatre into a cafe, plus broadcasting fees, so long as the weekly gross is \$4,000—no dollars.

Farnell & Black are amenable to some Palladium, London, dates for Ellington plus doubling into the Cafe de Paris, the cafe job to be as an act and not for dance purposes. The displacement of English musicians by visiting bandmen isn't countenanced.

The Rex, in Paris, and the Scala, Berlin, are also dicker for Ellington, along with Cab Calloway and the Mills Bros., all of whose phonograph fame has preceded them.

## Sax Player Toots His Way Into Family Jam

Boston, Jan. 23. Larry Jones, sax player, featured in a local cafe, is named as the gay Lothario in the domestic troubles of Jacob Zellman, Zellman pertains show manager. Zellman accuses his wife of infidelity. Wife, in a cross cut, denied being lured by Jones' playing. Zellman countered by testifying Jones confessed he had been 'friendly' with the wife.

THE TROON OF TEMPO  
Enric Madriguera  
Featured at the Place Pigalle  
Hotel Continental, Paris  
and broadcasting in his or-  
chestra via CBS and WOL.  
He features the  
latest tunes of the times  
"MAYBE MOON"  
"TILL TOMORROW BOY"  
"WHEN I THINK OF YOU"  
"UNDER THE MOON"  
"YOUR OLD URELLA"  
ROBBINS  
MUSIC CORPORATION  
1347 SEVENTH AVE.  
NEW YORK





# Monte Carlo Grabs Mining Camp Dice Game To Lure Piker Play

Nice, Jan. 13. With Mussolini's San Remo advertisement you can play the highest maximums in the world at its tables now (and no taxes), Monte Carlo has observed the handwriting and is going honky-tonk.

Stuck for something to pull them into its new \$4,000,000 sporting club, where previously only the elite could get a membership and turn to the luck of roving camp to stimulate trade. Syndicate has introduced an old friend of the wide open spaces, the lumber camp and the heathen Chinese, none other than old chuckluck.

Old three dice pastime is being shelacked for the haute monde, and is currently titled 'English hazard', though anybody can lose at it who wants to. At present only one dice table is operating, with hopes of finding enough refined clumps to open up two more, though the odds say the whole deluge will be granted the Old Buildup in 60 days.

Come-on of 'English hazard' is that you can win 180 times your stakes if you guess 100% right. One mythical Briton announced as having won 27,000 francs on a 300 franc roll in first half hour of play. No names, indicating a shell. To titled sappers shooting crap for the first time, the game can be played, but nobody expects it to last.

The old casino trying to pull through by lowering the roulette rates in the 'kitchen' (where the dice are kept) to 20 to 1, is getting laughed at for its thrift.

## Going Places

(Continued from page 19)

lgeen whose transparency she inquires by standing in front of a strong light, and if that doesn't work, she seems to have great eyes keeping the fox in trimmed jackets that accompany the negligees from slipping.

## Yolanda's Dramatic Calm

Into 'A Spanish Garden' in the RKO Roxy stage show glides Veloz and Yolanda.

Yolanda's lovely to behold in deep coral, her wide circular skirt tossed by coral accents, her lacquer black hair parted chaste in the center—but it isn't the sudden beauty of her face, the slow grace of her movements that so swiftly capture attention.

It's because after everyone else has been bustling, she comes out in slow motion. The musical accompaniment of her head movements has been full orchestra, hers is the strings and a softly rippling piano. The contrast is dramatic instantly—and Miss Yolanda sees to it that her waits lives up to the introductory promise. She begins slowly, slowly, increasing her tempo so gradually that it's suddenly a surprise when he whirls so rapidly in her partner's arms. Suddenly she touches the floor, then in fluidly decreasing speed she returns to her original pace, and it's over. A show-wise routine made glamorous by Miss Yolanda's restrained exotic grace.

## Powder Blue For Blonde

Ethel Shutta is good to see at the Capitol this week, as kind to the eye as pleasant to the ear. She brings for the ladies a costume gem with new style, wise with simplicity, lovely in the grace of its pure line.

Fashioned all of mat surfaced powder blue, the slim high gabled seven-eights coat ripples just a little at the hem to match the soft flare of the long dress. Its draped high neckline is surrounded by a lei of delicate blue tulle. Flattering in color and line, heightening the shade of Miss Shutta's shining ash blonde hair, it brings distinction to the Capitol stage, proclaims the chic and good taste of its wearer.

What the Bride Won't Wear Alice White's the news in 'Employees Entrance'. She returns in a cast feverish with nervousness, acting, yet she quietly ingratiates herself right from the start, snatches every possibility for comedy and triumphs as an artificial comedienne. Her work in 'Employees Entrance' opens a new

career for Miss White. Cuddly little things with a sense of humor can be mighty useful as laugh provokers right now, and Miss White's lone screen representative of the type. Petite, with curls and a shrewd way of curling her blonde hair about her face to give it a halo of child-like innocence, she makes a comeback as effective in appearance as in performance.

Loretta Young plays a model in the film's fantastic department store. The shop's business falls off, it seems, and creates quite a problem. Yet if the manager would only look closely at the clothes Miss Young has to model, he could discover why women no longer patronize the store. Miss Young exhibits a white satin wedding dress, for instance, whose low cut bodice and fitted lines would make it suitable for the girls in a Wild West saloon. The tipsy orange blossom wreath that accompanies it suggests it would be just as appropriate for shot gun weddings. Brides somehow don't buy that kind of dress. Nor would they find place in their trousseaus for a black sheath fastened at the throat to a silver cloth Peter Pan collar, but cut away every place else, and with silver circular flared cuffs worn above the elbows for no apparent reason save general confusion.

## A Horizontal Queen

'Tonight Is Ours' keeps Claudette Colbert reclining on divans, sofas, chaise lounges and beds. Miss Colbert is supposed to be every inch seductive charm at the same time that she's every inch a fitted. She goes horizontal on both counts and still the result is spurious. Something's missing; perhaps after all queens are born and not made.

Miss Colbert moves through luxurious backgrounds, poses against handsome hangings. She wears clothes rich with precious furs massed on her shoulders, lavishly with beads and elegantly fitted. Her masquerade Pierrot costume has an extravagant tulle ruff flatteringly pliant, her coiffures are interesting, smartly stylized bangs. Production could not be more considerate, all fluff, and then come those embarrassing emotional moments to bother her, as if etching for majesty and enticement wasn't enough work for a girl.

## I'm Telling You'

By Jack Osterman

WE FOUND OUT THAT THE ONLY GOOD THING ABOUT PROHIBITION IS THAT YOU CAN GET A DRINK ON SUNDAY.

## I Don't Blame Him

'Prince Mike Romanoff was ordered off the Palace stage by the authorities. He may get up to 50 years. Well, after all that's more time than RKO could give him.

## Confession

Violinski has hooked his violin so often that the guy in the pawn shop plays it better than he does.

## Times Square Patter

We asked a brother thespian if he had seen 'Dinner at Eight'. The performer snapped back, 'I haven't seen breakfast two weeks.'

## Hello Frisco

Joe Frisco phoned to say that he expects to go on the air soon. He will be heard at eight in the morning, telling bed-time stories to gamblers.

## Fannie Brice, Hypnotist

Don't be surprised if some day you see that sign outside Fannie's apartment. Fannie is a hypnotist on the up and up. The other night she wanted to put us in a trance. We declined but asked her to hypnotize her husband, Philly Rose, and while he was under the spell to get him to do a revue and sign us up.

## Overheard

On Park Avenue a boy was heard saying to his girl, 'Let's get married or something.' The girl was heard answering, 'Let's get married or NOTHING.'

## Wasted Energy

After being overly polite to Harry Richman for years, we found out he has nothing to do with the club we are working at.

## Daro-Gallery Team for Fites at Coast Stadium

Los Angeles, Jan. 23. Taking over the Olympic auditorium for boxing, Tom Gallery and Lou Daro have formed a partnership to operate the house. This is the first deviation from wrestling for Daro, who is financing the project.

## CRUISE BOATS' HEAVY LOSSES

Although liners are reported having suffered losses, the boats slated for 12 and 17-day cruises to the West Indies are sailing from the port of New York on schedule. Featuring the cruises is professional entertainment, most of the performers receiving compensation in addition to passage.

Short cruises over New Year's were satisfactory but five boats which sailed on or about Jan. 5 took a loss of \$500,000. One liner with 129 passengers went into the sea for \$75,000, while a vessel starting a world's cruise with 150 passengers faced a loss upward of \$350,000, dependent on how many passengers would come aboard in other ports.

## Number of Shows

Mid-January the boat bookings looked upward and advance sailing lists held from 200 to 250 names. Entertainment is isolated upon by passengers. Instead of strolling musicians, fairs and the like who pack the regular passengers wished to rest, shows now are confined to one room and at stated times. Second class dining room is generally the spot, with three performances during a 12-day trip, two night club shows (midnight) and a Sunday concert.

In addition are picture shows. A new film, generally a pre-release, is shown continuously on the larger liners. Others have flicker shows five times daily.

Show groups aboard the boats totals 25 persons, including the band, usually six men. Musicians are paid the regular union scale, playing dance music in the afternoons and evenings, when the performance is not on. Artists have been getting a break with light sailing lists, being assigned to the best cabins.

## News

If things keep up this way, the New York Police will have to wear badges to keep from kidnapping each other.

## Show Business

This week Mrs. Freddie Rich and Jack De Ryuter are billed at the Palace. The management forgot to say, 'Bring the Kiddies.'

## Reading the Ads

The way shows are slashing their prices, theatergoers in the city were written for Macy's basement. George M. Cohan for \$2. Bee Little cut in half and 'Foolscap' advertised a \$1.50 top, with no C.O.D.'s or alterations.

## Ostermania

Fannie Ward gave a gorgeous party at the Embassy last Sunday... A. A. Edwards protégé... Cynthe White's Greenwich Village Ball this Friday (27), in Webster Hall. (Leave this in, Ed, she sent us two tickets)... Artie Paul writes to say that the theme song of the Radio Stations should be 'Just a Little Home for the Old Jokes'... And Heywood Brown, one of our favorite people, always looks like he is on the up and up. The other night he will throw away... ARE YOU READING?

## BIRTHS

Mr. and Mrs. J. P. Bradley, son, Jan. 19, Mission hospital, Huntington Park, Cal. Father is manager of the California Theatre in that town.

Mr. and Mrs. Frank Lynch, daughter, Jan. 21, in Wichita, Kan. home town of the mother. Father is a radio announcer, radio, radio, radio. Mr. Lynch is the former Iris Gray, ex-Paramount Junior player.

## Co-operative House Parties on Dutch Treat System Spreading

## BILLY PIERCE'S TAP TALK

Colored Instructor Talks to Upstate White Dancing Masters

Schenectady, N. Y., Jan. 23. Yesterday before the white society of Northern New York Dancing Masters, Billy Pierce, colored, lectured on tap and hard shoe dancing. A colored boy demonstrated the steps as Pierce spoke. About 200 dance teachers attended the meeting. Fred Herbert is the society's president.

Pierce is said to have received \$100 for his expenses in coming here from a dancing school with colored instructors. His school has taught jazz stepping to most of the best known dancers of the stage.

## BENEFITS THAT BENEFIT PROMOTER LEAD TO JAIL

Providence, Jan. 23.

Henry A. Terrill, self-styled commander of the 'Christian Soldiers of America, Inc.', who is in jail here with his wife awaiting disposition of charges of racketeering, faces additional charges of a similar nature in New Haven.

Terrill and his wife are charged with sponsoring benefit shows at a local theatre and then fleeing with the proceeds. Arraigned on a charge of fraud, Terrill was sentenced to one year in jail last week. He appealed and furnished bonds. To prevent Terrill's disappearance, police obtained a fugitive warrant against him and his wife. Unable to furnish bail on this charge, the pair were remanded to jail.

Terrill's activities were brought to the attention of the police by the Better Business Bureau who investigated the man's so-called welfare work, and characterized it as racketeering.

## MARRIAGES

Agnes E. W. Sands, musician, and John F. Mern, both of Brooklyn, have filed marriage intentions at Greenwich, Conn.

Rose Helen Doyle to H. S. Comings at Yuma, Ariz., Jan. 13. Bride is of the vaude team of Doyle and Webster.

Elizabeth Gray to Lee A. Sheldon at Yuma, Ariz., Jan. 15. Groom is asst. prop manager at Warners studio, Burbank, Calif.

Joan Margaret Swagirl, to Nicholas Blair, Jan. 22, at Harrison, N. Y.

## NEW YORK THEATRES

**Music In The Air**  
By JEROME KERN and OSCAR HARTWELL 2d with Paulie Carmichael, Natalie Hall, Walter Blake, Al Hawn, and the ALVIN Theatre, 554 W. 42 St. B'ys. Mat. Thurs. & Sat. 11:00 & 1:00. Balcony Seats, \$2; others \$1.50 & \$1.00.

**Capitol**  
On Screen WARREN WILLIAM and LUCY MARCUS in 'THE EMPLOYEES' ENTRANCE' On Stage GEORGE HAGEN and ETHEL SHUTTA in 'Telling the Truth' FRIDAY, JAN. 27 PRICES RAISED

**LOEW'S SWANSEA** 15 FROM 10-11:00  
**DATE**  
On Screen BILL STONE, Arthur Clark, GABLER in 'NO MAN OF HER OWN' On Stage BILL STONE, Arthur Clark, GABLER in 'FLORANCE LAKE. Extra Added Attraction, NAL HALLER, others

Hollywood Rhythm Girls, orchestra, booked for an indefinite engagement at Palatial Inn, only night club at the now regattaleless Poughkeepsie, N. Y.

John Foster's Hi-Oans, Ohio radio orchestra, touring one-nighters in the east.

House parties on a co-operative basis, among friends, with each couple contributing a like amount for the evening's conviviality, are springing up all over New York as another way of beating depression and beating the theatre, night club, speakeasy and other places at the same time.

Under the house party plan, as many folks are working it out, eight or 10 couples decide to chip in a like amount or bring a bottle or two, at each party held. One night, with Saturday the most popular, party is held at one house, moving to the habitat of another couple, etc., with the rotating idea permanent.

During the past year numerous friendly clubs have sprung up at which there is a regular admission of \$1.50 or more. Generally promoted by someone having a large apartment and a large assortment of friends, with each paying the admish and that entitling them to food, drinks, some dancing if carling and now and then some entertainment usually on the cuff for the house.

One such place, calling itself the Depression Club, draws as many as 75 people on a Saturday night, with a profit for the apartment lessee at the \$1.50 nick after cost of drinks, food, maid, etc., is deducted. Regular mailing lists are in vogue with some of these apartment places.

## Winchell Smith Gets Coolidge's Last Check

Hartford, Conn., Jan. 23.

Perhaps the last signature written by Calvin Coolidge was addressed to Winchell Smith, the playwright. It is on a check for \$1.39, dated at Northampton on the day the former president died and made payable to Winchell Smith's Flour Mill. It is payment for a bag of whole wheat flour ordered by Mr. Coolidge last Friday.

Smith's hobby is the old grist mill, about six miles outside of Hartford where flour is ground between ancient mill stones. He is traveling in Egypt and the letter was forwarded to him at Cairo by the manager of the mill. Mr. Coolidge tried the flour on the advice of Senator George P. McLean of Sunbury, who first told about the old mill.

**There's ALWAYS A BETTER SHOW AT RKO**  
**RKO PALACE** 47th St.  
Premier Washington Jack R. Taylor with Ray Bolger and Gabe Rayne Arts Continuous from 10 A. M. Daily Midnight Show Feature Picture Complete Midnight Show Every Sat.  
**RKO 86th St.** AT. AVE. Jan. 25  
**JAMES DUNN** in 'HANDLE WITH CARE' and 'MANHATTAN TOWER' with JAMES HALL, MARY BRIAN  
**RKO 81st St.** ON BROADWAY Jan. 25 to 27  
**JAMES DUNN** in 'HANDLE WITH CARE' with BOOTS MALLOY, EL BRENDEL

## Broadway

Riza Royce's script making the rounds.  
Sydney Fox looking for a stage script or part.  
Dave Blum beginning to prepare for dog shows again.

Al Fields around with half his neck done up in bandages.  
Tully K. Wells had 50th birthday last week and started working.  
Ward Morehouse and Mark Barron off quail hunting in Virginia, said.

Charley Gartner on a leave of absence while Mrs. Gartner recuperates.

Mike Simmons lecturing Monday for the Federation of Women's Clubs.

Russ Moon is in training to handle one of the 'Cavalcade' road shows.

Helen Flint, actress, 160 Central Park S., discharged from bankruptcy.

Herman Timberg writing a new show for himself and the Pat Roneys.

Budd Grey is around again after a couple of months at the Fox, Brooklyn.

Dan Doherty is doing contact work as well as publicity for Fox Movietone News.

Unike will Hays Dr. A. Goldsmith is open in his praise of a favorable news story.

Phoebe Diamond recuperating at Fingertale and acidum from attack of acute asthma.

Alex. Gottlieb got his Par notice exactly three years to the day for story to write for Fox.

Al Johnson left Saturday (21) for Palm Beach. Back in New York at Paramount for \$15,000.

'Safe driving' stars just above the ears. It's an illustrated sign in all of the taxis of one fleet in New York.

Richard Gerard Huesch, who wrote the words to 'Sweet Adeline', is a clerk in the Jamaica, L. I., post office.

Jim Donahue, honorary sec. of the America Club in Paris, here on a visit, returning on the Europa Feb. 1.

Jack Mason, dance director for 'The Thin Girl', a patient at the Post-Webb hospital after a heart attack.

Bernice (Harry) Lang and Lucille (John) Norton, both Haley sisters, have opened a gown shop at Smith-town, L. I.

Memorial addresses to the late Wm. Morris at the Morocco theatre Sunday (23) by Jewish theatrical guild.

Joe Fox and Fred Mayo couldn't find enough vaude time to play, so they turned vaude agents, and it's still a problem.

Temporary office which Emanuel Cohen is occupying at Par while in New York still has Xmas wreaths over the prop fire.

William McBride, the ticket broker, not only mayor of Pelham, but chief of police as well. Claims nary a speak in the place.

Newest gigawag gap is to get your photo cut up, bright idea being sold to it someone and let them guess. Only costs 9c.

Nick Holde won't be frightened by any Friday the 13th. Flew to Chicago that day and there were 13 people in the plane.

Some sections of the picture business still believe that 'Hays' is going to stick when Roosevelt enters. Despite the contract.

The Eltin (Ting) Berlin story in the Saturday Evening Post, this week is action. May be the first of series by Mrs. Berlin in the 'SEIP'.

Bernie Hynes is making the economy survey at Radio City, as EKO seeks to effect operating cuts. Hynes' secretary is named Anna K.

Bill Crouch and Bud Carroll, newspaper men, marooned in their New York canyon and there was a landslide. Lived on beans for three days.

Jack Barry hit the jackpot manure for the not two days running, but not the same machine. Then he stopped playing. Too good to last.

Percentage of the Greenwich Village Ball in Webster Hall Friday (27) goes to the Emergency Relief Fund. Committee headquarters at the Brevoort.

Mabel Withee has started a continuing period of 30 days running the radio. Material written by Marjorie Dale, daughter of the late critic, Alan Dale.

Elbert Shalitz, formerly eastern still photographer for Paramount, is now on his own. Swanky offices just up 14th avenue, including a bowl of frisky goldfish.

Square getting a laugh out of Winchell's remarks about 'My Blue Heaven' in which he speaks of the mazzas hissing. It's a good trick if the buds can do it.

M. A. Malarkey and Loew's Cleveland Spring, in for a look at the old street and back to the grind again. Says the loss there is the harder they have to hustle for it.

Cackomania Club being revived at Gerson's for meetings once weekly. First session will be battle between

## CHATTER

Tess Gardella and Marie Hartman for presidency. Morris, the Palace elevator boy, guest of honor.

Understood the Paris houses want Clara Bow and Rex Lease for personal appts, but she will not accept on Shmoo's advice, her producer accompanying the pair on their European vacation.

Claudette Colbert, in New York for a vacation, checked in at the Manhattan Hotel, Ear, Nose and Throat Hospital, New York, Friday (20) for a two-day battle against sinus. After two or three days of recuperation she will leave for Hollywood.

Twenty-two New York City senators and assemblymen are reported to have signed a petition notifying management of a leading Albany hotel that if the patronage of a fellow legislator from another part of the state was accepted they would no longer remain as guests.

Amike Vogel back in town after seven weeks in Florida where he helped open a new theatre and did other odd jobs in between fishing and fooling. Headed back before the hookworm got him going around. If he strains his eyesight he's got a farm up around Peekskill to fall back on.

## Bermuda

Leo A. Twerger, dean Bda. hotelman, elected proxy Hotel Men's Association.

Castle Harbour opens in a blaze of glory and red ink for its second season. Jack (Rackety) Ray leaves.

Mr. and Mrs. E. C. Acheson of N. Y. and L. L. Lunnion at the Princess, being.

Judith Anderson pulled a Garbo, convalescing at Elbow Beach incoincidentally to avoid the press.

Mr. and Mrs. Larry Woods part of string trio at Inverurie, are as popular as they are in Boston.

Joe Selig (Rackety) Ray leaves at long last with Mrs. and their Bda.-born girl (19) with the new look in his pocket.

Clifton Webb rumored to have come in on the Monarch (15) and taken the trip same day, but his name not on the passenger list.

Bermudians (11) silver gilt crowded with 20 couples, six dancing, including Jack (Rackety) Ray's party of four. The champ came down for a rest, sailed (15).

Jimmy Warner (Rackety) Woman, wherein Jake Hott comes to Bda. to get his man, a big hit with the local girls, and into the hotels except as employee.

The 'Castle Harbour, Bermuda,' deadline you see in the home news papers, is a publicity stunt, the place that has that name is a bay plus the hotel, latter being in Tucker's hands, which, believe it or not, is not a town.

Castle Harbour dinner dance (18) saw on the floor Arthur Murray, Glenn Sherrard, down for a trip to the Elitine (Rackety) Woman, most certainly open next month (6).

Mudians wondering if Roosevelt will shen he takes the trip in the city. Cruise Feb. in Vince Astor's Nourmahal, a familiar favorite in these parts.

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## Vienna

'Waltz Dream' revival at the Volkoper is attracting big audiences.

Liesl Edithor, wife of Vienna's matinee idol, selling pajamas in her new shop in Hengengasse.

Rita Georg, musical comedy star, is a success in her first speaking role in Shaw's 'Too True to Be Good.'

Yiddish Theatre of Wilna, which made such a hit with 'Dybuk' ten years ago, back in Vienna with new repertory.

Yet another Hapsburg play on in Vienna, Kaiser Franz Joseph I., by Duschinsky. Just another of those well-staged historical revues of local interest.

Erwin Strauss, son of Oscar Strauss, boy of 22, who made his mark composing witty music to dancing 'Shylock' recently, recovering after suicide attempt on the Riviera.

'Spooks in the Castle,' Kricks's new, modern, jazzy comic opera, was presented at the Vienna on New Year's night. Extraordinary work is based on a short story by Oscar Wilde.

Leopold Reichwein, well-known conductor, refused to conduct a Mendelssohn concerto in the Vienna Broadcasting Studio recently because of the feelings forbidden him to interpret the works of a Jew.

'Taxation Document No. 17/24/33,' Hans Sasseman's play in which he satirizes Austrian red tape, Kurt Goetz has written one with a still more extravagant view to show it in Chicago, M.D., Specialist in Extracytology.

## Budapest

By E. P. Jacobi

Christa Wingo here, a Victor Varconi here for a throat operation.

Melchior Lengyel means to settle in England for the winter.

Borothy Thomson, Mrs. Sinclair Lewis, ran down from Vienna.

Head of Warners' local branch, Dr. Pressburger, quit job he had only taken over in the fall.

Maria Szilvay won Ufa's beauty contest. She is Ufa's guest in Berlin during three weeks while they are making tests of her.

Sugar Brothers, a Hungarian firm of New York, has just completed shooting a Hungarian short, 'Penny Rapid,' and view to showing it in Hungarian nabes in the United States.

Hungarian educational, 'Shadows of Love,' just released by the producer, Ferenc Pisci. Censor board permitted showing only if separate performances are given for men and for women.

'Dr. Jekyll and Mr. Hyde,' running here under the title 'Man or Monster,' considered one of the best 'sex' pictures on the screen. People crowd to see it, but instead of being awed they're amused.

Paul Fejos here for opening of the German version of 'Big House,' which he directed. Heinrich George, German male star, here for personal appearance at the opening. Picture, which was vetoed by censor here during two years and at last permitted, has great success with a full-fledged dark beard. Grew it when he lost his bet on the re-election of his wife in the city.

Wilma Banky, intent to turn producers, it is said. Negotiations to enter into partnership with the management of a local theatre.

## Havana

By Rene Canizares

Grand Hotel a hit at El Encanto. Mrs. E. L. Olivell, wife of N. Y. Evening Journal's editor, in town.

Edward Hughes, sports cartoonist of Brooklyn 'Eagle,' here in town.

Irene and James Vernon, ballroom dancers, imported for the Plaza roof.

Rod Rocco going about with a full-fledged dark beard. Grew it when he lost his bet on the re-election of his wife in the city.

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## London

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## The Hague

By M. W. Etty-Leal

A novelty for the Hague is an exchange for artists, held daily in Scala Cafe; Amsterdam had one already.

Hand has a famous whistling baronet, Baron de Vos van Steenwijk, who has just been acting for French newswomen.

Ether Philips, Dutch soprano, signed up with Dutch Opera Company, to appear in new production, 'Daring, Do You Know?'

Quite a few foreign artists here at present: Percy Manchester, English tenor; Robert Soetens, French violinist; Raden Mas Jodjana, Java dancer; German Riele Quelling.

Similar gag, but silent, to be tried out in taxis of Amsterdam by lit up changing advertisement box, an American invention. Every three minutes this revue of ads starts with a new run; Amsterdam first town in Europe to adopt it.

As tramways in Hague are in bad straits, as a novelty too, conductors are to announce not only next stop but also to cry out shops near to it who naturally have to pay for that privilege, management hopes to fill coffers by this step.

Two premises in Holland this week: At Amsterdam, by Verkade Company, 'The Marchioness,' translated from English play by Noel Coward; at the Hague, 'Fear,' by Edward Wilbraham, translated by Mrs. Dumoulin-Goodcock, produced by Hofstad Tooneel. This company has been very successful with anti-social 'Leontine,' written in co-operation by Flemish author Felix Timmermans and Dutch dramatist of that company, Edward van der Stoep.

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# Hollywood

George Landy is an expert weaver of holes-in-carpet.

Carroll Graham in town and looking for a studio berth.

Al Lever says the California rains make him homesick for Texas.

Fox publicity department is starting a perpetual bete tournaement.

Colman at Arrowhead, Hot Springs, to get rid of a stubborn cold.

Gold Lloyd hiding out for a couple weeks now that 'Cavalcade' has opened.

Don Roberts, former sports editor of the Record, off for a year in Europe.

Dick Rodgers says he's working with the Zowl Herizon-Larry and Moss Hart.

Harry Brand, despite his connection, is off Caliente, with the b. r. slightly sick.

Columbia exchange staff garbed in Chinese apparel, with Joe Stout as the head-mandarin.

Thornton Sargent, of Fox publicity, was once an instructor at University of Miami.

Harry Maltz, recovering at the Cedars of Lebanon hospital after an appendix operation.

Adam Loomis back after two months in New York and lands right in the middle of the rain.

Baltimore Jolly Lunch resumes for title, while Eddie Harding and Asthma club, just for a change.

Dr. Joseph Olsberg got a job of testing Johnny Weismann's school swimmer being it playing aquash.

Harry Sugarman's electric train saved the day when rains flooded the lead into the Egyptian.

Rowboats necessary at crossing intersections downtown and on film now during the rainy season.

Groucho Marx glad to be home from New York, but disappointed on the crop return of his Bev Hill ranch.

William K. Howard back from Europe, but impressed most with the 20-cent beers served on the 'Europa'.

McMurphy insists one reason he left London was because his health appeared bad the natives all o'ing him.

William Wellman moving from Watley Heights to a ranch in Spain.

Fernando Valley, where he expects to raise chickens.

Grant Gardner at the N.V.A. office going crazy when a radio booker asked him to audition his good stuff over the phone.

Cecil B. DeMille, in a shave, taking charge of projection arrangements for premiere of his 'Sign of the Cross' at the Biltmore.

Pauline Goddard in Mexican divorces, and supposed to be doing a lot of business, had to move because they couldn't part.

Hale Haynes and Charles MackArthur will see Japan in the spring.

Diana Wynyard has postponed the date to England to 'Reunion at Vienna' at Metro first.

On Wilshire Boulevard, 'The Fifth Avenue West' is in shape and ready to start.

holding a large card, asking for money. First, dressed in full chauffeur uniform, and then as a chauffeur. The other's card read: 'I want work. Will do anything for my board.'

# San Diego

California dark.

Rain, and quite cold.

Victor McLaglen guest of A. J. Kalberer (Fox).

Wheeler and Woolsey shooting scenes at Caliente.

Tom Kennedy getting ready for another Troupers' show.

Great Raymond was locked in his dressing room, the picture man had to get a locksmith to get out.

Starr and Dahl dancing at Elks' public dining room. J. Ward Hutton and his orchestra also appearing.

Several former vaudeville performers in crews working jobs in local companies' effort to aid unemployed.

Valenced Beery, Clark Gable and Jean Harlow will work in scenes to be taken at North Island, army, navy aviation base.

The 100 American entertainers affected by Panama ruling that expenses must be cut to meet heavy tax imposed by Mexico City.

Joe Schenck would do a good job of building up Agua Caliente Jockey club. Hopes to make it 'Saragata' of the winter, and is getting good play from Hollywood.

Mrs. Henry G. Miller, mother of Gilbert Miller, here to be near grandson, Cadet Gerald McCoy, sec-

ond-year student at San Diego Army and Navy academy.

Unemployment vet outfit at Camp Kearny entertained by Louise Hansen, Shirley Harrison, Virginia Lee Corbin and Gale Leslie, and others in a dance revue. KGB Saturday night revue also broadcast from the camp.

# Miami

By Ben Prout

Moulin Rouge club folds. Too much competition, no money.

Beach Bath and Tennis club, strictly private, opens at beach.

Jimmy Hodges and complete vaude unit move into old Ambassador club.

Jim McGorry, former city manager for Sparks and Public, transferred to Tampa.

Coral Gables Country club opens with new show, making some 16 dine-dance-chats in operation.

They're off at Hialeah park, Widener's 'most beautiful' horse plant.

16 dine-dance-chats in operation.

Thomas and Mrs. Melghan stood in line several minutes waiting to see 'Stranger Interlude' at Community.

Miami Beach, recently.

Vernon D. Hunter, former Daytona Sparks manager, takes over Paramount, which was McCoy's special charge of recent months.

Bouche opens Villa Venice at 3600 N. Dixie.

He claims he has the show he will feature in Chicago for Century of Progress period next summer.

Ed Lowry and Ted Husing billed at supper club with the new tent.

With Lou Holtz, who has been drawing middling crowds considering season.

Frank Ford opens Deauville Yacht club, two blocks away from famed Hollywood Beach hotel. Still no show.

Opening of Embassy, but those close to Ford say he'll open before the month is out.

# San Francisco

By Harold Beck

Bob and Helen Barlow, hoofers, divorced.

Ed G. Anthony docked here after his Hawaiian trip.

The Paul Sisters expecting that blessed event any day now.

Tom Gorman and Ray Howell installing KTAB's new equipment.

KTAB will soon rebroadcast from the Frank Watanabe programs.

Admish reduced at Davies; bills changed twice instead of thrice weekly.

Metro dickerer for abandoned liner, City of Honolulu, but deal dropped.

After Bunker, Jr., KFRC's chief announcer, surprised by busting out as singer.

John Maguire joins KFRC announcing staff; Murray Bolen doing relief m. c'ing.

Tom Gorman thinking of swapping his Bal Teller floor show with Hollywood cafes.

This 'Variety' might spending two weeks in hosp. but 'Variety' continues to go on.

Catherine Lawler takes over neighborhood Regent and is city's only female house operator.

Joe Vinton permanently assigned to announce those Johnny Hamp broadcasts via radio.

Charles Alexander new radio ed 'Chronicle'. Eric Koster getting reportorial assignments.

Tom Tollinger's frau back after a month's visit in Iowa and packed off to hospital for flu recuperation.

# Milwaukee

By Frank J. Miller

Gavety again burlesquing.

Good Earth's popular at Pabst.

Toscha Sedel at Auditorium Jan. 23.

Harry Lauder one-nighted at Davidson.

Cornelia Otis Skinner coming to Davidson.

Late Barry Connors was a Milwaukeean.

John R. Freuler in town for a show visit.

Fritz Kreisler thought Milwaukee and without here.

Joe Pancho and Marco shows at the Fox Wisconsin for a while.

Boston English Opera Company will offer two weeks of dollar opera at the Pabst.

Christy Wilbert has left Fox Mid-west for the coast. And so has Bill Zeller.

A. James Alexander, 73, formerly a well-known local theatre orchestra leader, died here Tuesday.

James O'Donnell, Mirth downman, held up by bandits who thought he was the house manager and threatened to kill him unless he told them the theatre safe combination. But he convinced them he was only a doorman. Got his \$3.

# Loop

Al Lackey informed Al Johnson that he was the 'Tucker' of male singers.

Ted and Ed Husing to town at the Winter Garden after Jack Denney's.

Robert Erwin, company mgr. for 'Play's the Thing', left town very suddenly.

Louis Stern, known to scores of actors as Christian Science practitioner, died last week.

Cliff Edwards and Eddie Lowry will be on the same bill with 'Easy Aces', at the Chicago, Jan. 27.

Richard Burritt handling publicity for the Russell opera season at the Civic Opera House.

Frank Mullins, NBC's director of agriculture, gets a nice trip to Winterville, Fla. for the orange festival.

Frank Burke, publicity for Music Corp. leaves Feb. 1. He may take a publicity position with the Chicago Fair.

Pat Frank goes to the Washington Herald, and his post as associate ed. of 'Radio Guide' will be filled by Evans Plummer.

Joe H. W. Beatty and Jimmy Campbell spending a hectic fortnight between trains, enroute to Hollywood.

Willie Horowitz all worn out.

John H. Beatty and Reed Moore, vets from the Civic Opera, are back at the house to build and light the production of the new tent.

Social item: Dr. Bernstein, loop-hound medico, took over Eddie Sobel's act, to throw an Italian mess ball dinner for Harry Puck and Arthur Treacher.

Reading in 'Variety' that Pres. Hoover may be commiserated for General Motors, an RKOs said: 'I wonder if we could get him for a week at the Palace.'

Joe Krueger, of the Chicago 'American' wrote an article on how he panhandled 26 cents from Sir Louis Harrison, a true story but publicity suspected.

Florence Palay, woman exhib, has added the Haymarket, burlesque, to her Imperial for stratistrix 10c.

Palace will play WBNR minirels Feb. 3 instead of Feb. 10.

80c Rush, Chicago's swankiest speakeasy and French cuisine restaurant, was closed tighter than a hen's coop for a policeman is on sentry duty to see that it doesn't reopen.

Don and Maud Dixon, hoke dramatic stock couple, have reunited after a three-year hiatus and think Chicago ripe for another sample of Kinkaid's recently exemplified by Billy Bryan.

Garrett will try a colored revue entitled 'Dixie on Parade', with the Ray Winton and Kettinger show again operating house. Percy Venable is producing from south side talent sources.

# Toronto

Empire folds.

Bob Noble back.

Irish Players coming.

Daniel Frohman in town.

Joe Carter and the Savoy.

Harry Hirtz out as King Edwin P. a.

Jake Shubert up to catch 'Blossom Time.'

Downtown picture houses slash pay.

'True Confessions' is banned in Canada.

Carol Graham and Jack Malcolm will come to Toronto.

Frank Gill to the 'London Daily Express.'

Aldwych Players sorrowfully sail for home.

Harriet Ball to New York to a Merrill Denison.

Edith Wynne has cancelled that Toronto booking.

Patricia Godfrey doing a female 'Ted Stunt.'

Michel and Vera Fokine being paraded by Dmitri Vladimiroff.

Frank 'Daily Star' Chamberlain being snatched by Winchell for pirating.

The reason Harry O'Grady, Shear's organist, isn't singing bows is because he has a black eye, the gift of Phil Linsner.

# Pittsburgh

By Hal Cohen

Arnold Berk has been signed to direct the 'Playhouse' production of 'The Sign of the Cross.'

Joe Rubin, who used to run the Club Alabam, is now managing the 'The Sign of the Cross.'

Manuel Greenwald is the dramatic editor of that new Pittsburgh weekly, 'Illustrated Live News.'

John H. Beatty and Jimmy Campbell, waiting the return of stage shows, are operating a nite club.

Cliff Turner has left the Strand theatre in New York to become manager of the Park in Meadville.

Eddie Cantor's vaudeville revue comes to the Moque Feb. 2 under

# Boston

By Len Libbey

Aaron Richmond sponsored Shaker and his Hindu dancers at the Hollis for three weeks.

John McConville, late of Public publicity staff, goes to manage the Paramount theatre in Needham.

Cliff Barker, who had 'em in standing outside-and prices were high.

Jack Buchanan, before departing this town, paid in advance hospital charges for showgirl, just as an act of kindness.

Prince Michael Romanoff exploitation here for week's headlining in vaude stand expensively when New York called him off.

Laugh in the marquee at the Tremont when it read-that housewife opening after long darkness itself-'The Old Dark House.'

Chorines at a chop suey night club claiming to cost that \$15.00 for the week, three shows a day, and furnishing own wardrobe!

Gay des Lys, in 'Madame', is reported to have captured the heart of Jack Shubert, Harvard student and son of J. J. of the Shuberts.

Joe McConville, of Boston, a shortstop, being congratulated after red grand jury exonerates him from conspiracy in the blue laws.

Police break the old blue laws continues; bill before legislature would make Sunday dancing legal.

From stage and screen, at Sunday shows. And all legs are draped.

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# New Haven

By Harold M. Bone

Yale Art School ball set for Mar. 3.

Howard offers vaude Sat. nites only.

Acknowledging Harvey Cook's letter.

Alec Bookman wants red-headed twine.

Eddie Brennan takes kerosene for crowd.

Henry Busse likes to be called 'Hank.'

Howard Leaver pulling for a Fla. there.

Harry Lauder did a one-ner at Shubert.

Myrtle in town with a unit.

Burns Moore used to be a roller polo player.

Tommy Burroughs passes out as a Par big shot.

The Hope looking up old buddies while in town.

Hoop and doctor bills have Jack Sanson worried.

Jack Jimmy Whelan about the new Shubert clientele.

Frank O'Connell still Johnny-on-the-spot at Palace.

Joe Arthur Boone still eat six doughnuts for byfast?

Dr. A. J. Lord (Seth Parker's father) lectured here.

Charles Bessette has a weakness for Scotch whisky.

Sai Spinelli's ambition is to be paged in a lobby.

Charlotte McQuiggan out of Par at seven years.

Tony Augliera knows old-time theatricals from A to Z.

Joe Leaver's offspring has now reached the eighth state.

Daggett Loe to Fla. between contracts of Woolley Hall series.

Joe Leaver's offspring, shuffling in dance marathon here.

Roy Phelps due to go to India as cameraman for Frank Buck.

Edith Wynne has been on baton on street when making next jump.

Charles Murray, former food buyer for Wingland, died Dec. 28.

Sammy Allen and the Cummings Boys landed that WTIC air period.

Al Davidson mixes Shubert ushering with sketching theatricals.

Yale's Junior Prom will bring some stage and screen guests Feb. 24.

Handing out all those notices has Walter Lloyd gar around the temples.

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# Cincinnati

By Joe Kelling

Clarence Bell mgr. and p.a. for Strand.

E. V. Dierman's suite a Sinton has been sold.

Lynn Farnol did advance hotcha for 'Kid From Spain.'

Charles Miller in charge of two office buildings for the coming year.

RKO likely to reopen Capital for twice daily screenings of 'Cavalcade.'

Modern 'Times-Star' plant and recently opened Taft Museum are new landmarks of the city.

Jack Ryder, 'Enquirer' baseball scribe, doubling amusements until Redd starts training.

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# Saranac Lake

By Happy Benway

Henry Chesterfield, William Lee and Sam Scherer, two of Directors of the N. V. A. Fund, legged the lodge. A special meeting was held here concerning the budget of the sanatorium for the coming year. They visited every patient in the lodge.

Mannie Lowy, that boy who first violinied it with Rudy Vallee, is showing up 100% on the improvement side. He has ended his wife's stage daughter, who has been in Cliff Boyd, Manny Shure and Bill Hastings collabing on a tune, 'The Baby Bustle' with Harry Belafonte and Joe Alexander.

Did you know that Benway, the 'Variety' stick, had been answered over 200 inquiries during 1932 concerning the sick here, and that it is covered an hour a week to do the state of the 'Variety' office address is Room 212 c/o N. V. A. Lodge, Saranac Lake.

Fred Buck, ex-banjo strumming fool, late of the Warring's Pennsylvania, manager to write music and play chess for the cure. Fred is trying to collapse that lung thing via the pneumo-thorax route and is 80% successful.

Saranac on Parade: Jack Hirsch, Boston playboy, here airing... Dan 'Vladimir' lodge quick enough to dodge a Dodge car that ran away from the scene and Dan went to bed, not serious... Guy Johnson 'The Sign of the Cross' here, the wife here, who is progressing on the oke side while strictly bedding it... Brothy Harvard all messed up with ear-ache for one meal, five times, but doing well... Edith Cohen now a 75% collapsed pneumo-thorax victim for one meal, five times, but doing well... Frits Ben on the oke side, limited exercise to great results... James

(Continued on page 55)



## HOLLYWOOD and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)  
Phone Hollywood 6141

Milgrim, Inc., through a local assignee, is suing Max West in Municipal court to recover a balance of \$36 due on a New York judgment.

Noreen Meredith, dancer, is seeking payment of a \$10 wage claim against the Hollywood Burn, night club that closed a week after it opened. Buddy Flaher, orchestra leader, named as defendant in complaint, filed with state labor commission.

Four waiters are seeking \$100 apiece as back salary due from the Silver Slipper, downtown nightery.

Pledger & Co., stockbroker, has filed a Municipal court suit against Mack Bennett, Inc., and H. L. Huguenin, his general manager, to collect \$700, the price of a \$1,000 Bennett bond that Pledger alleges it bought on Huguenin's instruction. Later, it is asserted, then refused to accept delivery.

Assignee for A. E. Nugent, auto distributor, is suing Howard Emmett Rogers for an \$89 deficiency on a car sold Rogers and later repossessed.

Velva Darling is the target of a \$187 Municipal court action brought by the Broadway Department store.

Jack Niese, editorial writer, has lodged a wage complaint with the state labor commission against the Radio News Service of America, Ivan Johnson, president, for unpaid salary of \$210.

Little Theatre of Beverly Hills is producing S. N. Behrman's "The Second Man" for three days starting Monday (30). Hedda Hopper, Mary Carlisle, Edwin Stiles and James Ellison in the cast.

Suit of Dr. Stanley Immerman against Clara Sarecky for \$800 in medical fees has been settled out of court for \$400. Zagon & Aaron were attorneys for Dr. Immerman. Miss Sarecky is now seeking a divorce from Louis Sarecky, Columbia supervisor.

Three chorus girls, Irene Barry, Fatsy Darr and Dot Dayton and a pantyrunder lodge complaints with the labor commission that they were paid wages of \$316 against Lee Moore, operator of the now-closed Frolace cafe.

Municipal court suit of the Edward Small Agency against H. B. Warner for \$750 commissions has been settled out of court.

Hal Roach and Mickey Daniels, defendants in a damage suit for \$15,000 filed in Superior court by Harold Golden, who claims Daniels, an employee of the Roach studios, was at fault in an auto collision.

S. Ramirez lost his case in Superior court in which he sought to recover \$4,021 from Thomas Productions. He claimed he was fraudulently induced to sink his money on the promise the company would manufacture 800 projection machines.

George Lind has sued H. Keith Weeks in Municipal court on a charge that a \$160 check Weeks is alleged to have given him was refused payment by the bank.

George K. Arthur has been made defendant in a suit filed in Municipal court by Carter, Inc., of New York, which charges that the actor owes the plaintiff \$1,500. In other suits against Arthur, Walter Gecker, Furs, Inc. asks for \$10,000 and the Southern California Telephone Co. wants \$123.68.

Edward Rainy, receiver, on behalf of the closed Bank of Hollywood, has filed suit in Municipal court against Lewis J. Selznick to collect \$1,260 on a note. Rainy also has filed action in Superior court to

collect on a \$3,000 note endorsed by Selznick for his son, Howard.

Kay Phillips, in a complaint before State Labor commission, alleges Howard Emmett Rogers owes her \$156 for a story she wrote under assignment. Labor commission is suing Rogers on behalf of the writer.

### Exploitation

(Continued from page 17)

doubted my word as to where the best seats were, for which I thank you. And now, since I have established this slowly-moving disc which will believe me when I tell you that—The plug for the show to be opened Wednesday night with, 'I'm confident you'll thank me for having told you about it.'

It's a good gag, but only if it is used on the same class of pictures which used to get the manager's personal guarantee.

For them once and you'll need a new set of ushers.

### Flashy

An excellent attractor for after dark for use on the marquee can be made from a slowly-moving disc which is covered with black cloth and carries a mirror set in the rim. A strong spot is trained on the edge of the disc, where it will hit the disc at each revolution.

The effect is a bright flash every few seconds, which is far more effective than directing the beam steadily down the street. Best to put in the mirror at a slight tilt so that the light will strike the sidewalk a block away.

### Old Car for 'Dollar'

Capitol (Public) exploiting "Silver Dollar" this week by using a real old horse car, pulled by a pair of ice wagon horses. Car obtained from museum of local traction company, and has the old "Utah Central Railroad" name on it. Suitable additional signs and a picture.

Car was driven over main lines of street car system; crew, with Smith Brothers whisker make-up, was obliged to lift carriage off tracks. In outlying sections where no switches were available, when a regular car came along.

### Behind the Keys

(Continued from page 17)

Plaza, becomes manager of new Bolling theatre, Norton, Va., of which he is part owner. Young formerly assistant at Imperial.

Fox West Coast managerial changes: Marvin Davidson becomes manager of the Imperial, and Charles Bowser, the Egyptian, both at Long Beach. John Klee takes Reno Wilk's post as manager at the Seaside, Whittier.

Crowned the Starland, grind house on North Broadway, L.A., and placed Don Austin, formerly of Santa Paula, at the helm.

In the midwest, Howard E. White replaces Frank J. Celoud temporarily as manager of the Auditorium, Marshall, Mo.; Dave Davis replaces Charles Ernst as manager at the Elmore, at Mount Pleasant, Neb., with the latter going to the Rialto and West in Trinidad, Col.

### Missouri Valley, Ia.

Rialto, largest indie house in Harrison county, opened last fall by Vern Brown, has closed indef.

### Glens Falls, N. Y.

Park reopened Saturday (21) with Harry W. Allen of Jackson, Miss., manager. Second-run.

### Empire Wheel

Week January 23

French Models—Star, Brooklyn.  
Moulin Rouge—Trocadero, Philadelphia.  
Night Hawks—Empire, Newark.  
The Life in Paris—New Place, New York.  
Round the Town—Modern, Providence.

### I. MILLER

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### STOPS PICKETS

Union Rops at Newark Empire  
Restrained by Court Order

Newark, Jan. 23.

Local 21, IATSE, and Local 16 Musicians' Mutual Protective Union, for many individuals were restrained by a temporary order of Vice-Chancellor Berry from boycotting the Empire (burlesque), using pickets in front of the theatre, and interfering with patrons. They were directed to show cause today.

Theatre alleged the union scale could no longer be paid but unions refused to compromise and that 50 men have picketed theatre and offered tickets to other theatres.

### SHUBERTS' NEW HAVEN GOES INTO BURLESQUE

New Haven, Jan. 23.

Shubert, town's only legit for years, has gone burlesque. Opens tonight (23). House hasn't been staged during legit regime by E. D. Eldridge, who remains to look after Shubert interests. Actual operation will be handled by a group of New Yorkers, with Elchen in direct charge, who have taken a six weeks' lease on theatre.

Setup will include a resident line of girls, with principals changed weekly. Same layout as operated by same group in Parsons theatre, Hartford.

With folding of stage shows in all local film houses, operators of new policy probably figure to get by with only flesh entertainment in town.

### Coast Burley Becomes 'Announcement' Series

Los Angeles, Jan. 23.

Burlesque weekly is becoming more and more a hit-or-miss proposition on the coast, with the strip show operators continually closing for the purpose of announcing new attractions. One such closure occurred last week at the Tule, closed just before the holidays, changed its handle to the Tule and reopened with musical tab.

This did in a few weeks, with the house again going dark for a change of policy announcement and a new name, then reopened only the tag, 'burlesque,' in the lights.

House resumed Saturday (21) with a new policy. The new title, the 1933 edition of "Change Your Luck."

Across the street, in the same block, is the "Polles," another burlesque, which stood in for a week ago, when it boarded up the lobby and plastered the front with the announcement of a reopening soon under a new policy.

### Nickel Adds Film

Baltimore, Jan. 23.

Hon Nickel's Gaiety this week starts a burlesque-film combination policy, having for years been strictly a two-day-a-week parade both on the wheel and on stock. Nickel has many times expressed himself as opposed to the grind.

But time changes everything, and since Nickel was forced to cut prices he added two more shows to the day. Also to help the turn-over Nickel puts his house on a split week policy.

An influence on the picture end for Nickel was the profits he's turning out of the 10c. and 15c. grind Embassy down the street.

### \$100,000 Cut

(Continued from page 23)

around \$140,000. This was the same on the second week of the spot with Under Bowser's original policy. Currently and after cuts on the new presentation policy, the weekly budget which includes a rather liberal allowance for film rental amounts to maybe \$72,000. The weekly overhead on the RKO Roxy which was \$72,000 the opening week is now down to maybe \$44,000.

To all accounts these figures aren't the lowest, with further cuts maybe coming in as confab are held daily on the matter.

The savings which have been effected were not entirely through elimination of extras but included slicing down certain salaries of departmental heads, at both houses. Besides which the number of the back stage help were reduced, including the Roxettes, the ballet and pit.

## Reformers Close Howard

(Continued from page 1)

now," said the Mayor. He had previously asked John Dowling, head of Watch & Ward, if that outfit was doing anything about the traveling circus shows about the city and staging private shows. Dowling referred Mayor to Secretary Bodwell of organish. Mayor was told it was hard for the agents to get out such shows.

"I understand they make the stage shows seem relatively clean," said the Mayor.

Asked if he covered night clubs, Dowling said, "Yes, some of them." He said cafes were under watch, too.

Mayor asked Bodwell if stag party bookings were through agencies. Bodwell replied they often were but that decent agencies were anxious to weed out the "renegade."

The discussion returned to the Howard case when Manager Somerby was escorted in. Atty. Crane for Watch & Ward accused theatre of continued violations. Investigator Slaymaker, agent for Watch & Ward was the first witness. He said "sleaziness of Howard dancers" was more than suggestive. Mayor asked Slaymaker if he didn't have a vocabulary to cover so Mayor asked him to impersonate a dancer for the boards benefit. Slaymaker said he wasn't gifted that way.

In September he saw Misses Woods and Muzzio in "little more than tassels above the waist," he said. There was "shimmying and then some." Told of other queens, he said, "I saw Corrie. She appeared first in a loose garment, which she unbuttoned. Then she would vanish into wings, and reappear, each time with less and less." He said, "I saw Corrie appeared with a diaphanous brassiere and a 'diamond breast cloth'."

### Mayor Didn't See It

Mayor then told of himself seeing Miss Corrie, shielded by a huge cape. "She may have disrobed under it, but there was no sign of it to me at the time," he declared. "That was a few days ago; but last fall I saw a show there; and the girls were covered by s'x foot scarf towels."

Slaymaker also described disrobing acts of Miss Horner and Miss Hilditch in two detailed snappy stories told on stage.

"I see no point in the pie story," said the Mayor.

"Neither do I," said the Police Commissioner.

Slaymaker then rehearsed a fish story he said was passed between Elmo Davis and George Levy in a show last October.

"I saw that same show," said the mayor, "and you sure saw more than I did. You must have had a front seat, close up, for you saw didn't come through to me."

"No, I didn't have a front seat," said Slaymaker, who went on to tell of many brassieres worn by Billie Holmes in the show; how a story was told with a double meaning when they changed the punctuation.

Outburst of witness followed by investigations. Hills being sworn. Nothing restrained, he said, in a show he caught Dec. 30. Three performers finished by getting into one bed, he said. A sailor and a nurse made merry in a wasty manner in a doctor's office. Caught a detective canoe Jan. 3, he said; filthy, too. Also an elephant scene.

Investigation Minton next. Said many minors in the audience. Laughter when he testified that Virginia Muzzio did not hesitate to display, when she disrobed, a "mobile abdomen." Said performers "mobile abdomen" moral pervers. Said chorine dances featured snaky movements. Called the show of Nov. 15 vicious, and recalled dialog between Miss Woods and Fred Binder. Arab slave scene featured, he testified, purchase of a girl; one man bought top half, and another the bottom half. Called the dancing "voluptuous." Said Congo moonlight scene was feature of Dec. 31 show, with May Joyce and Connie Fanslaw. Said Miss Joyce was hissed because audience thought her disrobing was too slow and dull.

Policeman had to restore order, he said.

"Stage cop?" queried the mayor. "No, one of Hultman's bluecoats," said the witness.

Witness described bedroom scene of Miss Woods and Harry Bentley. Said he had heard many times, and more frequently lately, the term "graze" used, but he didn't know what it meant, nor could he find

out from theatre men or patrons. He detailed various scenes, one showing affection between a judge and a lawyer, he said. "Snatch Music" dancing featured an African show, Jan. 9, he said. Joe Morse's song was suggestive. Said "gun ain't loaded" scene and a burglar hunt were not at the law.

In this show Miss Corrie disrobed, and twice came out with nothing on above the waist, he said. Not even a transparent brassiere, he added. She stood exposed for between 20 and 30 seconds. That ended the Watch & Ward testimony.

Somerby said he admitted none under 21 to the Howard shows, and he believed reports of boys attending to be exaggerated. Covering of women on stage was no different from women on street, he said. Never had a woman appeared on his stage without a brassiere, he said.

Asked by Judge Bolster if the dialog testified to by witnesses were completely fabricated, Somerby replied: "Greatly exaggerated." He said he never saw any sex perversion stuff on his stage.

### Other Theatres

"I have seen shows at the Colonial theatre," said the mayor, "and the girls were pretty much disrobed and pretty bare as to their bodies." Then he added, as an afterthought:

"I wonder if it's competition with filth that is responsible for it. There are shows in New York in which women are on the stage stark naked." A little later he continued:

"I saw the other day a motion picture called 'Department Store.' It had more muscle dancing in it than any I have seen. I have seen it. I saw no muscle dancing in the Ann Corio show."

Atty. Whitman, for the Howard, said the testimony made him think the complaint was for a girls' school.

That closed the hearing. The room was cleared. In 10 minutes the board said it had decided to suspend the license of the Howard for 30 days, that from the evidence presented there was no other action warranted. Atty. Crane for the board added a warning that the theatre's license will be permanently revoked if the offenses are resumed.

And that closed the theatre. Manager Somerby showed his colors by taking care of three Empire burlesque companies he found on his hands. The City Hall word is that no appeal to the ruling is permissible under the law. Censorship decisions are final and final.

Chairman Dowling of Watch & Ward announced that the Howard action is but a starter; that his campaign will be thorough and that he would restore purity to the Boston stage.

Rialto opinion is that the Howard has been forced to "take the rap."

Howard will reopen with stock burlesque.

Charlie Waldron, owner of the Casino, is now advertising his house as "the only burlesque now playing in Boston."

### LETTERS

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## LEGIT STAGE GOES SOCIAL

### No Good Women in History, Mae West Says, During Hot Sex Selling Talk

By Cecilia Ager

"Personally, I admire good women," conceded Mae West as she talked of the spot her professional personality is going to fill in picture's hall of fame, "but you never hear about good women in history. The only good girl to make history was Betsy Ross, and she had to sew up a flag so do it.

"People are more curious about something not good. Did you ever notice how quickly they hop to talking about how bad you are and never mention you if you're good?" My explanation of this universal human tendency put me over in the drama. I catered to the masses in my stage plays. I built up a loyal public in the theatre and I'm going to keep faith with my public in pictures."

Miss West summarizes the devotion of her audience to her so: "There are some people who can get away with anything yet always come out on top. The worse they are, the better you like them. They happen to have something different, that wins you no matter what they do. No, the wages of sin in all cases is not death."

Convinced of this theory, Miss West became an institution in herself. Her determination of purpose won her unique recognition. Frost publicity, mouth comment and raids swarmed to her aid, helped her along so generously that although picture audiences have never seen her, they know who she is—and what to expect from her. Miss West intends to give it to them. Picture

(Continued on page 42)

### FREE SHOWS IN PUBLIC SQ. TO AID TOWN TRADE

Birmingham, Jan. 30.

Merchants of several small towns for some time have been sponsoring "trade days" to get people into the towns around the surrounding country. At these events free shows have been staged at the local picture house.

A spot like Samson, Ala. went "bush" with the King-Romney Company engaged to do their stuff in the town square.

### OVER-HOCKED

Dress Clothes Turned by Unles—First In; Last Out

Dress clothes are an over-production for pawnshops, especially around the Times Square sector. Evidently the first thing people look, if they have it, is the tax. Also from the records it's the last thing they take out.

One Broadwayite, taking his tux into an 8th avenue place, was advised his street clothes or almost anything else would be better liked.

### Pages' Name Plates

New RKO executive offices in the RKO building in Radio City the last word in smoothness.

Even the page boys have individual name plates at their desks, just like the big grown-up vice-presidents.

### THE BOYS JUST WON'T GIVE UP 'THE BEACH'

The boys have absolutely refused to desert the 47th street curbstone in front of and alongside the Palace as their Broadway hangout. After 15 years a stroll to "the beach" for some chinling has become too much of a habit to be broken so easily.

More fact that the RKO booking office, formerly upstairs, has moved over to Sixth avenue doesn't mean they have to trail along, the non-bathing curbstone beauts say. In the old days when it was "the" booking office, a move might have carried them along, but nowadays with one booking office just as good or bad as another, and all mostly bad, it doesn't make much difference.

There's too much sentiment connected with that 47th street curb for it to be easily deserted and forgotten. So long has it been the vaudevillians' stump for free speech, that the boys can't walk out on it just like that. It's the place where show business is dissected and re-written every hour on the hour where nothing is deemed perfect and every booker's handiwork has a flaw. That short stretch on the downtown side of the corner letter box is known as the "operating table." It's where most of the knifing takes place.

As one curbstone devotee stated, "When the good of getting booked if you can't go over to the beach and brag about it?"

### If and When Beer

Anheuser-Busch, the St. Louis brewer, is reported trying to option a 150-foot Broadway frontage on the west side block between 46th and 47th streets, New York, for the purpose of opening a 5,000-capacity beer garden, if and when.

Plans involve continuous entertainment on a stage or dance floor in addition to food and beer, in a family atmosphere.

Property related sought contains a Childs restaurant, an Automat and the Globe theatre. The present A-B advertising clock is on the same site.

### SMART, SAY DEBS TO GO INTO PLAYS

Seven Stage Shows with Young Social Lights in Them — On Par with Daily Workers of Any Class

### REAL SET NAMES

Sudden flair on all sides for using social registerites in legit shows. There are debs in at least three current shows on Broadway, two others this season have had them and at least two of the proposed stage plays will have Park avenue people. With the social registerite names including ever members of the Schermerhorn and Whitney families, than which there are none with bluer blood, assert the near-blue.

Best representation thus far this (Continued on page 42)

### PETTICOAT BULL FIGHTERS FLOP

Mexico City, Jan. 30.

Mexico has two female bull fighters. They're good, but they haven't clicked with devotees of the blood and sand racket.

Bull tossing gals have appeared here at minor shows a couple of times, but local arena management is cold toward bullfighting 'em again. Fans no like.

Highest femme torador exhibit top, arena dare ask is 35 cents, against \$3 for stellar male performers. Femmes receive about \$17 each for a mat; star male matadors get from \$1,656 to \$2,656 each per performance. Bull fighting is becoming more and more out for femmes in these parts as performers or spectators.

### FOR PANTS AND SUITS

New Deal in Personals by Picture Name—Appeared in Factory Office

New Haven, Jan. 30. New kind of personal appearance here. James Hall, from pictures, appeared for three hours Sunday at the Elm City Pants and Suit Co. office, with ads in the paper to that effect.

Anyone listening to Hall talking about Hollywood got a free autographed picture of him.

Hall has been better known around here of late for trying to dodge alimony than for film playing. He's now under local bond not to forget that weekly dough for the wife.

### 9 Courses Prepared by Hays for Clergymen, if Curious on Pictures

### Always Waiting

A film executive says that every time someone sticks their head in his door, he looks up from his desk and asks: "Are you the man?"

Educating the pulpit so that it can enlighten the religious masses in the U.S. about pictures, and at the same time curb certain tirades against the industry, which are attributed more or less to present clerical darkness on the subject, will be instituted this month in Boston University's School of Religious Education and Social Service.

If the experiment is successful, plans are already set whereby it will be made available to reverends throughout the country. Yale will be the primary medium through which men of the cloth will receive their picture wisdom.

The minister who completes the course of nine subjects on the industry will no longer refer to the theatre as "the movies." He will call them "motion pictures." The preacher, as well, will be familiar with the nomenclature of the business to the point where, when he wants to refer to a certain part of a film production, he will call it "sequence." Instead of operator, should his sermon be about booth trouble, the reverend will also use the higher expression of "projectionists."

For the first time Haystacks hope to have an opportunity of lecturing to the pulpit and mingling on a basis of instruction with the ministry of the land. Governor Milliken and Arthur DeBra, as well as other members of the Hays staff, will take sufficient time out to function as picture instructors to the clergy, when the opening presents itself.

Hays' course is divided into nine parts, including "Historical development of motion pictures; motion picture equipment; motion pictures in worship; motion pictures as the basis for sermons; motion pictures in religious and character education; motion pictures in other church activities; administering a motion picture program; relation of church program to motion picture theatre; preparation of new materials for church use."

### THINK MUSIC VOGUE A DEPRESSION REFLEX

The Viennese vogue which is sweeping the world musically is interpreted by economists as an unconscious reflex to the pre-war years when everything Teutonic, whether in music or entertainment, was accepted as being of a light hearted nature. Pre-war Vienna was synonymous with gaiety.

Hence, the particularly bullish trend towards the Viennese motif is interpreted as a sub-conscious desire to escape from the present-day period of depression and, through the entertainment of the waltzes, hark back to the gay and musical associations that went with any thought of the Austrian capital before the war.

In Europe, as in America, the vogue therefore is now true Viennese, where formerly it was Harlem or fandango.

### 10 WORST FILMS NAMED BY CRITIC

Minneapolis, Jan. 30.

Merle Potter, Journal picture editor, is inviting his readers to submit lists of the past year's "10 worst movies."

Potter himself has nominated "Age of Consent," "Struggle," "Cock of the Air," "War Correspondent," "Life Begins," "Broken Wings," "Chandu," "Blondie of the Folies," "Tess of the Storm Country" and "Faithless."

In describing "Age of Consent," the critic said: "Introducing Minneapolis' nice little Dorothy Wilson trying to be romantic in a gent's lavatory. What a breach of decency and sense was that!"

He disposes of "Blondie of the Folies" thusly: "Marion Davies and Billie Dove trying to be kittenish with Robert Montgomery, but only succeeding in emphasizing their years."

### Just a Little Cow Pasture Urge in All Of Us, Fox Believes

Hollywood, Jan. 30.

Rural cycle has hit Fox following the preview reception of "State Fair." Studio figures that the time is ripe for features with a farm and fire-side atmosphere. To that end, story department has been instructed to look for possible screen yarns with a bean lot setting.

Feeling is that the soil urge of humans is as great as sex and perhaps the audiences will go strong for the back-to-nature dramas.

Reception of "State Fair" at its studio showings disclosed that the major portion of the audiences, studio and outsiders, were familiar with the farm, though most of them would hesitate to admit an early youth familiarity with a cow barn or silo.

Other studios are not sharing the Fox enthusiasm, believing that the public is more interested in the parlor drama wherein the gifted bird walks around in a drawing room instead of scraping her heels before entering the farm kitchen.

# Farrow, Coast Don Juan, With Phoney Duel Scar, Picked Up to Deport

Los Angeles, Jan. 30. In his drive to deport aliens that are in Hollywood illegally, Murray W. Garrison, assistant to the Secretary of Labor, dropped in at the Cocoon Grove of the Ambassador Hotel, Thursday night (26) and arrested John Farrow, screen writer and director, as one of the 51 film people against whom deportation proceedings will be instituted within a week.

Farrow, an Australian, was taken off the floor of the night spot, in full evening dress, where he was dancing with Mona Maris, South American film actress. He was taken in the rear of the theater, through the back, and deportation proceedings were immediately begun following his release on bail.

Farrow was previously in trouble with immigration authorities, and a year ago left for England, where he directed a picture, to return with the Roumanian consul as an 'attache to the Roumanian Embassy.'

He went back to Radio where a part of a former contract had been taken to run, and it was announced he would direct a picture for that company. He was let out from the station the day before the arrest.

Farrow has been a colorful character in Hollywood since first arriving here several years ago, virtually penniless. He had jumped a year in, in Seattle, on which he was a seaman. He got a job as doorman at the Criterion and was given a home by a newspaperman here. Later he came to the attention of C. B. De Mille, then the Pathe. He assumed to be an English poet, but only four lines of poetry were ever found to his credit.

The Fair-Haired Boy  
He worked on the script of 'White Gold,' a picture directed by William K. Howard and for a time was considered the fair-haired boy at Pathe. Later, at Fox, he ran into a jam with execs because of his attentions to one of the company's youngest femme players. At one time he was reported to be engaged to Gloria Lee, and although seen a great deal in her company, the friendship was broken when the actress took sick. He then was attentive to Delores Del Rio.

He was considered somewhat of a Don Juan, especially among the very youthful film femmes, and several times was on the receiving end of swats to the jaw. At a party he and E. P. Fineman, asportedly said a 'joke' with a gun and pistols, which resulted in charges against Josef Von Sternberg for possession of liquor.

Farrow sported a scar on his face, supposedly obtained in a duel with sabers. It developed it was a prop, having been put there previously by a surgeon for a price.

## COLLIER ON DIALOG

Hollywood, Jan. 30. William Collier, Sr., returned to Fox today as dialog director for 'Pilgrimage.'  
Lee Morrison made the deal.

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## Down to That

Seattle, Jan. 30. So the story goes: local exhibitor had a new baby arrive in his city.  
He paid off the doctor with scrip books.

## Erwin Wins Fight Not To Play Pig Keeper

Hollywood, Jan. 30. After a two weeks' controversy with studio execs, Stuart Erwin went out in his determination not to go into the western, 'Under the Tonto Rim.' He had two objections to it: it was a horse opera, and that he was to have the role of a keeper of pigs.

He gets the romantic juve lead instead in 'International House,' to be directed by Edward Sutherland. Verna Hillier, who is the Panther girl, has femme lead in 'Tonto,' but Erwin's part has not yet been filled.

## Connie Bennett's Husband Told to Leave Country

Hollywood, Jan. 30. With Murray Garrison, exot. agent, very active, a number of important picture personalities have been called in and given word to get out of the country as soon as possible. First of those ordered to go was Marquis de la Falaise, husband of Constance Bennett.

## Ex-Agent Off Lot

Culver City, Jan. 30. On the Metro lot as a supervisor the past six months, Maurice Reeves, very active, a number of important picture personalities have been called in and given word to get out of the country as soon as possible. First of those ordered to go was Marquis de la Falaise, husband of Constance Bennett.

## Coast Holds Durante for Possible Retakes on Two

Culver City, Jan. 30. Jimmy Durante will not get away for the east Feb. 1 to begin rehearsals in 'Strike Me Pink.' Expected he will not make the journey until the middle of the month. He just finished 'What, No Beer!' and is now doing his final scenes in 'Pie Bats.' Studio insists that he remain until after review of both pictures in case retakes or added scenes are required.

## CHISELING GIVE-PUBLIC

Alert Studio Painter Gets Quick Fade-Out to Name

Hollywood, Jan. 30. The traditional studio sign painter whose plant removing job is often the first indication that the man behind the door is out, was first reported at Paramount Friday (27), the day after the Paramount-Public reversion.

By the time the early employees be an to arrive, the name reducer has set a scaffold over the studio entrance and was hacking away at the concrete letters that spelled out 'Paramount-Public Corp.' Later, the building was graced with the lettering: 'Paramount Productions, Inc.'

Same day Public stationery disappeared with Paramount Productions, Inc. and Paramount Pictures Distribution Corp., replacing.

## Sten's Gilt-Edge Tests

Hollywood, Jan. 30. George Fitzsimmons, who gets \$75,000 a picture, has been hired by Samuel Goldwyn to make tests of Anna Sten.  
The week of tests will determine whether Goldwyn will loan Miss Sten to Fox or hold her for a production of his own early in the summer.



## WILL MAHONEY

This week, Keith's, Boston. The Boston 'American' said: 'Will Mahoney is a whole show in himself. The Metropolitan has had nothing in its history to equal him. The audience yesterday saw his appearance the greatest triumph we can remember.'

Direction  
RALPH G. FARNUM  
1500 Broadway

## CHICAGO EXPO WANTS FILM GLAMOUR

Chicago, Jan. 30. There will be a Hollywood picture studio replica and allied entertainments at the Century of Progress Exposition. Management of the World's Fair is anxious to have this particular promotion go through.

Hollywood officially has twice declined to participate through the M.P.P.D.A. (Hays) office. Following, the Hollywood studio picture became a private promotional possibility. Various money-making ideas include admission fees to watch productions in the making. Exposition figures 'Hollywood at the Fair,' as the concession will be called, one of the most glamorous from the public viewpoint.

## Hollywood Sick List

Hollywood, Jan. 30. Condition of Thelma Todd and her Tom Reed, both at California hospital, has improved in last two days, according to their physician, Dr. Edwin Larson. Miss Todd is recovering from injuries suffered in an auto accident, and Mrs. Reed had an emergency operation.

Mariene Dietrich has recovered from an attack of intestinal flu. Mrs. Harry Ruby is recuperating after an appendix operation. Edward Smith, Metro studio manager, is improving at the Hollywood hospital, where he went for treatment for a kidney ailment.

## Cruze Gets \$2,000

### Weekly for Waiting

Hollywood, Jan. 30. With Edward Small undecided as to when he can put 'I Cover the Water Front' into production he is carrying James Cruze, who is to direct, on the payroll for \$2,000 a week.

Cruze started on a 10-week minimum guarantee at that figure and has been drawing pay since Dec. 5.

## SAILINGS

Feb. 13 (San Pedro to New York), M. and Mrs. Richard Day (Pennsylvania).

Feb. 4 (Paris to New York) Jos. Seidelman, C. C. Margon (Beverly Hills).

Feb. 3 (New York to London), Five Elgins (American Banker).

Feb. 1 (Berlin to New York), Max Magnus (Press, Harding).

Feb. 1 (New York to Berlin), Josef Smith (American Banker).

Jan. 28 (New York to Paris), Tom Terris, Arthur Hammer, Guy Renie, Lucien Talnguy (Lafayette).

Jan. 27 (New York to London), Herbert Field (Beverly Hills).

Jan. 25 (London to New York), Charles Maddock (Aquitania).

Jan. 20 (London to New York), Fred Duprez (American Banker).

# Eddie Dowling, Jester for Roosevelt

## Actor and Others at Warm Springs—Invite from Pres-Elect

### LEWIS J. SELZNICK

Lewis J. Selznick, 62, former prominent producer and distributor of motion pictures, died Jan. 28, at his home in Beverly Hills (Los Angeles suburb), from a heart attack, induced by a complication of disease. Although in ill health for several months, his condition did not become serious until three weeks ago. Internment was in Home of Peace cemetery, Los Angeles.

The former producer, born in Kiev, Russia, May 2, 1870, entered pictures just after auctioning off his jewelry business in Pittsburgh in 1912. It was an an embassy for Mark M. Dittentzen in trying to negotiate a sale of the latter's holdings in Universal to P. A. Powers that Selznick became interested in the amusement field. Unsuccessful in his dealings with Powers, Selznick swung to Carl Laemmle, convincing the latter that in adding the Dittentzen stock to his own he would gain control of U.

Laemmle purchased, and placed Selznick at a desk as a more-or-less free lance around the office. Selznick sensed the position in which he had spotted himself, and before long assumed general management of the company. He eventually was eased out of Universal, and joined World Film as vice-president and general manager. In 1916 he left this corporation, later giving Nazimova and Norma and Constance Talmadge. It was said of Selznick at that time that he would organize a company for any star who wanted money.

During his early days in pictures the late producer became known among other executives as 'Selznick-the-Jester,' with his production, especially annoying to Adolph Zukor, who it is claimed, offered Selznick several thousand dollars a week for the rest of his life if he would go to China and stay there.

After getting on his own, Selznick originated the special preview functions in New York and spotted the Selznick name in lights along Broadway. These, and his habit of spotting, especially annoying to Adolph Zukor, who it is claimed, offered Selznick several thousand dollars a week for the rest of his life if he would go to China and stay there.

Selznick had early ingratiated himself to Marcel Loeu, who on occasions loaned the former money, and through influence with Joseph M. Schenck brought the Talmadges under the Selznick banner, a coup which it is asserted, upset Zukor at that time.

From the beginning of his own operations, Selznick saw to it that his productions were financed in advance, thus the sale of franchise to exhibitors, being one of the first to use this plan. Lewis J. Selznick Enterprises was formed at the time to distribute his product. Selznick induced Nazimova, to enter pictures through an offer of \$30,000 for her to appear in a production of 'War Brides,' in which she had been playing on the stage. Richard Barthelmess had his first picture part in this film, which grossed \$300,000.

Not until 1917 did Zukor and Selznick get together. At this time Select Pictures was organized, with each holding a 50% interest. Selznick, however, found that he was becoming submerged, with the 'Selznick' name gradually disappearing from the lights and the screens. He decided to leave the morning, however, to find the Selznick name again in a picture company title, Myron Selznick having formed Select Pictures Corporation, with Olive Thomas as his one star at \$1,000 a week. Following this Selznick, Sr., bought out Zukor in Select. During his production career he had

Frank C. Walker of the Commodore circuit, treasurer of the Democratic National Committee; Eddie Dowling, the actor; Gerald Griffin, publisher of the New York 'Enquirer,' and Jim Farley have leased a house at the Franklin D. Roosevelt's vacation residence at Warm Springs, Ga.

They're there at the President-elect's invite and will remain for the duration of his stay. Dowling has become the official court jester for the Democratic party heads, with Roosevelt regarding him as particularly entertaining.

Walker, mentioned for cabinet membership, is said to have turned down all offers of government positions under the Roosevelt administration. Outside of his work as the party treasurer, Walker is reported as preferring to devote his time to the theatres' interests of his father-in-law, Mike Comerford.

## RED GOLDEN HURT IN BAD AUTO ACCIDENT

Hollywood, Jan. 30. Red Golden, 32, assistant director with Charles Brabin at Metro, is in a serious condition at Hollywood Hospital, where he fractured his arm and broken leg, following an automobile accident last night on Hollywood Boulevard.

William Koenig, executive studio manager for Warner Brothers, is in Glendale Sanitarium for treatment.

## Fairbanks' Snow Urge

Hollywood, Jan. 30. Douglas Fairbanks will leave here the end of this week for the east to sail for Switzerland. He wants to get there for the winter sports and to shoot some scenes, expects, to participate in the games.

Mary Pickford will remain here going to New York for the opening of 'Secrets' and will then sail for Italy, where her spouse will join her.

Samuel Goldwyn, with his wife, expect to leave Feb. 15 for the continent and will join the Fairbanks in Switzerland.

## Ratoff Ordered to Prove Legit Losses

Los Angeles, Jan. 30.

With creditors, through William I. Heffron, trustee, representing many of the bill-holders, opposing an immediate discharge in bankruptcy of Gregory Ratoff, Bankruptcy Referee Turnbull has ordered the actor to bring in assets books into court to prove asserted losses of \$30,000 in productions of 'Girl Crazy' and 'The Kibitzer.'

At his first examination, Ratoff testified that he had lost \$10,000 of his \$13,000 since coming to Hollywood in legit productions.

such stars as Elaine Hammerstein, Eugene O'Brien, Elsie Janis, Owen Moore, Corinne Griffith.

Zukor then looked around for a plan by which he might compete with Selznick's product, and hit upon Realart, which gradually made inroads upon the former. Flins was written to his own production undertakings in 1925, although he re-entered the industry in 1926 and assumed management of Associated Exhibitors for a time.

Selznick was one of the prime factors in inducing Will H. Hays, whom he had met through C. C. Pettijohn, to leave politics for the screen. Accompanied by Saul Rogers, Selznick visited Hays in the latter part of 1921, crying an invitation to head a producers and distributors' association. The paper was signed by Zukor, William Fox and others. On January 14, 1922, Hays agreed to meet them.

After leaving the production and distribution field, Selznick became associated with his son, Myron, in what is now the Joyce-Selznick Agency in Hollywood.  
His widow and three sons, Myron, David, head of Radio studio production, and Howard, survive.

# HOW STUDIOS RATE AT B. O.

## Studio Ratings

Following statistics cover releases in New York for the approximate period Nov. 1 to Jan. 1.

Explanatory note—PR (pictures released); Good (counted as 5); Fair (counted as 3); Poor (counted as 0); Pct. (percentage).

STUDIO	PR	Good	Fair	Poor	Pct.
PARAMOUNT	11	4	6	1	.691
COLUMBIA	6	2	3	1	.633
METRO	11	5	3	3	.618
WB-FN	9	2	5	2	.556
UNIVERSAL	8	2	5	1	.550
FOX	6	0	5	1	.500
RADIO	10	1	6	3	.460
INDIES (combined)	6	2	3	1	.633

Method of arriving at percentages: Example—Paramount with 11 releases considered could reach a possible maximum of 55. Actually it has 40 'good' or 50, six 'fair' or 18, totaling 58. Relation of actual results to the theoretical perfection thus is expressed by the fraction 58-55ths, or .691.

## NOV.-DEC. FILMS GRADED ON GROSS

**Paramount in Lead, Bunched with Columbia and M-G-M—'Variety' Ratings Checked by Distributors and Theatre Operators—Seek Yard Stick to Measure Average of Units' Whole Program**

### INDIES OUT OF LINE

'Variety' presents in this issue the first chapter in what is proposed as a periodic canvass of studio ratings based upon the standings of the various units on their product.

Compilation covers product coming into release in Broadway key houses generally for the period, the current chapter having to do with pictures which have had pre-release on Broadway and have gone far enough into subsequent stands to give a reasonable indication of their grossing potential. This survey includes such product as has had Broadway attention and general bookings from Nov. 1 to Jan. 1 approximately.

Values are arrived at by grading product as 'good' with a relative value of 5; 'fair' with relative value of 3; and 'poor' with a relative value of 1. Percentage ratings therefore represent actual results compared to a possible maximum count of 5 for each release.

Gratings of all pictures are made by 'Variety' on available records, and the group of productions considered in this survey has been checked by the distributors without materially changing the 'Variety' appraisals of pictures' box office performance.

### Low Cost Pictures

The percentage table presented herewith is "weighted" in one respect. Some of the releases involved have been brought to the attention of theatre operators for their judgment. Obviously a picture could be based on a low cost basis and might return a profit to the producers, while its box office might not be at all satisfactory to the exhibitor. Clearly such a subject is not entitled to the high rating. Consideration has been given to this phase in the 'Variety' ratings.

At the opposite extreme an exceptional release would merit a rating above the value of 'good.' Such a release would take a premium rating as a 'prestige picture' calling for a value expressed for instance in 10. A current subject of this class probably is Fox's 'Cavalcade.' That picture, however, does not figure in the table here compiled, since it is booked in its high scale pre-release run and its general release possibilities could only be guessed at.

United Artists' releases are not here considered, that unit having released only two features, 'Kid From Spain' and 'Cynara,' which have not yet gone very far in recent weeks in the box office.

No consideration is given to the returns on individual stars concerned in the two months covered, for the reason that none of the leading screen personalities appeared often enough to call for such grading.

The issue in studio ratings is to indicate the producing unit in lead in money pictures at intervals. A studio might gain a great deal of attention by putting out one or two conspicuous smashes and on that basis claim it was that studio's year, while the rest of the program might be lamentably weak. The real test is the growing record of the whole program of each studio.

### Foreign Returns

Rating of foreign returns on product might be slightly changed from these appraisals if it were practicable to weigh them on a basis of world-wide distribution, in that, and only two other names noticeable among the contributors.

## Film Extras as Sales People Find Profit in Chain Gag Salesmanship

### Terrible Terms

Once upon a time, it was related Lee Shubert squeezed a nickel with his finger until it was the size of a dime, and then Lee yelled for the rest of the day because he found it was still a nickel.

Almost as great a shock, it is said, was delivered to Lee when Max Gordon demonstrated 75-25 terms for the Coward-Lunt comedy at the Shubert Barrymore theatre. No such terms were known in New York for a drama. But Shubert agreed.

While Lee was still dizzy, Max demanded the terms be made 80-20 over \$50,000. Lee too weak by now to argue, agreed in the hope that no drama could do over \$25,000 on Broadway.

But 'Design for Living' is doing and probably will do for each of the 20 weeks it stays around \$29,000 or more.

If you hear of Lee rating on a vacation you will know the reason.

## Dietrich, Het Up Over Pants Publicity, Says She Wears Male Undies

After a week of blurring on Marlene Dietrich's male attire, the ban goes on again. There'll be no more effort of the Paramount publicity department to exploit the star's coats, vests and pants.

Following the first concerted breaks so many haberdashery concerns and men's clothing establishments pestered the studio and the dressers for endorsements for their goods that finally Miss Dietrich got peeved.

She bounced into the p. department in high dudgeon. I am not trying to encourage other women to wear men's clothes," she told them "Eats all wrong. Male clothing is just what I want, but I don't say other women would be as satisfied. I am not going to endorse hats, shoes or trousers, so leave me alone."

So Paramount is going to leave Miss Dietrich alone. However, ban wasn't restored until after the German star had admitted that she wears men's underwear.

### Sheehan Here Wednesday

Winnie Sheehan is due in New York Wednesday morning (31) for two weeks of home office conferences.

On his return six pictures will go into work at Fox.

definite to be of much use for present purposes.

Foreign grosses are not material to rating product, there being so few stars in current releases who have strong foreign draw, comparable, for instance, to that of Chaplin, Keaton or Andy Hardy. For these reasons 'Variety' ratings apply only to the home market, and foreign takings are disregarded.

List will be carried along in future, with results assembled every two or three months, with such changes in method as seem desirable from time to time. In this introductory survey, the grading of independent productions is probably inadequate, the few indie pictures listed being only those that were of a quality sufficiently high to gain for them a showing in a metropolitan key area. Hereafter it may be found desirable to take in a wider range for independents. In the present list it is conceded that the independent ratings are out of line with the rest of the trade.

Hollywood, Jan. 30. Promoters of the endless chain system of selling commodities have found a fertile field for their racket among the extras and bit players who have been hit by the production lull and bad weather.

Practically all are selling something to their friends who in turn sell a similar article until the chain gag is now a round robin. Some of the extras have as many as a dozen of the prosperity articles for sale. It's not all laughs, for in a number of cases the boys and girls are doing not badly for themselves. Last week, one girl managed to knock off \$45 selling three friends undergarments. By the time the three pals had sold three of their friends, the money started to roll in to the original seller.

### Fullfill Any Desire

Practically everything is being sold on the prosperity chain gag. Fountain pens started it in the east. They petered out fast, sales psychologists figuring that a pen was something that a great many people could get along without. Campaign then switched to underwear, shirts, pocketbooks, makeup, stockings, soap, handkerchiefs, magazines—in fact everything that can retail at a buck is getting the chain canvass.

Retail stores locally are beginning to protest against the chain gag. According to the retailers, the prosperity racket might be all right for the wholesalers who supply the merchandise, but it is cutting in to the retail trade at a fast clip. Most of the retail merchants are, still holding a good share of the Christmas stock, which moved not unlike a fast turtle.

## MRS. SCHULBERG BRINGS BACK EMIL JANNINGS

Mrs. Ad (B. P.) Schulberg has options on a number of foreign people for Hollywood. Now with the Schulberg-Feidman agency on the coast, she is bringing over Emil Jannings as her first of several importees, with the negotiations yet to be consummated when Mrs. Schulberg returns to the coast.

Current Jannings will probably come over in a month or so. He will make three or four weeks of personal appearances east before proceeding to Hollywood.

### Too Much Sugar

Hollywood, Jan. 31. Major studios are doing a nip-up at the \$150,000 asking price for the picture rights of the Sam Harris play, 'Dinner at Eight.'

Current Paramount-Ferber New York stage hit has been given a lot of consideration by studios, who chit plenty when the price is mentioned. Harris is at present in Hollywood on several other deals.

## League Swatters in L. A. For Joe E. Brown Cast

Hollywood, Jan. 30. Including major league stars, 35 baseball players started work Friday (27) with Joe E. Brown in 'Elmer the Great' at Warners. Company was delayed a week by rain.

R.B. proponents who will work out either at Wrigley Field or Brookside Park are Charlie Root, Tut Steinbach and Babe Herman, of the Chicago Cubs; Ernie Ott, with St. Louis Cardinals; Bill Brubaker and Jim Crandall, Pittsburgh Pirates; Wally Berger, Boston Braves, and Deans Reardon, National League umpire. Mike Frankovich, C.L.A. football star, will also swing a bat in the film.

## PIX AGAIN SET FOR AD TIE-UPS

Hollywood, Jan. 30. Another Hays office edict has gone overboard with all major studios again considering commercial advertising tie-ups for their players and product.

Paramount recently made a deal with Coca-Cola and currently is getting plugs for 'Sign of the Cross' from the soft drink company. Lux is going stronger than ever, as is Lifebuoy soap, with studios furnishing advertising copy for both companies.

Edwin Bower-Hessner, advertising photographer, is lined up with Coca-Cola to submit pictures for color reproduction. Harvey White, New York photo who has done considerable commercial work, is on his way west for a three-month stay at Metro and will devote some of his time to getting portraits for commercial plugs.

General Electric, for its various subsidiaries, is after picture names to decorate its advertising. Old Gold cigarettes is currently canvassing the studios for production photographs which will be used as advertising art.

Studios feel that at the present time it is necessary to get as much plugging as possible for both pictures and names. As long as the advertising plugs are not too obvious, the requests for art material are not being turned down.

Last year, Hays office went after all advertising plugs, claiming they were not only unethical but unenforced. Studios have been wary about going into any advertising deal since then. In the past month the desire for wider coverage of picture advertisements minus any cost to the studios has helped put the Hays ban in the discard.

## Harvey Now in Divorce, Married Margery Wellman

Hollywood, Jan. 30. Margery Wellman, former wife of William Wellman, filed a divorce suit here against Charles Wallace Harvey. Charges extreme cruelty and that the \$50,000 she had when she married him has been dissipated in loans to him and she's broke.

Harvey is a promoter, who was involved in the suicide of Mrs. Earl Williams last year. Mrs. Wellman married him several weeks later despite the tragedy.

### 'Gang' Kids in Vaude

Hollywood, Jan. 30. Vaude tour in this territory has been booked for six members of the Hal Roach 'Our Gang' outfit. Youngsters played the Redondo at Redondo Beach Saturday (28) and Sunday with other dates set for Ventura, Santa Monica and San Louis Obispo. Bookings made by Sidney M. Schallman, with act staged by Lew Bolton.

## Heart Confines Hearst

Hollywood, Jan. 30.

Following a heart attack last week, William Randolph Hearst is confined to his San Simeon ranch.

Publisher was stricken while playing cards, and fell to the floor. A Christian Science practitioner was called from Los Angeles, and has since been in attendance.

## PRES. OF ONE ON 'HONEST FAN CLUB'

5797 S. Artesian Ave., Chicago.

Jan. 30.

Editor, Variety:

As president of a very legitimate, reliable and honest Fan Club, I resent very much your slurring article against our organizations. I have had this fan club in honor of Miss Billie Dove for 4½ years, and all during that time, I have never come into contact with a club that runs as you claim. There are many clubs, I admit, that do not fulfill all of the promises they make, but none is a money-making proposition, but rather, lose the small amount of dues taken in.

You might be interested in knowing something about an honest club, so I'm taking this opportunity of informing you about mine. And should you doubt my word, you know where you can reach Miss Dove, and have her verify my statements.

Miss Dove personally sponsors our organization and contributes to our upkeep. Our dues are 50c yearly, and for this amount, we send each member an 8 x 10 size personally autographed photo of Miss Dove, membership card, and 'Dove Tales,' our club magazine, which is issued three yearly.

I am enclosing a copy of our latest issue so that you can see just what a reliable club does, and mine is not the only one. I have never come into contact with these \$1.50 clubs that you mention.

I know that Miss Harlow has several clubs that she personally sponsors. We do not have enough members to warrant making money on the club even if that were our intention. The president of a club is obligated to keep in touch with the members, so I have a very large postbox bill every week.

I hope that you will retract your statement, so that our honest clubs will not suffer. I read your paper with great interest every week.

Lenore A. Heidorn.

'Dove Tales,' magazine mentioned, is a small 12-pager. Several pages are devoted to chatter of general film colony items, and several more to short interviews, mostly of the fan mag type, with all picture people who pass through Chicago.

No ads and a couple pictures of Billie Dove.

Contracts for new members, with the winners, given pictures of actors. Lenore Heidorn is mentioned as president of the club and Doris Heidorn as secretary, with those two names appearing over several articles, and only two other names noticeable among the contributors.



# Hollywood on Its Very Own as Far As Money From Home Is Concerned; Actor Colony May Believe It Now

Hollywood, Jan. 30. In their desire to circumvent the extravagance of Hollywood, the companies in filmdom could have picked no better out than the receiverships which have fallen on Paramount and RKO. By this very act, the studios are made dependent upon their source of money supply from the companies' distributing subsidiaries only. The parent company of RKO or Paramount-Public can no longer dish out the kale.

With the same saving it cuts off the studios from a possibility of draining the theatres of money. By the very fact of the parent company receiverships which have fallen on both RKO and Paramount, prima facie warning has been issued to studios of both companies, and maybe the industry generally, so far not affected by these receiverships, to stay strictly within their own incomes. For the studios that mean they must now turnabout and begin to show the goods without the aid of any other company source. It puts them all on their own.

Curiously enough and as expected, first reports in Hollywood show the usual indifference of that end to what has happened. It may be ignored or just the usual fade-away stuff.

For instance, it is reported that both at Par and the Radio studios there was little upset following the announcement of receiverships for sections of these two companies.

At Paramount about 10 people were apprehensive. No names given. Some of the better ones those who received Paramount Public pay checks on Wednesday (28) and did not deposit them immediately. Friday the banks refused to accept these in view of receiverships. Radio quickly straightened the matter out. The account is now Paramount Productions, in conformity with present conditions.

About 80% of between 250 and 300 contracts at Paramount are with the Paramount-Public Corp. All contracts made by the studio within the past three months are designated by Paramount Productions. With the receivership designated as temporary, the studio is at a loss on how to proceed should it choose to repudiate any of the Paramount Public obligations.

**Little Dissatisfaction**  
Inside information is to the effect that of the 1,700 now on the Par payroll there are but two writers and possibly one actor with whose contracts the studio feels marked dissatisfaction.

Radio studio, operating under the RKO corporation, has had no kick-backs yet from the New York receivership.

It is believed at Paramount that the new condition may be made use of to obtain reduction in the salaries of players believed to be overpaid in view of current conditions, since all contracts probably will be subject to repudiation, but no move had yet been made to effect reductions in wages or production costs through use of this threat.

Locally no one seems to know yet what it is all about, with the studio heads professing equal ignorance with their employees as to the plan and scope of the receiverships.

Contract people at both Paramount and Radio are believing their agents' and lawyers offices for information as to the validity of contracts. Attorneys, while not fully cognizant with the conditions created at Paramount, express the general opinion that following the usual procedure, the receivers may disavow such contracts as they may appear as prejudicial to the interests of the company, but that actors and others are bound by their contracts until the receivers take action.

No one will hazard an opinion as to the situation in regard to Radio studio contracts.

## Studios Trimming

Assuredly the receiver for RKO can't interfere with the operation of the RKO studio, but the receiver for Par can interfere with the operation of Par's studio, under the circumstances, as neither the RKO nor the Par receivership estate extends to the studios. How-

(Continued on page 25)

## Judith Vosselli Loses On Alienation Action

West Chester, Pa., Jan. 30. A \$250,000 alienation of affections suit in county court here, brought by Judith Vosselli Lloyd, reported film actress, against Mary Penrose Gifford Lloyd, was nonsuited by Judge W. Butler Windle. The actress was the first wife of John Eshelman Lloyd, of West Chester. He married her Dec. 28, 1929. She was divorced at Reno on April 27, 1932. Lloyd then married Mrs. Gifford in California, and the couple came to West Chester, the Lloyd home town, to live.

Mr. Lloyd died several months ago. The first Mrs. Lloyd charged that Mrs. Gifford, the second wife, stole her husband's love and caused him to seek divorce. The plaintiff failed to file \$400 bond as security for payment of costs. Because of this default, the court nonsuited the case.

## Pic Budget of \$16,000 Rock Bottom, So King And Freuler Splitting

Hollywood, Jan. 30. Unable to bring down the negative cost of his films below \$16,000, John King will probably split with Arthur R. Freuler after completing one more for the distributor. Freuler, it is understood, insists he can chop the budget and is contacting independent producers before returning to New York next week.

King has made eight of the 13 pictures for which he contracted for Freuler Films, with Freuler financing. Producer and distributor have disagreed over several pictures, it is said, with Freuler asking for better casts and stories than King could supply on his budget.

Next feature, a western with Tom Tyler, starts this week.

## Verree Teasdale Story Sad Agreed Chicago's Judge

Chicago, Jan. 30. Verree Teasdale came in from Hollywood last week to tell Judge Herbert Anderson her story. It was sad, said the judge, indicating he would grant the divorce she wanted from William O'Neil, the tenor. He deserted her in 1927.

Attorney Phil Davis represented Miss Teasdale.

## Fay, Producer-Star

Hollywood, Jan. 30. Interest of Felix Young, producer, in the revue, "Tattle Tales," was taken over by Frank Fay for \$10,000. Out of the picture, the latter said. Show left the Hollywood Playhouse Saturday night (28), and opens tonight at the Curoan, San Francisco. Barbara Stanwyck co-stars with her husband for the "Frisco" unit. Nitzke Vernille, head of Fox Calum has been added to the cast. Fay is negotiating with John Garrity of Chicago for a house there.

## Hammons' Reasons for Fox Deal—His Educat Co. Will Save Million Dollars

Estimating that his distribution hook-up with Fox will save Educational-World Wide at least \$1,000,000 yearly, E. W. Hammons, who retains his title of head of the shorts subjects involved in the deal, observes that only in good times is it necessary for every company to have its own set of exchanges.

Out of the deal, Fox Hammons stated, will eventually build up a shorts department around Educational personnel. Under the present arrangement only distribution is effected, with Fox retaining certain of Educational's key men in that department.

Indications are that Hammons will start immediately disbanding his own exchanges, although he personally says this is a matter which will take the next few months before a positive decision can be arrived at.

## At Present

Corporate titles of the Hammons interest, with Fox retaining certain of Educational's key men for Edu-

## Par Hearing in N. Y. Federal Court Postponed by Consent Until Feb. 2

### CAN'T SEE TWINKLE

Even if There on the Stage of a Ball Park, Says Correspondent

Detroit, Jan. 27.

Editor Variety: Why don't you get an old theatre-goer to cover shows? These young fellows have grown up with the idea that a tremendously large theatre seating thousands of people and costing millions must naturally be a huge success.

In the days when show business and vaudeville in particular got its start, you were lucky if your ticket did not entitle you to a seat behind a post. 'Til the new architects' success in only rising between you and the stage is too much distance. Even the bald-headed row occupants need field glasses to see their star.

The press used to mention the twinkle of her eyes, but today's press don't know if she has eyes. One great fall down in business of vaude starts there.

If you favorite magazine cuts down reading type so small that you cannot easily read it, you will stop buying for that reason.

Chelm St. Orr.

## Only 2 Musicals At WB to Avoid Cycle Repetition

Hollywood, Jan. 30. Following the success of "High Life," Jack Warner says there'll be no more out-and-out musical pictures at that studio for several months. He is going to test the theory the box-office will only stand a limited number.

Warner says he wants to get away from the cycle idea, and points to what happened to the last musical barrage to prove his point.

"High Life" will be similar in locale to "42nd Street," with music by Al Dubin and Harry Warren; Busby Berkeley handling the dance routines. Studio will throw in an all-name cast, including Warren William, Joan Blondell, Aline McMahon, Kibbee, Ruby Keeler, Dick Powell, Ginger Rogers, Allen Jenkins and Ned Sparks.

### O'Hara Ogling Pix

Hollywood, Jan. 30. Flake O'Hara is making a try for pictures, with several tests now being lined up by Leo Morrison, his agent. Actor recently played a week at Warners' Downtown.

O'Hara made several shorts in the east a couple of years ago.

Thursday (3) Judge William Bondy in the New York Federal Court will hold a joint hearing on the Paramount receivership, together with the pending bankruptcy petition filed against the company by Reuben Gelford, I. Riesenman and M. Tello, bondholders holding an aggregate \$4,000 in notes against the company.

The hearing was scheduled for Monday (30) afternoon but was postponed at the request of counsel for the bondholders. This postponement was agreed upon by Par's lawyers.

Judge Bondy announced the appointment of the law firm of Root, Clark and Buckner as counsel for the receivers, at the request of Charles H. Hill, receiver with Adolph Zukor, of the Paramount company.

Judge Bondy also revealed that Will Hays had communicated with him and offered his assistance to the court in the receivership matters.

It wasn't altogether a story telling hour for the court, although there in some inferential talk about the Par receivers wishing to get down to biz if the court would allow speedy action on the hearings. It turned out also that the court itself wished to familiarize itself with certain matters.

### Burkan's Clients

The postponement which had additional consent from Attorney Nathan Burkan, stated to be representing as counsel, holders of something like \$1,500,000 in Par bonds. The courtroom was filled with on-lookers with many prominent from the banking and show fields.

Paramount-Public went into equity receivership Thursday (27) and simultaneously filed a voluntary petition into bankruptcy for Public Enterprises, Inc., theatre subd. Federal Judge William Bondy appointed Adolph Zukor and Charles D. Hilles as co-receivers for Par-Public, and the Irving Trust receiver for Public Enterprises.

The bill to which Paramount consented to this equity receivership was filed by Col. William Donovan on behalf of the Broadway Twentieth Properties, San Francisco theatre company. Later claims to a Par creditor for \$28,168. Donovan is a former assistant U. S. Attorney General. He was the Republican candidate in the last gubernatorial election in New York.

The action followed a hastily summoned session of the Paramount Board on the same day which came on the heels of an inchonable statement by the studio's Paramount company in the Courts of New York by three small bondholders, Reuben Gelford, M. Tello, and I. Riesenman. Trio claims to hold \$4,000 of the company's 5% gold sinking fund notes due Aug. 1, 1930.

Zukor and Hilles posted bonds of \$50,000 each as co-receivers. Assets of Paramount-Public are currently given at \$150,000.

The suit of the trio of bondholders looks to have impelled Paramount towards consenting to the receivership as the company found itself unable to meet presently existing obligations. There is around \$370,000 of an interest payment falling due Feb. 1.

It is not altogether new to show biz. He had indirect contact through a brother, William Hilles. Later, in the early stages of talkers and before the same were practically accepted by the industry, figured in certain action which centered around DeForest Phonofilm.

### Assets and Liabilities

Keyes Winter, Republican leader, then an assistant attorney general of New York State, was assigned in the same thing. After General Talking Pictures acquired control of DeForest both Keyes Winter and William Hilles resigned from the DeForest manage. Winter resigned his office in the attorney general's department, at the time.

Assets of Public Enterprises, Inc., are stated as \$23,861,076. Company's liabilities given as \$11,214,077.

# THEATRE RECEIVERSHIPS

## Paramount and Publix Enterprises

With the least amount of delay necessary, Paramount will notify its creditors to submit claims with a view to some mutual understanding toward their disposition. Creditors committees may be appointed to discuss the claims and direct with the Paramount company through its receivers, Adolph Zukor and Charles D. Hilles.

Hilles is a former chairman of the National Resources Committee and a New York State Republican leader. He is now the New York representative of the Employees' Liability Insurance Co., but as co-receiver with Zukor, it is hinted he probably will permit Zukor, with his showman's background, to do the operating. Hilles' brother, William, also with a political background, has served as trustee in bankruptcy and in other capacities in the interest of stockholders. Whether or not he may assist Charles D. Hilles or not hasn't been indicated as yet.

While under the equity receivership for Paramount Publix, all claims of creditors stand as obligations. The bankruptcy over Publix Enterprises will not mean liquidation. This is a receivership in bankruptcy with the Irving Trust Co., appointed as receiver last week by Federal Judge Bondy, is shortly expected to be appointed by the court as trustee, so that it can go ahead at a reasonable date.

Publix Enterprises is an outgrowth of the Saenger chain in the southeast which prior to formation of Publix Theatres, was an integral theatre subsidiary of Famous Players-Lasky (Paramount). Publix Enterprises is confined principally to the southeast, but includes some stock ownership in scattered theatre properties. This stock ownership in other theatres becomes receiver of the assets of the Publix Enterprises group. The Lynch group of houses, plus others, in this particular subsidiary, have been in bad financial shape for some time. Its assets are placed at \$23,864,076, liabilities at \$14,214,407.

In a hopeless state, the petition for a receiver in bankruptcy was filed to have been requested for the Publix Enterprises subsidiary in the hope that, although it may have the effect of dragging others down, the majority of the Publix theatres holding companies could be salvaged. Those at least for which there is some chance.

**Other Receiverships**  
Concurrent with the Publix Enterprises bankruptcy receivership, the Publix-Reynolds group, which is a public chain of theatres, is being received by A. H. Blank, with an interest in the 20 Nebraska houses involved, was appointed receiver there by consent, while E. V. Richards, to whom the Saenger circuit was recently returned under a Public partnership, is the company's receiver. Richards was appointed Friday (27) in New Orleans by Judge Bonham. Blank the day before in Omaha.

Saenger chain is the larger of the two, controlling around 60 houses, all in the south.  
**Finkelstein & Ruben**  
Federal Judge M. M. Joyce yesterday (Monday) in Minneapolis named A. M. Hamm, local theatre owner, as receiver for the Minneapolis Amusement Co. (F. & R.), a P-P subsidiary operating a chain of 70 theatres. Receivership was ordered on the application of the Finkelstein & Ruben Co., which set forth in its petition that F-P had failed to pay rent due it and was in arrears on mortgage interest payments.

**FitzPatrick-McElroy**  
Earlier in the week (Sat. week) the Public-FitzPatrick-McElroy circuit of around 20 houses in Indiana and Ohio, was declared insolvent, with Irving LeMaux, a Minneapolis banker, made receiver. LeMaux is a disinterested party, having no dealing affiliations with the chain. Among creditors of the FitzPatrick-McElroy chain is Harry Katz, brother of Sam, who owns a 25% interest and has the circuit on personal financing.

Operation of the Indiana-Ohio houses is automatically out of the hands of John Bababan, who set forth as a result of the receivership, but Henry St. Clementer remains in possession. (Continued on page 25)

### Idle Salaries

Paramount Publix has been paying a weekly gross of \$18,000 (almost \$1,000,000 a year) in salaries on contracts and employment obligations to personnel no longer with the organization but still collecting on their contracts. The receivership in equity disposes of these along with any other unwanted covenants.

## RECEIVER JUST NO THEATRE FIT

Theoretically inexperienced showmen as receivers in theatres may be excellent but practically they don't fit at all. That's how Frank Cambria, last of the old Rocky feels about it. He isn't hesitant about stating that his last will be his final experience back stage where a receiver has charge of the overhead.

There is no mystery to Cambria as to why the Rocky reached all-time low of around \$9,000. When receipts started to fall Howard S. Cullman, the receiver didn't wait until the next week. He ordered Cambria cut overhead beneath the theatre's red.

As the weeks went on the nut was pared and pared until it got too much for Cambria, with so little 'Weil' solitiqued the stage maestro. 'We live and learn. Now I'm going to take a vacation and try to forget it.'

## CO-RECEIVER LIKELY, LEAVING ZUKOR ALONE

Trade opinion on Charles D. Hilles, co-receiver with Adolph Zukor of Paramount, is that he 'will have sense enough to leave Zukor alone.' Theatrical attorneys unanimously state the attitude that even rent reductions couldn't have adjusted some of the staggering leases, and that it was best that the Paramount Public friendly receivership eventuated as a means of ditching the theatre properties, at top rentals, which constituted the organization's greatest menace.

Any profit from any of the four subsidiary corporations—production, distribution, theatres and foreign—all goes to the benefit of the parent company, Paramount Publix.

## Missouri U After Pic Label on Hot Femics

Hollywood, Jan. 30. University of Missouri has gone ga-ga and is requesting Paramount and Metro to permit one of their stars to judge a beauty contest at commencement this year. University claims to have a flock of hot looking females in the 1933 graduating class. U. of M. would like to have one of the Barrymores from Metro.

## WAGE TOPS AVERAGE TAKE

Loew's Paying Ed Wynn \$2,000 More Than Met Usually Takes in

Loew will pay Ed Wynn \$2,000 more than the theatre's current average gross when the stage-radio comic plays at Metropolitan, Brooklyn, following the Capitol, New York. At the Met Wynn and his 'Laugh Parade' troupe from legit will receive the Capitol salary, \$20,000. Met's average weekly gross lately

Paramount-Publix and RKO, with Subsidiaries of Each, Take Court Protection—Receivers for Parent Companies—Bankruptcy for Some Subs

### FOR THEATRES MOSTLY

Reports of Paramount Publix and RKO with subsidiaries accepting receivership or bankruptcy proceedings during the past week are on this page. Scattered through the Picture Department are other stories bearing on the same matters.

The involved companies are seeking mostly relief from too expensive theatres, although the court's protection will likely be extended to other relief if required with either company.

Each company is announcing its subsidiaries not affected by the legal procedure, and these are the arteries of the film business away from the main operating department.

Receivership for relief has been long reported for over-burdened chain operation. Deluxe theatres built in flush times and at recklessly extravagant cost came home to roost when the boom days commenced to sober up. A chain like Publix struggled in every way to overcome the red handicap and deficit created by the long losses of the deluxes often mounting into the thousands on any week.

Old time showmen groaned when hearing of a theatre doing perhaps \$24,000 gross on the week, losing \$8,000, and so on, more or less and more often more with the deluxers. Or another sample of costly theatre operation, with RKO carrying the Orpheum Circuit which was eating up \$30,000 weekly in support, with the Southern or Interstate chain in Texas costing \$30,000 a week, while the eastern end of the RKO could show a profit on the average of \$40,000 a week upwards, but useless because of the red elsewhere, that also taking in the Pantages and some detached RKO houses.

It all becomes a part of the failure of theatre chain operation brought about through rapid and high cost expansion.

### Miller O. O'ing Studios

Hollywood, Jan. 30. Gilbert Miller arrives tomorrow (31) to begin a contract to produce one picture for Columbia.

Arrives a month ahead of his previous schedule in order to acquaint himself with the picture field.

## Field Day for Lawyers

Representing Everything and Everybody—Company Always Pays

With Paramount and RKO accepting receivership, filmdom may be about to be seized by the legal fraternity and thrown for a plenty big fee, no matter which way the thing travels. While it can't be estimated how much lawyers may eventually take out of the film biz, what they will take out collectively will be plenty before the receiverships are finally straightened.

Filmdom has only to look back on the William Fox debacle of 1930 to try to glimpse an idea of how mud lawyers can make or take. In that setup which had William Fox battling Halsey, Stuart and Western Electric for control of Fox Films, it is reported that the Fox company something like \$5,000,000 in lawyer's fees, and the case isn't settled yet. Each side, the Fox company and William Fox, are still at it, and who will win is hard to say. Samuel Untermyer, William Fox's counsel, got the biggest fee, \$1,000,000.

At one given time there were over 45 attorneys interested in the Wil-

## RKO and Orpheum

### \$27-a-Wk. Managers

That uptown New York picture house operator who pays his managers \$27 a week got an idea recently that his managers may be using the theatres' phones for personal calls.

As a result, in place of the monthly-charge phones there's now a pay station in each manager's office.

## PAR LIMITING PRODS. TO 250G

Russell Holman, executive secretary to Manny Cohen and George Putnam, on way to coast on Friday, will start three-day conferences at La Quinta, Calif., with Cohen and all Paramount studio executives to line up next year's program for specific orders from New York.

No production will reach over \$250,000 in cost and studio must use play material now on shelf. No play buys are to be made unless very cheap, as company has over 30 unproduced purchased plays and stories available.

## HOW SCALES SLIDE IN MINNEAPOLIS

Minneapolis, Jan. 30. Main theatre stem here is rapidly going 10-15c. Average night admission price for the nine show houses is still a fraction over 28c.

On this principal amusement thoroughfare are now two 10c houses, two large theatres (Publix Palace and the Independent Pantages) with a 15c scale, one 25c house, two 35c houses and two theatres (State and Orpheum) charging 55c, including tax.

Just off the main stem are four dime houses (two large), a 20c house, and a theatre with a 40c scale. The 4200-seat Minnesota Palace, the 10c Unique, both Publix houses, are dark.

A few years ago three theatres had 75c scales and there were no 10c houses.

When David Sarnoff shut off the money faucets of RCA last week, RKO fell into receivership. Happened Friday (27) in the U. S. court when the company consented to an equity receivership under the petition of Alfred West, note holder, and at the same time petitioned into bankruptcy three of RKO's theatre subsidiaries. These are the Orpheum Circuit, Inc., the RKO Western Corp., and the RKO Southern Corp., comprising altogether around 58 theatres in around 36 cities and towns where RKO operated. RKO Western and RKO Southern petitions were filed in the Federal Court of Delaware.

The receiverships are stated to be limited to the RKO, parent company and the three subsidiaries mentioned. It has been officially announced that none of the film producing and distributing units or the Keith-Albee-Orpheum group and the latter's subsidiaries are to be affected. Federal Judge William Bondy sitting in the U. S. court, Southern District, New York, appointed the Irving Trust receiver.

When the RKO and Orpheum boards met in special session Wednesday (25) it was stated that no receivership decision had been reached. This may have been a lingering hope by RKO execs that RCA would stick by and provide the necessary funds to meet presently maturing obligations.

That RKO figured for RCA to cease contribution may be envisioned by the fact that the West bill was filed Monday (23), four days before the consent decree was entered.

Up to that filing and for more than a month previous the RKO people were contacting RCA additional funds. Each day brought new hope that new money would be forthcoming, at least to forestall receivership from happening just when it did. Eventual receivership was looked for anyway which may have been the basis of RCA's decision to refrain from sending more money into RKO.

**Figures**  
The RKO hopes from RCA were based on the agreement which RCA last week overwrote the \$11,600,000 financing plan of Dec. 28, 1931. Under this RCA already had contributed around \$5,000,000 with something like \$5,500,000 still callable under the agreement by RKO.

In January, RKO had to meet not only something like \$800,000 in part payment of principal and interest on its Pathe purchase, but also around \$200,000 due to C. I. T., Chemical Bank's securities subsidiary on a \$6,000,000 loan which C. I. T. had made to RKO in 1931. There is still \$3,000,000 outstanding on this loan, according to accounts. RKO's agreement is to pay it off in stipulated monthly instalments.

On the day of filing of West's petition, official RKO comment was to the effect that the petition was unexpected. Later indications proved otherwise.

The petition was brought on the claims that RKO failed to meet that part payment due on the purchase of the Pathe Exchange. Also mentioned is the fact that at the close of 1931 the company held \$3,844,614 cash and \$3,840,434 notes payable. The company 'has an outstanding funding debt of \$1,022,572 of which \$21,569,000 is a direct obligation of RKO. There are \$39,000,000 in bonds and mortgages.

No 1932 figures were given which may mean to infer that in this later period conditions were vastly worse off in RKO.

## Hurley Leaves Par as Aide of Emanuel Cohen

Hollywood, Jan. 30. Harold Hurley, executive assistant to Emanuel Cohen at Paramount for 16 months has tendered his resignation. Thursday (26) effective Feb. 1.

Hurley will take a four month European trip, with a possibility he may rejoin Paramount on returning. Before leaving for the vacation, he is to enter St. Vincent's hospital for a sinus operation.

Hurley started with Paramount 10 years ago as Arch Reeve's assistant.

Robert Parkinson, business manager for Royal Laboratory, is publishing the book.

(Continued on page 31)

# ACTORS DEMAND AN ALIEN BAN

## Par-Publix Last Balance Sheet

Most recent Paramount-Publix consolidated balance sheet is that reporting company position as of Dec. 31, 1931, and contained in the annual report for the calendar year 1931. This survey does not include the bank loans assumed last summer, secured by negatives, involving \$13,000,000. Report for 1932 would have been due late this February or early in March in the ordinary course of business.

Assets	Total.
Cash.....	\$4,949,282.55
Accounts receivable:	
Adv. to subd. cos.....	\$963,526.44
Adv. to producers.....	\$76,943.31
Film customers and sundries.....	4,065,162.83
Inventory:	
Releases, cost less depletion.....	\$11,638,727.92
Completed prods. not released.....	6,301,266.28
Prod. in process.....	2,884,865.59
Scen. and oth. costs app. to fut. prod.....	2,197,591.33
Rights to plays, etc. (at cost).....	1,585,292.80
Securities.....	24,607,734.92
Prepaid expenses.....	2,004,139.38
Total current and working assets.....	\$37,735,541.80
Deposits to secure contracts.....	205,739.51
Investments in subd. companies.....	20,471,949.09
Fixed assets:	
Land*.....	\$71,351,578.50
Buildings, leases, etc.....	\$23,160,717.59
Pre. paid for cap. stk. of cons. sub.....	26,498,210.04
Adv. payments on purch. of real prop.....	453,148.18
Deferred charges.....	371,463,654.31
.....	5,430,223.78
Total assets.....	\$298,304,108.49

\* After applying approximately \$13,000,000 appreciation in land values, based on independent appraisals of 1928 or prior.

Liabilities and Capital	Total.
Notes payable.....	\$7,500,000.00
Accounts payable.....	\$3,320,284.50
Owing to subd. cos.....	118,238.59
Unsecured trade accept. discounted by foreign subd.....	940,322.58
Excise taxes, payables and accruals.....	5,494,731.52
Owing to outside producers, etc.....	918,474.35
Purchase money obligations for properties and investments, maturing serially within 12 months.....	4,584,292.50
1931 Federal taxes (estimated).....	196,145.24
Total current liabilities.....	\$33,691,679.99
Purchase money obligations and investments, maturing serially after one year.....	11,259,751.21
Mortgages and bonds of subd. cos.....	\$72,438,882.51
20-year 5% sinking fund gold bonds.....	12,545,000.00
20-year 5% sinking fund gold bonds.....	13,676,000.00
Advance payments of film rentals, etc.....	98,656,882.51
Reserve for foreign exchange fluctuations.....	\$72,960.73
Appropriated surplus and other reserves.....	2,316,849.79
.....	2,982,974.00
Total liabilities.....	\$139,870,298.23
Interest of minority stockholders in capital and surplus of subsidiary companies.....	5,791,391.68
Stock dividends payable Dec. 31, 1931.....	1,993,668.75
Common capital stock without par value (Note 1).....	
Issued.....	\$312,095,311.41
Less: Treas. stk. 152,092 shares.....	\$7,711,917.06
Outstanding.....	\$310,596 shares \$123,383,394.35
Earned surplus.....	27,269,355.50
Total liabilities and capital.....	\$298,304,108.49
Contingent mortgage liability of subsidiary cos.....	\$1,678,274.55
Contingent liability on investment notes discounted.....	643,369.50
Letter of credit expiring March 23, 1933.....	292,170.90
Guaranty of employee stock subscriptions secured by deposit of \$150,000 par value of treasury bonds and 54,800 shares of treasury stock.....	288,399.12
.....	\$2,902,213.17

\* Including 7,084 shares, represented by scrip. During the year 1931 the corporation purchased 105,239 shares, under options, increasing the investment cost in consolidated subsidiaries by the premium paid for such shares; the remaining 47,848 shares have since been purchased by the corporation.

† Including 65,000 shares deposited in escrow under stock repurchase contracts, since delivered to the corporation.

Note.—Par-P stock has since been changed from no par to par \$10.

## WANT CITIZENS ONLY IN U. S. PIX

**Native and Naturalized Players, Directors and Writers Solicit Aid of Hearst, Labor and Legion in Forcing Producers to Give Preference Over Importees**

### PROTEST 'CAVALCADE'

American actors, writers and directors who have found employment slack of late in the studios, have organized for the purpose of a movement to keep foreigners in their various crafts out of Hollywood. They have contacted various national organizations, including the American Federation of Labor, the American Legion and Veterans of Foreign Wars to aid them in this direction.

These actors at present are unwilling to come out in the open but their first move to keep importees out of the local studios was to solicit the aid of William Randolph Hearst in the matter.

Their plea to the publisher was on the grounds that having championed the Buy American cause in his chain of newspapers, he should also step out and aid the employment of Americans in the motion picture industry. Hearst responded to a telegraphic protest from these people, with a promise to confer with a committee upon his return to Hollywood from his San Simeon estate shortly.

### Play Down On Importees

Word of the communication to Hearst reached the producers, with the latter reported keeping down on any publicity of negotiations for foreigners in any branch of their organizations.

The wire sent Hearst stressed heavily on the Fox production of 'Cavalcade,' for which English players and writers and experts were imported. This group, which consists of a number of prominent actors, writers and directors, state they are determined to see that native and naturalized Americans get preference over foreign casts and directors.

### Theatre Picture Boycott

The telegram further stated that efforts would be made to enlist the A.F.O.L. and their national organizations in a boycott of pictures with outstanding foreign casts and unnaturalized directors, unless consideration was shown them by the producers.

Peculiarly, lined up in the movement and working with Americanized picture people are a number of foreigners, particularly English, who have been in Hollywood several years. This unit consists mostly of those who have applied for citizenship. They contend that Fox and other studios could have found a number of good English character players for their pictures without going outside of the boundaries of Hollywood.

### O'Reilly's Secret Service

The film bureau in Washington, starting with the Roosevelt regime, will function along secret service lines. Charles O'Reilly, its head, intends to be in Washington only for the inaugural ceremony.

The bureau will be a part of Democratic National Headquarters. O'Reilly does not intend to publicize any of its moves until their completion.

## RKO's Last Balance Sheet

Following is the last balance sheet of RKO covering its position as of Dec. 31, 1931. This survey does not give effect to the company's recapitalization plan which had been approved by stockholders after a contest Dec. 12, 1931. Rights of stockholders under this plan did not expire until Jan. 9, 1932.

Plan called for raising \$11,500,000 by the offering of new debentures and a drastic revision of the old 'A' and 'B' stock. Old Class 'A' stockholders received 3/4 share of new common for each old share. In addition 'A' stockholders were invited to subscribe to new debentures in the ratio of one \$5 bond face for each old share held and with each \$5 of principal amount went 3/4 share of new stock in the form of voting trust certificates. Payment of 50% was due Jan. 9 and the remainder due at call up to Dec. 1, 1931. Non-subscribers received only 1/4 share of new stock for each share of old. RCA underwrote the new bonds.

Assets	1931.	1930.
*Buildings, land, improvements, leaseholds, goodwill, and contracts.....	\$94,835,842	\$89,807,865
Inv. in and adv. to affil. cos.....	3,812,162	3,963,297
Other inv. and adv.....	3,105,612	6,553,581
Deferred charges.....	2,662,626	2,570,718
Cash.....	3,844,614	2,536,145
Call loans.....	10,674,170	
Subsidiary stock (unpaid).....	12,616,882	1,491,971
Notes and accs. rec.....	1,067,494	1,067,494
Accrued interest, etc.....	118,684	102,630
Adv. to outside prod.....	148,209	675,560
Inventories.....	10,879,136	8,842,116
Totals.....	\$132,294,935	\$117,796,076
Liabilities		
Keith-Albee-Orpheum 7% pfd. stock.....	\$4,300,900	\$4,300,900
Orph. Circuit, Inc. 8% pfd. stock.....	5,811,100	6,010,300
Class A stock.....		146,934,769
Common stock.....		1
Accrued interest, etc.....	\$48,589,714	
Notes and accounts pay.....	7,910,434	8,316,871
Dividends pay.....		
Due to officers.....		
Dep. on sale of inv., etc.....	50,000	50,000
Accrued taxes, int., and exp.....	1,567,442	2,335.6
Deposits.....	24,434	450,210
Def. accs. and deb. pay.....	18,229,976	407,440
Funded debt.....	39,455,524	40,351,600
Reserves.....	4,581,926	3,901,312
Int. of mln. stockholders in sub.....		
Capital surplus.....	2,638,343	4,632,670
Deficit.....	1,844,747	15,055,193
Totals.....	\$132,294,935	\$117,796,076

\* After depreciation and amortization.

† Represented by 2,330,250 no-par shares, excluding 53,148 shares held in treasury and including shares reserved for stocks of subsidiaries not yet exchanged.

‡ Represented by 500,000 no-par shares.

§ Represented by 2,446,298 no-par shares outstanding, including shares reserved for common stocks of subsidiaries not yet exchanged.

¶ Surplus.

## 12 Millions for 48 Fox Features

**\$250,000 Average for Next Season—Sheehan East to Confer on It**

### Lois Weber's Return

Hollywood, Jan. 30.

Hoping to re-enter pictures as a director, Lois Weber has made an arrangement with Universal to act as talent scout with the view of eventually turning meager for the studio.

Miss Weber, Hollywood's first femme director, is not on salary.

### MERCHANTS PUBLICLY ADV. THEATRE'S VALUE

Reading, Pa., Jan. 30.

A double page advertisement by merchants in behalf of the Park theatre, was the business men's recognition of the benefit having a theatre in their block. Manager Cornelius G. Keeney, in a statement explaining the necessity of cutting his admission to 40c, gave these and other business men a new angle from which to look at theatres. Keeney has been playing vaudeville pictures.

Keeney's statement reminded hotel and restaurant men, specialty shops and other businesses that a theatre with a personnel of 30 to 70 people, including talent, stage hands and musicians, instead of merely giving the public canned music, is an asset to any city, and that he expects business men in his locality to co-operate.

The statement made a hit and the double-truck advertisement was the result. Each ad was a tie-up with the Park theatre.

New Fox production budget is figured at \$12,000,000 for 48 pictures for next season. This would mean an average cost per film of \$250,000. It's slightly lower than the estimate cost per Fox film this season.

Winnie Sheehan is heading east. It is stated, to discuss this new budget plan.

All of this means that Fox Film is financially set. Any and all merger stuff for Fox is just one of those things for the present at least, it is said.

The idea that Fox and RKO might hook up was busted even before the latter company walked into the receivership thing. The Warner-Fox move is credited solely to sources close to Edward Tinker, chairman of the Fox Board, and formerly the company president. Tinker is the enigma of the Fox setup. None of the officials can figure how he stands. His contract was due to be finished around a month or so ago, with comment that he might retire. Tinker would retire from the company. This hasn't happened.

Sidney Kent's contract with Fox through Chase has him the head man with the bank agreeing to stick by at least for two years.

### Goldwyn's Staff of 10

Hollywood, Jan. 30.

Goldwyn staff will be cut down to 10 people next week, and the United Artists lot has also been skeletonized until May.

## KATZ' PERCENTAGE FOR PRESENT FILM MAKING

## Testing Cal. Employment Law, Affecting Artists

Sam Katz, on the way to the Coast in company with John Zant and Max Gordon, is reported hoping to organize a cooperative independent producing film outfit on an old theory ever new and always with an appeal, which he is trying to bring to life, with everyone in on a percentage basis. This would take in all persons associated with pictures from star down to cameraman.

Zant is with Katz as his partner in the proposed cooperative venture, it is said. The percentage idea has been talked of for years by many persons but nothing of moment in that direction was ever attempted. Gordon, stage producer, is accompanying Katz and Zant and is interested. They pulled out from New York yesterday (Monday).

California private employment law, as it affects theatrical agent-client relations, will be tested, with the case now being prepared by Peyton H. Moore, who is withholding the name of his client, an actor. Ten percent clause in the employment law has been declared unconstitutional already by the state Supreme court, although the rest of the act was not invalidated. The decision was not in connection with a theatrical agency suit.

In one case in the local court last week, Superior Judge Lester Roth ruled that theatrical agencies do not have to abide by the law's 10% provisions. This was in the demurrer of Alfred A. Cohen to the \$6,500 commission suit of Edward Small when Cohen said Small violated the law by charging more than 10% of the first month's salary, i.e., a like commission on the full duration of the job.



# Coast Cloudbursts Putting Damper On Grosses; Mae West's Opera Oke Gross, \$12,000; 'Whistling,' \$7,500

Los Angeles, Jan. 30. Paramount, with Mae West in 'She Done Him Wrong,' is the leader of the local group during another week of rather quiet business. That gabogero rain is keeping the folks away from the amusement emporiums. Over weekend his was shot a bit.

Chinese, with 'Cavalcade' in third week, is holding up in fairly good shape, with the cheaper seats much in demand, as is the case at the Biltmore where the upper floors go like hot cakes over the lower for 'Sign of the Cross.' Trade for second stanza is practically on a par with the first, with the chance the picture may be stretched for another week here, though profit will not come out of the run.

Warner houses with 'Lawyer Man' at the Downtown and Hollywood are fairly good, with the former house having the edge on the suburban.

Pantages went into double bill grind, which is on par in take with what was gotten out of the picture-stage show policy here. 'Whistling in the Dark,' with final week of stage shows at the Biltmore, like a bust at only \$7,500. No other work at the RKO rather a weak slated.

**Estimates for This Week**  
Biltmore (1,655; 55-51-55)—'Sign of the Cross' (Par) (2d week). With cheap seats heavily in demand should hit close to the \$3,000 which it got on the first seven days.  
Cineplex (Fox) (2,025; 31-85)—'Cavalcade' (WB) (2d week) stage show (3d week). Holding up fairly well after initial week's take of \$18,400.

Downtown (Fox) (1,000; 25-70)—'Lawyer Man' (WB) and vaudeville. Powell strong draw down here, with possibility it will garner \$10,000. Last week \$20,000 Years in Sing Sing' (WB) very good at \$11,000.

Hollywood (WB) (2,765; 25-65)—'Lawyer Man' (WB). Trade quite break here and looks as though \$8,000 will be the take. Last week \$10,000. (WB) okay at \$8,900. Los Angeles (Wm. Fox) (2,800; 15-25)—'Her Mad Night' (Maj.). The low scale for first range brings consistent trade, which will be around \$5,500. Last week, '18th Century' (Mona) fair at \$3,500.

Pantages (Fox) (2,700; 25-40)—'Death Kiss' (WW) and 'Hypnotized' (Educ.). A very bad \$3,500 loss. Last week \$1,000. (RKO) finished bit below expectations at \$5,300.

Paramount (Publics) (3,595; 25-65)—'She Done Him Wrong' (Par). Mae West seems to be the medium for draw to the 'Diamond Line' oke. Last week \$11,000. (RKO) oke. Last week 'Tonight Is Ours' (Par) poor at \$10,100.

State (2,260; 25-55)—'No Other Woman' (RKO). Not much draw power to this one so will have to be content with \$3,000. Last week \$2,000. (WB) very good at \$11,000.

State (Low-Fox) (2,024; 25-70)—'Whistling in the Dark' (MG) and stage show. Start poorly paced and gross of only \$7,500 brutal. Last week 'Hot Pepper' (Fog) slipped in a fair \$12,000, more than counted on.

## N. O. VERY Q.T. AT B.O.'S; STATE, ORPH, 9G EACH

New Orleans, Jan. 30. All quiet along the boxoffice fronts locally. Not one outstanding film to draw a general house appearance. Just one of those weeks. Strand closes after this week.

**Estimates for This Week**  
Saenger (3,585; 40)—'Hello Everybody' (RKO). Keweenaw not wowing them, and total looks like bad \$8,000. Last week \$20,000 Years in Sing Sing' (WB) light at \$3,000.

State (2,260; 25-55)—'No Other Woman' (RKO). Not much draw power to this one so will have to be content with \$3,000. Last week \$2,000. (WB) very good at \$11,000.

State (Low-Fox) (2,024; 25-70)—'Whistling in the Dark' (MG) and stage show. Start poorly paced and gross of only \$7,500 brutal. Last week 'Hot Pepper' (Fog) slipped in a fair \$12,000, more than counted on.

Tudor (800; 50-15-50)—'Pride and Prejudice' (2d week). Signed to

## Lotsa Radio In-Persons On B'klyn Stages No Help

Brooklyn, Jan. 30. Peaceful at the boxoffices here, with the Paramount particularly hard hit. Radio attractions galore with what Kate Smith at the Par, Boswell live at the Met and Jesters at the sitting Fox.

**Estimates for This Week**  
Paramount (4,200; 25-55-55-75-85)—'Billion Dollar Scandal' (Par) and stage show headed by Kate Smith. Picture, picture, picture, picture from scribbles. Around \$24,000, poor. Her picture, 'Hello, Everybody,' is not coming next week, reason being that 'Lost Souls' from the Rialto. N.Y., must first precede. Last week 'Tonight Is Ours' (Par) produced only \$28,000.

Fox (4,100; 25-55-55-65-75)—'Air Hostess' (Col) and stage show boasting of a Twentyfirst Century. May do \$10,000, week. Last week 'Second Hand Wife' (Fox) a cool \$12,000.

Albee (3,600; 25-55-55-75)—'Bitter Tea' (Col) and vaude featuring Albee and Bernice Thaire. Looks like under \$10,000. Last week 'Animal Kingdom' (RKO) did a fair \$22,000.

Mogul (3,000; 25-55-55-65-75-85)—'Whistling in the Dark' (M-G) and vaude. Boswell Sisters have played here for several half-dozen times now and mean little at b.o. Around \$19,000, bad. Last week 'Employees Entrance' (WB) \$21,000.

Strand (2,000; 25-55-55)—'20,000 Years in Sing Sing' (WB). Fine picture. Last week \$14,000. Jenny' (WB) did nicely at \$14,000.

## 'INTERLUDE,' \$18,000, 'MAEDCHEN,' 8G, N'ARK

Newark, Jan. 30.

They've still got money enough to go for money. Strange Interlude at Loew's shows and 'Maedchen in Uniform' at the Terminal. The former heads for \$18,000 while the German film opened Saturday as if it would break the season's record with \$8,000.

Business, however, is really off at the neighborhood. There are no big draws. The picture which is open not expected to do anything sensational. Sweet vaude bill bringing the crowd to this spot. House and picture make the hard sell, but down a peg. Last week 'Guilty or Not Guilty' (Mona) and 'The Night of the Living Dead' (RKO) did a fair \$8,000.

Fay's (1,600; 15-55)—'Face in the Sky' (Fox) and vaude. Stage show did a fair \$8,000. Last week 'Daughters' (Tower) depended plenty on vaude to come through at \$8,000.

Loew's State (3,700; 10-25)—'Whistling in the Dark' (MG) and vaude. Stage show did a fair \$8,000. Last week 'Daughters' (Tower) depended plenty on vaude to come through at \$8,000.

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## N. H. 100%

All-Sound Biz Ditto—Double Bills All Oke

New Haven, Jan. 30. Any deluxer in town now for half a buck. Passing of F&M, units from. B. makes sound programs unanimous.

Arthur's College, regular 40c double feature house, will roadshow 'Cavalcade' at \$1.10 top beginning Feb. 18.

**Estimates for This Week**  
Paramount (Publics) (2,348; 35-50)—'Sign of the Cross' (Par). New stage show, strictly okay at \$3,000. Last week 'Island of Lost Souls' (Par), and last (small) and 100, week.

Palace (Arthur) (3,400; 35-50)—'Mummy' (U) and 'Hot Pepper' (Fox). Horror picture may suffer following last week's 'Lost Souls' but balanced bill should be okay around \$5,000. Last week, 'Son-Daughter' (Tower) did a fair \$8,000.

Roger Sherman (WB) (2,200; 35-50)—'Employees Entrance' (WB), and 'Hard to Handle' (WB). Will get a good share of town's biz for \$3,000. Last week 'The Night of the Living Dead' (RKO) (U.A.), and 'Death Kiss' (WW) reached \$5,000.

Loew's State (3,700; 10-25)—'Face in the Sky' and 'Bless the Law.' Headed for a fair \$2,200 to equal last week's 'No Other Woman' (RKO) and 'Air Hostess' (Col).

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## LEGIT'S WOW \$35,000 NO AID TO CINCY PIZ BIZ

Cincinnati, Jan. 30.

'Kid From Spain' in its second week at the Palace, continues to churn sweetest boxoffice music to principal flicker stands. Personal appearance of Pola Negri is a light boost for the Albee's take over last week.

Weekend weather swell for amusements. Picture theatres feeling legit opposition for first time since the 'Kid' opened. Legit business current at \$36,000 or better, biggest business Shubert has done in several years.

**Estimates for This Week**  
Albee (RKO) (3,800; 35-65)—'Billion Dollar Scandal' (Par) and Pola Negri headlining five-act vaude bill. It's the first personal app. of the actress since her name is all over the theatre's exterior and press and poster spreads. Attracting \$15,000. Last week 'The Night of the Living Dead' (RKO) (U.A.), and 'Death Kiss' (WW) reached \$15,000.

Loew's State (3,700; 10-25)—'Face in the Sky' and 'Bless the Law.' Headed for a fair \$2,200 to equal last week's 'No Other Woman' (RKO) and 'Air Hostess' (Col).

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# W.P.L.S.' HORROR WEEK; BAD WEATHER

Minneapolis, Jan. 30. Handicapped by lack of outstanding attractions in addition to bad weather, the W.P.L.S. boxoffices are having slow going this week.

'Island of Lost Souls' at the State and 'The Mummy' at the Orpheum, the two leading loop stands, make this a 'horror' week, but the spine-chilling stuff has been overdone the past year and no longer boasts box-office potency.

'Second Hand Wife' at the Century and 'Fast Life' at the Lyric look strong. Aided by the novel's prestige and the feminine appeal, 'Wife' has made Century off to a better than average start.

**Estimates for This Week**  
State (Publics) (2,300; 55)—'Isle of Lost Souls' (Par). Nicely sold by Manager. Last week \$10,000. (RKO) (U.A.), and 'Death Kiss' (WW) reached \$15,000.

Loew's State (3,700; 10-25)—'Face in the Sky' and 'Bless the Law.' Headed for a fair \$2,200 to equal last week's 'No Other Woman' (RKO) and 'Air Hostess' (Col).

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Loew's State (3,700; 10-25)—'Face in





# STRONG TRADE FOR WASHES

## COKE PIX

Washington, Jan. 30. Best line-up of pictures shown has seen in long time is showing results at all b. o. "Rasputin" is getting nice run at Columbia in first roadshow policy since "Grand Hotel". Playing with \$150 top should see \$12,000 for week.

Palace is going after records working both boxoffices on "Kid From Spain". Weather spoiled all openings Friday, but pic beat previous high Saturday running six showings in day.

Interesting angle last week was effect of radio plugs on "Three X Sisters" vaude debut. Gals' rep was new in town and didn't help opening much, but "Three X Sisters" resulted in noticeable build-up during week.

Hardie Meakin short preview of "Big Drive" for American Legion, et al., and is getting a nice \$9,000 for Keith's through week ending exploitation where it matters.

Estimates for This Week  
Earle (WB) (2,424; 25-30-40-50-60-70). "Hard to Handle" (WB) and "Kid From Spain" (UA). Looks like \$18,000. Last week "Employees' Entrance" (FN) turned in acceptable \$15,000.

Fox (Loew) (3,434; 15-25-35-40-50-60-70). "Son-Daughter" (M-G) and vaude. "Hard to Handle" (WB) and "Kid From Spain" (UA). Following lesson learned on "Madame Butterfly". Result is hopes for nice \$15,000. "Hard to Handle" (WB) and "Kid From Spain" (UA). Last week "Tonight Is Our Night" (FN) and "Mary Garden" (WB) turned in about same.

Met (WB) (1,235; 25-35-50-70). "Parachute Jumper" (FN). Co-featured with Moran and Dressler in "Parachute Jumper" (FN) and "Williamson" (WB). Last week "Central Park" (FN) and "Williamson" (WB) turned in about same.

Keith's (RKO) (1,830; 15-25-35-40-50-60-70). "Big Drive" (WB) should come out \$15,000. "Big Drive" (WB) and "Williamson" (WB) turned in about same.

Palace (Loew) (2,363; 25-35-50-60-70). "Kid From Spain" (UA). Sailing along to beautiful \$15,000. "Kid From Spain" (UA) and "Williamson" (WB) turned in about same.

Rialto (U) (1,833; 25-35-40-50-60-70). "Hard to Handle" (WB) and "Kid From Spain" (UA). Last week "Daring Daughters" (Tower) pretty bad at \$15,000.

Columbia (Loew) (1,232; 50-60-70-80). "Rasputin" (M-G). At two-day should see \$15,000. "Rasputin" (M-G) and "Williamson" (WB) turned in about same.

Lincoln's Nabes' Theme, "Can You Spare a Dime?"

Only a moderate Lincoln, Jan. 30. With nothing particularly outstanding.

All the second run houses in town have had prices slashed to the tune of "Brother, Can You Spare a Dime?" The opinion of the average theatregoer is that they've been slashed to save himself 400% on his amusement budget. News is prevalent along the row that Bob Livingston, veteran exhib, will wire the Liberty for sound. The stock company there for the next 16 weeks is currently farveling. This'll make six first run houses and the first time in years the oldest light house has gone exclusively pic.

The struggle for b. o. superiority this week will be between "Frisco Jockey" and "Big Night" (WB). The latter looks the better bet since the town eats war pictures.

Estimates for This Week  
Colonial (LTC) (1,510; 15-25-35-40-50-60-70). "Billion Dollar Scandal" (FN) and "Mysterious Rider" (B), second half. Sluggishly to \$600. "Mysterious Rider" (B), second half. "Hold em Jail" (RKO) still at \$850.

Lincoln (LTC) (1,600; 10-25-40-50-60-70). "Tonight Is Our Night" (FN). Last week "Match King" (WB), never started, low \$1,600.

Phonograph (LTC) (1,200; 10-15-25-35-40-50-60-70). "Scarlet Dawn" (FN). Will stay at the average \$850, even though the b. o. cost has been slashed to a nickel on all scales. Last week "No Orchids" (CA) fairly received at \$900.

State (Monroe) (500; 10-25-35-40-50-60-70). "Big Drive" (R&S). Should click to \$1,300. Last week "Laughter in the City" (U) couldn't get going, barely reaching \$1,000.

Stuart (LTC) (1,000; 10-25-35-50-60-70). "Frisco Jockey" (WB). Probably top bet nothing fancy. \$2,100. Last week "Kid From Spain" (UA) proved there was some money available with a mighty nice \$4,000.

# Battle of Ballyhoo and Cut Scales in Indpls.

Indianapolis, Jan. 30. No biz to speak of but extra ads and exploitation are helping the slow spots. Even the Lyric is falling off, and the Circle is begging for biz with 25c seats in the balcony after 6 p. m. and life top all the time. The Indiana has dropped to 10c in the price war.

Price is pretty fair this week and is in line for little more than in the past few weeks.

Ten and 15 cent burlesk opening at two downtown spots.

Estimates for This Week  
Apollo (Fourth Ave.) (1,100; 25-40-50). "Mummy" (U). Should do fair biz, maybe \$3,000, but will have to climb above other thrillers at this spot. Last week, "Hot Pepper" (Fox) got around \$3,800, good.

Circle (Skouras-Publix) (3,300; 25-35). "Bitter Ten" (Col). Maybe will get \$3,000, but must climb steadily. Last week, "The Scandal" (Par), dropped to \$2,800.

Indiana (Skouras-Publix) (3,300; 25-40). "Hard to Handle" (WB) and "Kid From Spain" (UA). Local radio fave, on the stage. Around \$6,500. Last week Gene and Glenn and "The Scandal" (Par), local radio fave, on the stage. Around \$6,500.

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# "HARD TO HANDLE" IN BA TO

Baltimore, Jan. 30. Town once more jumps up into real show business this week, adding two first run houses to make it a grand total of eight spots and business looks satisfying all around the circuit.

No one grosses anywhere, but they will mean profits at the majority of the spots. The roadshower "Scandal" (Par) is the bus on a straight rental will be making it a fortnight run before hauling it into the pop rivet Stanley.

With the Maryland assuming the roadshow label of the Kernan group, the sister house, the Auditorium, goes film grind for the first time in its 30-year history. Still working on the film, the two houses going. Leonard B. McLaughlin has contracted for at least two World-Wide flickers and will grind 'em out at 10-20-30, the dime for kids at all times. On the grind may have a change to the bus and the low cost setup. Opened Friday (23) with "Hypnotized" and will follow with "The Killer", a thriller.

Century runs into the lead of the town to "Hard to Handle" and a slight "Hard to Handle" by Maybaker. Looks headed for \$18,000, a bright figure when the reduced admission ticket is added. The place this house above the rival Hippodrome currently on grosses. "Hard to Handle" (WB) is somewhat from the terrific gross of the previous season when "Vanities" (WB) pulled to a new attendance record.

On the sex angle the Stanley will run into the open "Hard to Handle" (WB) and "The Killer" (WB). Her O'Connell is the only out and so a flicker in the loop. New theatre remains the worst one of the town. "The Killer" (WB) which is without particular strength. It's the matron shopper drop-in trade that the House has.

Estimates for This Week  
Auditorium (Penn Mutual) (1,600; 10-20-30). "Hypnotized" (WB). For the first time in its history, the only house of its type in town. For that reason looks capable of getting along despite its somewhat out of the way location. Looks \$4,500 for the first week of the policy and a profit-maker under the stars.

Century (Loew-UA) (8,000; 25-35-45-55-65). "Hard to Handle" (WB) and "The Killer" (WB). Drawing 'em on the stage and the boxoffice alike. Looks like \$18,000, a bright figure when the reduced admission ticket is added. The place this house above the rival Hippodrome currently on grosses.

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# Lotsa Stage Opposish But L'ville Holds Up

Louisville, Jan. 30. "Of Thee I Sing" packed three houses at Memorial Auditorium (2,800 seats) at \$1.10 to \$3.30. Josef Hoffmann had big house Jan. 26 at same place, and tickets are selling big for "The Scandal" (Par).

Bob Bly, dancer, has been engaged to carry on at Gayety with Carroll Sisters, popular blondes. Linda Wauchope, dancer, has been engaged to carry on at Gayety with Carroll Sisters, popular blondes.

Picture houses, the Rialto's Mitz Green is drawing the juvenile trade.

Kentucky, second run, did seasonally last week with "Big Broadcast", clocking \$13,000.

Since practically all theatre managers in Louisville are Kentucky colonels, it was no surprise this week that Gov. Laffoon had commissioned Lionel H. Farns, southern division manager for Loew's theatres, as one of his aides. So far as known no governor has found any other theatre manager to do so.

Estimates for This Week  
Loew's (3,400; 25-35-50). "Whistling in the Dark" (MG). Last week \$6,500. Lukewarm reviews clipped "Kid from Spain" (U) to \$11,000, but that's okay.

Rialto (Fourth Ave.) (2,700; 25-30-55). "Laywer Man" (Par) and Mitz Green on stage. Latter helping "The Scandal" (Par). Last week \$6,500. "Laywer Man" (Par) and Mitz Green on stage. Latter helping "The Scandal" (Par). Last week \$6,500.

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# 'CAV' AND 'RASP' ROADSHOWS NOW HUB

Boston, Jan. 30.



company instead of the sheriff. Much license had to be taken to get Miss Smith on the air for some real singing. A network hears her singing at a party, via local broadcast, and though she appears to be all the way out in California, the chain invites her to come to New York (Continued on page 29)



# NEWSREELS

## EMBASSY

While in American newswear quarters it's regarded as straight propaganda, and reported to have been purchased from Amkino, both news theatres lead off with Moscow remembering its revolution. In the clips are a few fleeting glimpses of Stalin. At the Embassy, which has been devoted to foreign propaganda for trade, the Russian dictator draws applause, while in the Luxor the subject passes for just one of those things.

Embassy had nothing exceptional in the Saturday afternoon program to draw.

Fifteen-year-old Boy Scout who trapped a thief in Brooklyn photographs straight from the film. He is the only member of the cavalry to ride a white horse. Not to be outdone by evidently, the Embassy has Ted Lewis and his band on the newswear scene. Lewis and his band are shown in a clip and it's a lot better than the pre-

For once Japan's Emperor is provided with much more than a picture. He is the only member of the cavalry to ride a white horse.

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## PARAMOUNT, N. Y.

The Broadway Faraway is featuring a one week's sample of what may happen if and when the well of high-priced name attraction dries up. The house has to fall back on shows that play on their merits and not on their reps. And at the

This week's example may be pretty severe, because the stage show is not only lacking the Parisian customary high-tone coin aspect, but also misses as entertainment. While Howard worked hard to get the show to go, there was no team behind him. Picture, Par's 'Hello, Everybody' (Kate Smith) will be the main attraction outside the city limits, but for Broadway it certainly needs more help than it's getting. This is a case of a show that is a failure, but Par, the songstress having been here in person last week as a living thing for her part.

It was all up to the Smith name on the film to catch the trade, but returns were extra bad Friday night. In addition to the fact that, without the name, it's likely they sensed the current drop in stage-show value.

Along with the Howards the bill specializes in Donald Novis, Berry Maer, Loomis, twins, and Tellina Maer. The Berry Maers are the berries, as usual for these colored kids, but there is a fast on-and-off-right under the final number, the singing being much weight to the general proceedings. Miss Mason, an elongated and somewhat dandy who has put up one comedienne to make a full-grown routine, ran away with the specialty honors.

Novis, a tenor from radio, indicated he is much better suited to his home field. What he lacks in stage and screen, he makes up in quite a strong radio voice. Chief fault is his preference for all slow numbers.

For the Twins, who are lots better up close in a nite club or amateur theatre, found the Par's spectacular and somewhat overdone. They didn't make much of an impression. David Blines house line, increased to 20 girls this week, and the final number, the singing being much weight to the general proceedings. Miss Mason, an elongated and somewhat dandy who has put up one comedienne to make a full-grown routine, ran away with the specialty honors.

Rubinfeld selected one Irving Berlin song out of the resume of his show. The song was 'The Blue Bird' and the pit plover. The conducting showman and his players snared the heaviest applause turfs of the show.

## TRANSLUX

Universal's new slant on titles this week. First attempt by any of the reels to get away from straight motion pictures. The house is a courageous attempt to do again something new, this time U will probably find it more to the taste of the conventional. Titles that move across the screen are hard on weak eyes. And titles that move as fast as those of U are doing the work are too rapid for the strongest eyes.

Both houses cover almost identical Washington's move to cripple the power of the future lame duck.

For those who understand German, Luxer's statement from Germany was minister may have some significance.

The two theatres also cover a number of Western subjects, including the Tilden. Camera work in both exceptionally good. This time, instead of concentrating on moving action, the emphasis on the screen, as is the way of the lazy grinder, the lenses pay attention to voice.

In the Washington conference on homeless boys some statements, remarkably frank for newswears, are made.

Other Luxer clips, in addition to the usual shorts, include do-sie-dos and a horse show in Canada, horse-show pitching in Fla.

Various Hearst episodes in this campaign.

Other clips: Wrestling, skating, Chicago, current, New Year's, Parisian cross-country races, Tuskegee choir, Old Ironsides in a Cal. port, fires in New York, and a horse show in Havana trace track.

## RKO ROXY

Third week, New York, Jan. 21. RKO makes it just old enough to compare with the better days of the Roxy. The old Roxy used to have some good grounds that would stir up conversation when the payees got back to the stage.

But when that thin or thin chain lifted or parted there was something that usually got a response. The Roxy has definitely big and substantial and really colorful.

This is strictly by way of comparison. The Roxy has a lot of Ted Lewis' current endeavors, because Lewis and Co., including band, ballet, Dixie Fox, Esther Parnes, Mildred Gave, Doris Deane and the Infant 'Snowball' Whittier (who really cove the stage show) rattles off a number of things. The Roxy has a lot of Ted Lewis' current endeavors, because Lewis and Co., including band, ballet, Dixie Fox, Esther Parnes, Mildred Gave, Doris Deane and the Infant 'Snowball' Whittier (who really cove the stage show) rattles off a number of things.

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Novis, a tenor from radio, indicated he is much better suited to his home field. What he lacks in stage and screen, he makes up in quite a strong radio voice. Chief fault is his preference for all slow numbers.

For the Twins, who are lots better up close in a nite club or amateur theatre, found the Par's spectacular and somewhat overdone. They didn't make much of an impression. David Blines house line, increased to 20 girls this week, and the final number, the singing being much weight to the general proceedings. Miss Mason, an elongated and somewhat dandy who has put up one comedienne to make a full-grown routine, ran away with the specialty honors.

by having lopped off 15 minutes or so. With the exception of himself no one was allowed to suggest the change. The house, however, figured everything was good. Parts of the feature which will be laughed at, silently or otherwise, in other theatres, were applauded.

That the audience, however, figured everything was good. Parts of the feature which will be laughed at, silently or otherwise, in other theatres, were applauded. Lewis was applauded at appearance. Every time Lewis crossed the stage, the audience applause. Even every short subject pleased some group in the house.

Probably safe, but a little daring, to predict that when the audience gets house-broken and begins to overlook the glamour of interior decoration Roxy, Jr., will find it necessary to take to the days when Roxy, Sr., was taken seriously.

## CAPITOL, N. Y.

New York, Jan. 27. Must be tough. The Roxy booking these Broadway delinquents. Mary Garden and the Four Mills. The current top and bottom of the line for the Roxy and won't be for the diva.

With product such as 'Employees' of the Roxy, the Roxy is in the Dark' currently, both good enough features, but sans draft, it places an undue burden on the Roxy. The Roxy is in the Dark' currently, both good enough features, but sans draft, it places an undue burden on the Roxy.

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# F-in Stage Show at Two-Bits Jumps Old Roxy Gate 4-Fold to \$10,000; Air Triup Pulls Army of Kids

New York, Jan. 27. More kids are seeing the Roxy show this week than all the Broadway houses together have seen in a year.

Altogether the capacity audiences to which the Roxy currently playing is a huge contract to what the house has been doing at the Roxy. The Roxy will bring in four times what the theatre grossed last week when it went under \$7,000, a new high.

The month-to-mouth advertising which the house will get, especially with the current show on tap, can't be underlined, which is where the exploitation gets its biggest pat. There'll be 100,000 people coming and going from the Roxy this week talking about the Roxy and its show.

Fanchon & Marco have devised a stage show for the Roxy that is the strongest hour of stage entertainment the house has offered in a long time. The bill includes 'Just Plain Bill' and his daughter, 'Nancy,' also 'The Radio Rube's' song and instrumental numbers, and some contributions. Neither is w.k. to the theatre audiences, although the Roxy is the Roxy.

Although without marquee lure the show is well grounded. It is headed by David Gray and a good bunch of musicians (24). It is clean, fast, continuous and climatic with a good deal of comedy element almost throughout.

It may not wind up as the ultimate stage show of the Roxy. What is being given now may be changed, but under the Roxy's new 25-35c policy, it's going to be a top. The show is put together and how the talent is blended, more than anything else.

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sparkling entertaining precision dances of the Roxyettes are missing from the Roxy. The Roxy is made up by a troupe of 12 acrobatic dancing girls. These 12 are additionally supported by 12 other girls dancers.

The stage has been extended to cover most of the pit. It's over the pit and leaves only a rare elevator platform in the pit for closeup performances for personality type talent. That judgment. Bring the stage closer to the audience transforms the theatre and makes the stage possible for utilization by personality actors. That the present show goes over from the mezzanine where it was caught indicates the effectiveness of this thing. The Roxy is back of the apron. Besides which the stage show is so good that it can separate in the centre to provide other trick stage stuff if wanted.

The bandwagon sticks to a normal 'two position on the stage in the current show and so isn't too far back for proper sight appreciation. The Roxy is back of the apron. Besides which the stage show is so good that it can separate in the centre to provide other trick stage stuff if wanted.

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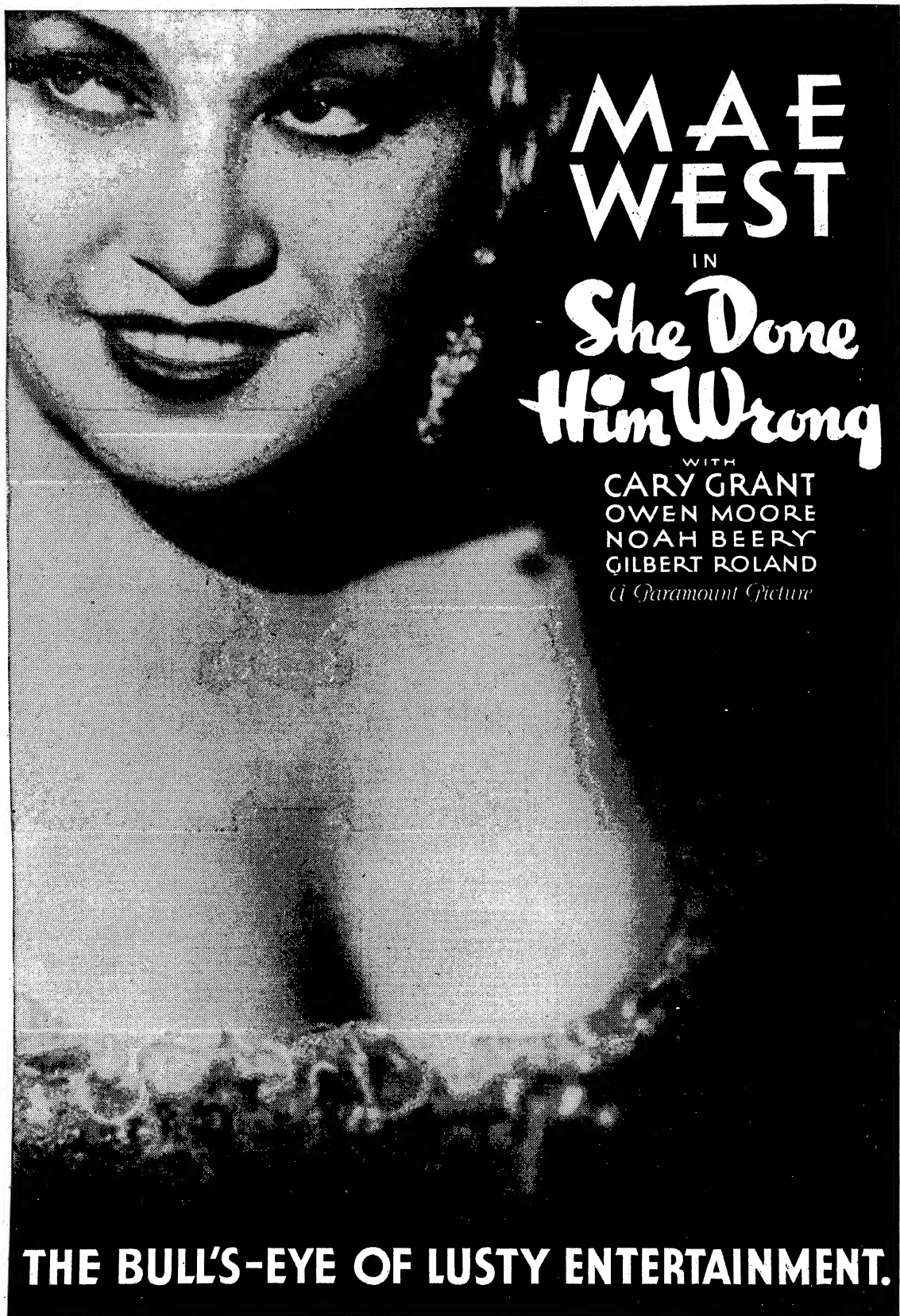
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# MAE WEST

IN

## She Done Him Wrong

WITH

CARY GRANT  
OWEN MOORE  
NOAH BEERY  
GILBERT ROLAND

*A Paramount Picture*

**THE BULL'S-EYE OF LUSTY ENTERTAINMENT.**

# WAGTAILS NO GOOD

## Pictures in France

	1928	1929	1930	1931	1932	5-Yr. Change
French	185	152	94	139	157	+39%
American	313	211	237	220	208	-33%
German	122	130	111	60	99	-18%
English	23	33	16	8	7	-60%
Russian	4	9	2	8	6	+50%
Italian	1	3	1	1	1	-10%
Others	18	8	16	10	15	-16%
Totals	683	436	478	453	496	-14%

## LOCAL INDUSTRY DOESN'T BENEFIT

France May Be Exception—  
Germany Now Producing  
Less Pictures Than in  
Years Past

### 5-YEAR STATISTICS

Stringent contingent laws against film import in European countries generally defeat their own purpose. Intended as a prop to local industry, a 'Variety' canvass of the figures for the past five years shows that home industry goes right along in its natural way, with contingents affecting only foreign distributors.

(Continued on page 52)

## 'LIFE BEGINS' STOPPED FROM BRITISH SHOWING

London, Jan. 30.  
Life Begins' (WB) has been banned here.  
Ban at the request of the London County Council Entertainment Committee.

## Bars War Film

Budapest, Jan. 30.  
Government has banned 'Cross de Bois', Pathe-Natan French war picture.  
Film was recently bought by Fox for the United States.

### 2 FOREIGN STUDIOS

Metro Will Be Producing in Rome and Paris—Germany Out

Metro is through with Germany for the time being, not attempting any sort of production, dubbing or otherwise for that market. Producer has started work on a production studio in Italy and is finishing details on a studio for Paris. Italian studio is in Rome. A small building just large enough to take care of production is needed for that territory.  
In Paris Metro is adding one or two stories to its exchange and office building, with a complete dubbing stage to occupy one of them. Metro figures this a more practicable and cheaper move than by having a studio in another section of the city.

### Bryson Vs. U Up

London, Jan. 30.  
Jimmy Bryson's suit against Universal is due for trial today with considerable film interest in the matter.  
Bryson is suing because he was fired as U's managing director in England. He's asking for \$100,000 damages.

### FOREIGNS IN READING

Reading, Pa., Jan. 30.  
Samuel Lefter and Samuel Handelsman, both of New York, have leased the Warners' Arcadia on Penn street near Ninth, a 400-seater. They will show German and other foreign films, admission prices to absorb the federal tax. The first offering is 'Kameraschatz'.

### Somlo Returning

Having come over from Berlin in connection with his sale of the English version of 'Liede Elmer Nacht' ('Song in the Night') to Universal, Josef Somlo, Berlin indie film producer, is returning tonight (31) to the Europa.  
Film, made in English, French and German, stars an eminent continental singer, Jan Kiepura. It opens next week at the President, renamed the Caruso.

## Pictures in Germany

	1928	1929	1930	1931	1932	5-Yr. Change
German	221	182	121	148	158	-71%
American	205	142	97	80	59	-71%
French	25	16	13	32	13	-37%
Austrian	20	16	4	6	11	-45%
Czechoslovakian	10	20	16	5	2	-80%
English	17	9	9	3	0	-100%
Others	25	23	15	13	6	-76%
Totals	520	426	305	286	229	-56%

## Danish Film Monopoly Proposed To Subsidize Native Production

### FRENCH MADE INTO GERMAN

Theatre Accomplishes Trick When 2 Reels are Ruined

'Moon Over Morocco', French talker at the Little Carnegie, New York, suddenly switched to German talker Friday (27), due to an embarrassing accident. Last two reels got caught in the spools of the projection machine and blew up, with other print of the picture in the 'United States'.  
Distributor happened to have a German version of the same picture on hand, so threw it on the screen, plus another, older, French picture to appease whatever French customers might arrive.

## Matter of English Titles on Foreign Picture in Court

New York Supreme Court will hear an injunction suit by Herman Shumlin tomorrow (31) against Krimsky and Cochran on 'Maedchen in Uniform'. Shumlin claims to own the American dialog rights to the picture and thinks K & C are infringing through use of English superimposed titles.

Shumlin bought the American dialog rights in November, two months after the film had opened in New York. He thinks that showing the picture in German, with English titles, is stepping on his rights, with K & C answering that they own the American distribution rights to the picture and the titles are merely explanatory matter, no English dialog being used.

Shumlin tried for a while to sell the English dialog rights to an American producing company, but got no offer.

Shumlin got his rights from Martin Winsteil, author of the novel the film is based on. Krimsky and Cochran got their rights from the film producers in Germany. Stage rights to the play are held by still another group, headed by Frank Gregory of London.

Importance of considerable importance in foreign film circles in the United States because, should Shumlin's claim be given any legal cognizance, it would materially cut into all foreign-language films on this side, since the majority of them are presented with English titles.

## Aus. Keeps Out 'Arms'

'Farewell to Arms' (Par) has been banned in Australia, censors disallow the story matter.

Australia had previously banned the novel the film was made from.

## Foreigns Once a Week At Akron RKO Palace

Akron, O., Jan. 30.  
Foreign language films, which have had regular home in Akron, will be presented every Friday night at the RKO Palace.  
A foreign film will be presented every week, this to follow the regular performance on other nights. Offerings will be in German, Italian, French and Polish.

Copenhagen, Jan. 18.

The Danish picture world is facing the possibility of the changes in the Danish socialist have presented a bill in Parliament calling for a State Film Central to exercise a monopoly in the purchase and leasing of all pictures to be shown in Denmark. The picture theatres in Denmark at present pay an average of 30% of gross in film rental, which means that 4,000,000 Danish kroner go out of the country each year.

By establishing a monopoly, the film distributing concerns would be entirely eliminated, and the Film Central would instead purchase all pictures required, amounting to some 300 a year. It is figured this would cost about 2,500,000 kroner. If the film rentals also in the future are figured at 4,000,000 kroner per year, it would mean a yearly income of 1,500,000 kroner.

### Help Opera Ballet

Out of this amount, 500,000 kroner would be set aside for the maintenance of the two branches of art which have caused a loss at the National Scene, the opera and the ballet. The sum of 250,000 kroner should go to the administration of the Film Central. About 500,000 kroner would be assigned to Danish culture films' of which kroner 300,000 would be devoted to making Danish pictures. For 250,000 kroner could be established a so-called culture fund.

Of this latter fund kroner, 40,000 should go to Danish exhibitors in the provinces for the betterment of theatres, etc., 40,000 for the purchase of sound apparatus in colleges and schools, 20,000 to foreign exhibition of Danish art, 30,000 to the support of the legitimate stage in the provinces, 10,000 to Danish dramatists authors whose work has not been presented on the National Scene, 10,000 to unemployed actors, 10,000 to Danish actors for study purposes, 5,000 as a yearly gift to an old Danish film artist, and 20,000 to exhibition of pictures for workmen and the legitimate stage in the provinces. The Film Central would be supervised by a board of control in which exhibitors would be represented.

## G. B. Merges Two of Its Distrib Subsidiaries

London, Jan. 30.

Ideal Films, a distributing company and subsidiary of Gaumont-British, will shortly cease to function, and will be absorbed by Gaumont-British. The latter is conducting a special stage show around Miss MacDonald.

House is also getting considerable break through a regular Sunday concert broadcast, along similar lines as inaugurated at the RKO, New York, some years back, but a novel thing to Europe. Broadcast is from the Eiffel Tower.

## Distrib in Canada Demanding Independent Censor Appeal Board

Toronto, Jan. 30.

Claiming injustices to the film industry through the reputedly too severe treatment of pictures by the Ontario board of censors, distributors have are pressing the government for the establishment of a new Board of Appeal. Government is investigating claims and promises a prompt decision.

Under present legislation, film distributors may appeal a censorship ruling but feeling in film circles is that once the censors have given a ruling an appeal is useless under the present arrangement. As a placating gesture, the government has cut the appeal costs from \$20 to \$10 a reel on an American picture, and from \$10 to \$5 a reel on a British product. Film men, however, refuse to consider this as much of a gift. They still insist that it will do them little good to conduct an appeal under the present arrangement when the Board of Appeal is reputedly subservient to the Board of Censors. What the distributors want is an independent board.

Major J. C. Boylen, chairman of the Censor Board, maintains in rebuttal that censorship 'is as fair as it is possible'. He claims that last year the Censor Board rejected 85 pictures, whereas in the previous year the figure was 96. Boylen says 'this is an indication of fair consideration.'

## CONTRACT BONER OVER ENGLISH 'CAVALCADE'

London, Jan. 30.

Through an oversight, Parnell and Zeitlin, who have the British distributing rights for 'Cavalcade', have a clause barring a picture of that play for five years. Not believed that the Fox picture will be affected.

Fox bought the rights from G. B. Cochran and the Drury Lane theatre, they having overlooked or forgotten the clause in the P. & Z's contract.

Unless an amicable settlement is reached between the legit producers, it is thought likely Parnell and Zeitlin may take action against Cochran.

### EIFEL TOWER AIRING

New Rex Theatre Sending High-up Broadcasts on Sundays

Paris, Jan. 20.  
Jack Hylton's band is at the Rex for a two-week stay starting today (20), with Jeannette MacDonald following in for another fortnight. French Managers are conducting a special stage show around Miss MacDonald.

House is also getting considerable break through a regular Sunday concert broadcast, along similar lines as inaugurated at the RKO, New York, some years back, but a novel thing to Europe. Broadcast is from the Eiffel Tower.

## Von Sternberg at Ufa Wants Colony Directors

Hollywood, Jan. 30.

Reported that Josef von Sternberg now director-general of UFA, is seeking American directors for that plant.

Dickering with him for one picture is Lloyd Bacon, who wants to make the film during his layoff at Warners and has requested a three months' leave of absence.

### SEIDELMAN RECALLED

Par's Foreign Rep Trying to Dispose of Theatres Abroad

Paris, Jan. 30.  
Via long distance phone to Paris, Jos. Seidelman, head of Paramount's International Company, was apprised of the receivership action for Paramount-Public and advised to return to New York. He will leave on the Berengaria Feb. 4.

Seidelman is in Europe to arrange a new production schedule for Joinville, look over the foreign offices of Paramount and, if possible, get rid of Paramount's European theatre holdings. Latter matter is especially difficult. It is not thought likely now he will be able to complete any sort of a deal before returning to New York.

## Mex Chain Asks Gov't O. K. to Let Out Orks

Mexico City, Jan. 30.

Syndicate operating five large downtown nabes here has petitioned Federal Board of Conciliation and Arbitration for sanction to eliminate orchestras in its cinemas as economy measure.

Expense figures for the five houses syndicate cited board indicate that operating cinemas here costs plenty. Principal items in syndicates monthly operating expenses are: Rents, \$3,500; electric light and power, \$2,250; and orchestras, \$2,000. Syndicate figures that it will have a chance to break even if it is allowed to drop its tune makers. Board has called a conference between syndicate and musicians' union representatives.

## Sweden To Film Stage Hit with Gosta Ekman

Stockholm, Jan. 19.

The greatest stage hit this season (with the exception of 'Greatest Patrie' and 'Denare Song', which are still drawing big crowds at the Dramatic and Oscar theatres) is 'Kanske en Diktare' ('Perhaps a Dreamer') which has played three months at the Vasa theatre with Gosta Ekman, Sweden's leading actor, in the principal role.

The piece is by a Swedish author, Ragnar Josephson, and is now to be filmed by an independent company in Stockholm, Ekman playing the lead in the picture as well. Work will begin in about a week's time.

## No Decision Yet in Lewis Vs. B.I.P. in Can.

Toronto, Jan. 30.

Decision has been reserved in the action for \$556,000 which Ray Lewis (Mrs. Joseph Smith) is bringing against British International Pictures for alleged breach of contract in the distribution of B.I.P. films in Canada. Throughout the off-postponed proceeding of a two-month period, Ray Lewis, owner-editor of 'Canadian Motion Picture Digest', trade organ, has claimed that the B.I.P. contract submitted to her was in accordance with the terms agreed upon by cable.

Defense counsel sprung a surprise when refusing to call witnesses. They asked for a dismissal of the action. Miss Lewis' claims remained as undisputed evidence. This made for a deadlock. Justice Rainey said Miss Lewis could not be bound by one signed contract which B.I.P. is alleged to have sought to establish as binding upon her, asked for the retention of moneys paid by Miss Lewis to the defendants, for dismissal of Miss Lewis' claim and for damages against Miss Lewis for her alleged breach of contract.

# THREE REELS OF "SOMETHING NEW"

THAT STOLE THE SHOW AT THE  
RADIO CITY ROXY  
THIS WEEK!

A "Comedy in Rhythm" ... smart as a top hat ...  
something original in entertainment that makes  
it the feature of any bill ... crammed with laughter,  
song and melody ... and a new personality  
to give the girls heart palpitation ... that's

## "SO THIS IS HARRIS"

Presenting the new idol of the air—  
the honey-toned sensation of radio,

**PHIL HARRIS**  
With dozens of pretty girls and  
**WALTER CATLETT**

LOUIS BROCK  
PRODUCTION  
DIRECTED BY  
MARK  
SANDRICH



IF YOU CAN'T GET IN THE RKO ROXY ... ASK YOUR EXCHANGE TO SCREEN IT!

# EXPLOITATION

By Epes W. Sargent

## Makes It Last

Manager who got tired of handling dinner sets and has something that seems to give as much satisfaction and costs a lot less. He got a job lot of 50 blank cards and gave one to each woman patron who presented three consecutively numbered coupons, a number on each coupon and each change of bill. A pack of 50 blank cards, on which favorite recipes could be written, went with each box.

Now he offers \$5 each week for the best recipe from a patron, the prize money being printed on a card and handed each woman patron on a certain night, to be added to her collection.

Manager's wife tries out the most promising of the entries and decides the winner. In a section where most of the families have no cook or at least supervise in the kitchen, the idea seems to be getting over better than the cup and saucer scheme. And there's room for about 200 cards in the cabinet. Cards are printed on a hand press used by the housewife to the actual cost is around 60¢ a week.

## Bargain Mat

House playing the four-day runs planned to stir up business with a bargain matinee one day a week when the usual quarter was cut to 15¢. Manager's wife, the last afternoon of his four-day run, which was a Monday, figuring that he could get a more business out of the final squeeze.

Not much of an up in the attendance and his assistant pointed out that the Monday was generally a tough day in the homes of most patrons, since many did their own washing and all were at work. When the men in the family had been home over Sunday. He suggested a switch to Tuesday, which opened the short end of the running. The women came and liked the picture, they would save the word along on the same line as the old one-cent tickets.

Manager took the suggestion and found that he not only drew more than double the mat business, but the picture got out a better than usual night start and held up.

## Barter Change

House in a 10,000 town is falling in with the current barter schemes with a strong newspaper tie-in. Patrons who put in a dollar may, on request obtain a copy representing 75¢ in service value, but handled as only half a dollar in making change.

Not yet good for merchandise, but applies to small tailoring and pressing jobs, carpenter work, window painting and other services of one concern in any line listed on the card, the idea being that the cards will steer trade to the co-operating concerns. Cards are paid at full 50¢ value when presented at the theatre and not more than one card may be presented for each purchase where the purchase represents the face value, or more. In other words, there is no change from the barter ticket.

House gets plenty of advertising, and so far the scheme is working out as the manager's chief effort is made to force the cards. Patrons must ask for them, but many do.

## Free Supper

Combination stunt which is helping a theatre and a nearby lunch room is the allotment of free supper to certain persons who attend the theatre. After the first break and again at closing time, the manager has to make a list of the names of three people who are to receive free meals. No announcement is made, but when the diners come to the desk to pay their bills they are dedicated if they can show theatre stubs.

Sometimes it happens that the couple have not been to the show, in which case they are out of luck. The effort is made to pick the names of those who have attended the performance. Not only gets the crowd into the place, but it slightly increases the size of the average check.

Costs the theatre nothing but a little advertisement, and the restaurateur no advertising at all, so that's an even break. Proprietor is willing to deadhead the six meals to get all the others in.

## Hart's Creed

Edgar Hart is working a modified club plan at the Rivoli, Toledo. "No Beer" price the Saturday and adds a coupon which will let a kid in for five cents on the new show. The kid who starts he flashes a Creed on the screen, which the youngsters repeat in chorus. Hart worked it out with the rule of the warden's office and it is good enough to be copied. It runs:

I want to be a square shooter, honest and truthful. In the school, at home, while at play—anywhere I may be—I want to be on the level

with myself always, and so be a real American.

For "Bitter Tea" he produced a free vaudeville act out of a hat or something. The second night, they did a singer and dancer. They did six shows Sat. and five Sunday, with three at the night shows for the remainder of the run. Not only didn't cost anything, but they think he's a great guy to give them a chance.

## Industry Display

Good results are accruing in one town from what the manager calls his permanent industries display. Lobby is large and he has built a showcase between the entrance and exit doors, where it will be out of the way. Adjustable glass shelving is provided and local merchants are given a week apiece to display their wares, the only stipulation being that it shall be educational.

A drug store, for example, shows the ingredients of its cough mixture and the bottled product; a grocer shows green coffee used in his leading blend; a shoe store got a "Sunday" shoe foot wear for its largest factory. All are fixed up with lettered cards and are attractive to the general public. It does not hurt any that most of the stores take newspaper space to advertise their displays.

Side lines as announcement in the schools, with the recommendation that the pupils take time out on the way home to look at the display over. Incidentally the showcase cost only \$3, being bought at a bankrupt sale.

## Real Names

Most exhibs merely read the recent list of real names of stars printed in a recent "Variety." Then they forget about it. When M. A. Maloney, the veteran head of the Loew theatres in Cleveland, was in town recently for a women's paper. Going to slip the information out in his program and perhaps make the old one-cent tickets.

While about it Maloney paused to drop a tear over the good old days when every major Cleveland theatre ran a full half-price day every Sunday. Probably it was the only town in the country in which such a large use of space was made, but it paid in flush times. Extravagant, perhaps, but all of the houses were making money. Also recalled the three-color John S. Barrett McCormick used to turn out in Indianapolis 15 years or so ago. Different times, but possibly not gone forever.

## Instalment Thrift

Theatre which did not anticipate much from the credit business because of limited finances of its patrons and yet wanted to ride the coming boom in the scheme used by some cigar dealers who sell cigars singly and give the customer the remainder of the box when he has paid the box price in full.

Tickets are printed up representing a value of \$5.50. Issued to all patrons, but they pay as they use, with their purchases punched out of the card. When \$5 worth of holes have been punched, card is good for an additional \$50 worth of admissions.

Value of the card is that, having the holes punched, it is the theatre that has to patronize the opposition. Narrow margin, but it all helps these days.

## Window Novelty

Chain of a dozen small houses has a window novelty it is circulating around with each town visited about once in three months. It is a tank with glass front and back, about 10 feet high, with the usual advertising lettered on the glass front. It is a little more than an inch deep. It is the constant drip of colored globes, but heavy oil, being slower than a straight drip.

Secret is that the tank contains a light oil, the kind of oil, cheap grade of mineral oil. A trough runs across the top and through the front colored with the oil, being heavier than the oil, settles to the bottom, where it is pumped into the trough again by means of a small pump operated by a clockwork motor. An overflow at the opposite end from the intake keeps the tank against an excessive pumping.

Probably would not pay to build one for a single house, but it's a neat attraction that can be calculated as the oil does not show.

## Appeal to Vanity

A stunt that while it did not attract customers by the hundreds did very well was used by the Alabama in connection with "Strange Incident" seven hundred and fifty letters addressed to members of the local Little Theatre were mailed. These letters said that the management would be glad to have their opinion as to how the picture compared to the stage play.

## Tagged Column

Always on the lookout for free space, manager of a downtown house arranged with a newspaper with an inquiring reporter feature to tag the usual advertising column now lists six replies picked up on the street in different localities and five, on the same question, picked up at the theatre. Paper in an afternoon sheet, so the manager gets his stuff at the night show and checks it in the same evening.

Manager is careful to give every one a chance, and being an old newspaper man himself, he is able to dream up the replies so that his patrons are proud of their sayings. No one probably comes just in the hope of being quoted, but it is certainly not hurting the attendance any.

## Threat and Promise

Indie exhibs who felt he had to cut to match the chain slices in his town was not happy about it and doubtful whether it would hold up any, so he made the threat to shut his fingers crossed. Both newspaper and house front advertising carried this copy:

"Next week I am reducing my admission to 15¢ on the plea of many patrons that they would come more often. I shall hold these prices for three weeks. If it does not bring a sufficiently larger increase in business to justify the cut the admission scale will be restored. If you want

# BEHIND the KEYS

Los Angeles. Fox-Principal closed the Banning. Banning, another stunt in the desert section of the Broadway, Mecca.

Electric, L. A., Main street grind, has been in line for a woman exhibit.

Phoebe Peuler has taken over the Uplands, Uplands, Calif.

Mansfield, O. Charles Keyser, mgr. Warners Majestic here, shifted to Harris, Findlay, O. John Manuel, from Sandusky, succeeds Keyser.

Findlay, O. Glen Nelson, manager of the Harbinger theatre here, has been transferred to the Ohio in Sidney, O., according to announcement of Frank N. Phelps, central district manager for Warners with headquarters in Cleveland.

Birmingham. Extension of another two-year period and modification of the old contract by the Crescent Amusement Co. with the city of Birmingham were made and WB will continue to operate the Tennessee houses as usual.

First contract was made in 1930.

Bronx, N. Y. C. Maurice Elias, recently in charge of the Metro theatre, now managing the Boston Road theatre. Succeeds to the post vacated by Louis Gans, who has gone to the United States theatre.

New Britain, Conn. State closed. Court action for control of house followed.

New York City. Milton Chamberlain is manager of the Plaza, New York. Manny Rosenberg, previously at Plaza and Little Carnegie (foreign), is now solely at Carnegie.

Pittsburgh. Joe Skirblor, for years connected with the first National, manager of Majestic theatre, has been shifted to Pittsburgh. He succeeds Charlie Schwern.

Recent Warner managerial shifts in local district sent Harry Seigel from Park, Johnstown, Pa., to the Strand, Chicago, where he succeeds Charles Truran. Latter resigned to go to the Park in Meadville.

Spitzer Kohen, manager of Davis, here, withdrew his resignation and remains.

Columbus. Harry Schwartz, owner, has himself taken over the managerial reins of the Hartman here. Dave Pence is acting as a combo assistant.

Kenneth Reid, manager of Loew's Broad theatre, has returned to his post here following the death of his wife, Harriet, aged 32, in Cleveland. Mrs. Reid died suddenly after a long illness of pneumonia. A daughter survives.

Los Angeles. Latest Fox West Coast house managerial shakeup has Jack Hickey, former district manager in the Northwest division, replacing Carl

the lower price, come and tell your friends to come, too.

No report on the result, but the manager feels that he has provided an out in case he wants to go back.

## Radio Talk

Oakland, Cal. Fox-Orpheum made a play for feminine trade by setting a series of radio talks on KLE, controlled by the Tribune, at 11:30 a. m., starting this week. Wood Soanes, drama editor of the Tribune, will be in charge of the series, discussing generalities on pictures and people.

In the opening broadcast Soanes and Herman Kerkesen, manager of the theatre, occupied the 15-minute period arguing over the form and style of the programs, with a view to catching audience angle. Response was immediate in mails.

The first picture to be indirectly plugged was "20,000 Years in Sing Sing."

## Employees' Screen Tests

Los Angeles. Warners Downtown will use the screen test gag as exploitation on "Employees Entrance." In addition to plugging the picture, the studio, which has sponsored the stunt in suburban spots, hopes to get at least six figures worthy of contracts. So far 25 females have been chosen for further consideration.

# BEHIND the KEYS

H. Miller at the Fox, San Bernardino, Calif. Miller replaces Everett Shary, who left the Coast in the same town. Nate Blank replaces Dick Pritchard at the Alcazar, Bell, Calif. Miller is shifting to the Majestic, Santa Monica, relieving Mort Nathan.

O. A. Collins has been in complete charge of all accounting, auditing and reports for F.W.C., under supervision of Fred L. Metzler, treasurer.

More personnel reductions at Fox-West Coast has ousted Jack Stone, former secretary of the Coast, and Lemieux and Louis-Seller of the purchasing department, and Izora Fabler, public secretary. M. Woolson who resigned last week as vice-president in charge of finances.

Denver. Chas. Kreiling is back at the Majestic, having leased it again.

P. W. Hammett bought the Pythian theatre at Dolores, Colo., from C. W. Smith.

E. A. Lustig, Denver and Salt Lake salesman for National Screen Service.

C. Ryan now selling for Educational, formerly with Warners.

Richard R. Adams moved from Denver Paramount, where he was public secretary, to America at Colorado Springs, which he will manage. Richard R. Raub, publicity director of Denver, succeeds Adams; and E. A. Patchen, sent to Denver, will take on Raub's old job. Larry Starnstrom, city manager at Colorado Springs for Public, will manage Paramount.

Seattle. Ernie Ludwig now manager of Venetian (Jensen-von Herberg) suburban. Royce manager of Liberty (J-VH) with G. W. Cooley manager of Coxy (J-VH) in Ballard district, which has just been resigned. Bill Hammett, nephew of John Hamrick, succeeds David Dow as manager of Rex (Hamrick) grind.

Hartford, Conn. Arthur Menard, assistant at Public-Allyn, manager of Rialto, New Britain (Daly's).

Al Weiss leaves Warner Capitol, Springfield, Mass., to succeed M. J. Williams Flannagan, acting manager of Regal, goes to Warner Strand as manager.

Robert Hart Palace manager. George Clark manager of Warner-Colon, and Barney Grogan of Warner-Central.

Victor Pajonas, chief of staff at Allyn, now assistant.

Phoenix, Ariz. W. A. Osborne manager of Tucson Fox at Tucson.

Los Angeles. Al Bowman replaced as manager of the Belmont here by Spyro Cardos, from the closed United Artists (downtown).

Davenport, Ia. Orpheum, RKO-Public house in the Mississippi River, largest theatre in the tri-cities, closed Saturday. Capitol, which became first in town, since reopening on Jan. 25, matinee and 5:30 night. Garden only other downtown film house operating.

## Encored

Hitting twice in the same place with one stunt is accomplished by Sammy Cohen, handling foreign publicity and exploitation for United Artists. As a gag Sammy hired pictures made up of Mickey Mouse reading various foreign trade and fan papers. These were sent out to the various papers, with quite a number in various sections of the world falling for a free reprint of the thing. The Courier, Crenshaw, Crenshaw of Paris, one of the best trade papers in Europe, reprinted Mickey Mouse with a note that was picked from all the French papers. On receipt of that in New York Sammy had another copy of Mickey Mouse plus a notation, allegedly from Mickey, of thanks to the "Courier." And that, too, was used for a three-quarter page reproduction.

## Riding the News

Dallas. When Ethel Legniska dropped in for guest performance with local symphony orchestra, as first woman soloist, she scribbled a note, borrowed Vin Lindhe from WFAA and promptly plugged her as first female leader for his Palace pit. Lass is about champ performer for the radio station with plenty pep. Legniska, incidentally, is a case of both "first time conductor" and first try at conducting for the femme, giving customers a little extra.

While Legniska cracked a record, Cherry's idea not so bad, as dates concurrent with her scribbles had plenty to rave about, even as to whether it was o.k. or no for Lindhe to sport a masculine full dress for afternoon and formal frock for evening performances. If Pal b.o. didn't pick up for the week was certainly no fault of prey.

## Overdoing

In recent months there has been a lot of business that has been done by theatres here overdoing exploitation. As a result stunting has become the ordinary way of putting a picture through the theatre. The public response has dropped. Stunts are good only so long as they are new. If they are old, they are overdone. After day some stunt is put on the street to advertise a picture. It is like any other form of iteration and goes stale through constant use.

In some sections theatres have found it profitable to drop off special stunts for three or four weeks and then come sweeping out with something really good for a better than usual picture.

It is all a matter of change of pace. If badly no longer works, drop badly for a time and concentrate on stunts for a while. It is more effective when it is resumed.

## Copped the Five

Yankee. A big buildup of Paramount's "Island of Lost Souls," Paramount here offered a reward of \$5 to a woman who could sit through a musical number without laughing at the film, alone, without screaming.

"Expected few responses, but actually five women showed up. The first woman to apply, and spent the next three days apologizing to other applicants who demanded to be given a chance.

Woman didn't make an outcry and collected her five.

## Not So Good

Even press stunts have to be worked with some degree of intelligence. Here's a story going round of a manager "copping the five" on the job calling the town on the phone about a coming picture. Along with the matter of the afternoon this conversation happened:

"Is this Main 1387?"

"Well, this is the Golden theatre. We're playing 'The Big Broadcast' next Monday and Tuesday, and we want your folks to be sure and come."

"Oh, yeah! Well this is the county insane asylum. You come and see us."

## Gloss and Matt

Exhibit which was carried over the question as to whether to make his letters glossy on a dull ground or dull on a glossy ground. May sound a bit foolish, but there is a difference, and it seems to be in favor of the glossy ground. The ground is deeper than the letter and (Continued on page 23)

# IT TAKES 3 BIG BROADWAY HOUSES TO HOLD THE CROWDS!

Started at the  
**RADIO CITY MUSIC HALL**  
January 26th

Starts at the  
**RKO ROXY**  
February 3rd

A booking record unparalleled in motion picture history! Three of Broadway's finest, largest theatres play "State Fair" on three consecutive weeks. A test only the mightiest of box office attractions could stand. And, as we go to press, the 6200-seat Radio City Music Hall reports S. R. O. business. Another miracle picture from FOX...as the FOX Cavalcade of Hits marches on in triumph.

# STATE FAIR

JANET  
**GAYNOR**

WILL  
**ROGERS**

LEW  
**AYRES**

SALLY  
**EILERS**

NORMAN  
**FOSTER**

LOUISE  
**DRESSER**

FRANK  
**CRAVEN**

VICTOR  
**JORY**

Story by  
PHIL STONG

Screen play by  
Sonya Levien and Paul Green

**HENRY KING** Production

Starts at the  
**MAYFAIR**  
February 10th

**GREATEST  
CAST**  
of any picture  
from any producer  
**THIS  
SEASON**

One of the **FOX** CAVALCADE of HITS



# BIGGER BUT CHEAPER JOBS

## 214,584 Paychecks to Extras

Distributed as follows in 1932

Placements	Size of Check	Group Gross
47,606 men	\$7.50	\$357,045
43,753 "	10.00	437,530
38,180 "	5.00	190,900
6,502 "	3.00	19,506
5,136 "	15.00	77,040
1,706 "	12.50	21,325
18 "	over 15.00	387
<b>140,901 men</b>		<b>\$1,093,733</b>
22,300 women	10.00	223,000
21,437 "	7.50	160,777
18,988 "	5.00	94,990
2,979 "	3.00	8,937
1,378 "	15.00	20,670
423 "	12.50	5,287
<b>67,515 women</b>		<b>513,662</b>
2,227 boys	5.00	11,135
1,001 "	7.50	7,507
479 "	10.00	4,790
67 "	15.00	1,005
37 "	12.50	463
28 "	3.00	84
1 "	over 15.00	20
<b>3,940 boys</b>		<b>25,004</b>
1,611 girls	5.00	8,055
476 "	7.50	3,570
182 "	10.00	1,820
24 "	3.00	72
21 "	15.00	315
14 "	12.50	175
<b>2,328 girls</b>		<b>14,007</b>
<b>214,584 placements grossing</b>		<b>\$1,855,778</b>

## 214,584 EXTRAS PLACED IN 1932

**Total of \$1,855,788, However, Was Lowest Paid for Atmosphere Players at Picture Studios in Seven Years, Barring 1931—Average Daily Wage Dropped from \$9.32 to \$8.65**

### SPECTACLES AID

By Leonard L. Levinson

Hollywood, Jan. 30.

Studio cry of 1932 which saw \$89,308 and 24,998 placements more than 1931, goes to the extras, who are bigger and cheaper mobs. But the average daily wage of extras dropped from \$9.32 to \$8.65—lowest since 1927. At that, the reduction, amounting to 8.74 per cent, was in any other department of picture production.

Tabulation of the figures for last year reveal that the extra hit his low year in 1931 and started climbing back during '32 in gross money and number and placements, if not in average daily pay. Saving factor in mob work was the return of the flexible type of production, like "Sign of the Cross," "Cavalcade," "Kid from Spain" and the type of film where audience backgrounds were required.

### Average Per Day Up

Average number of extras per day jumped 71 to 64. Aside from '31, this is the lowest by over 100

### 1932 for the Extra

Worst year, with the exception of 1921, since Central Casting was formed in 1925. More than two men for every woman.

Average paycheck dropped \$8 to \$6.65.

Number of \$3 and \$5 players zoomed and \$10 and \$7.50 actors slumped.

More former film names in the extra ranks.

Only 42% of all placements were for over \$15.

Biggest single call was 2,603, for "Cavalcade" and yet several hundred additional extras

phoned in that day and were turned down.

Only \$14,007 worth of female children talent used.

Year's bill for extra workers amounted to \$1,766,478.

In the seven years since Central was formed.

Mortality among types of actors used included foreign veron people, singers and dancers. Dance directors found suitable choruses only after long and arduous auditions.

Chinese were the only race that benefited by a cycle.

Studio extra bill for the year amounted to \$1,855,778.71, again the lowest in seven years with the exception of 1931. Total for the seven years just falls short of \$16,000,000. Total number of one-day jobs was 214,584 for the year.

Biggest increase in price divisions were in the \$3 and \$5 classes. In 1931, 718 placements were made to \$3 check people. In 1932, this had leaped to 9,533. The five buck people jumped from 32,985 to 59,015 in a year. A drop of 4,780 was recorded for the 10 mobsters.

### Only One Percent Lucky

That the industry cannot support one percent of the registered extras in even the most meager fashion is demonstrated by the number of people who worked two days or more. Altogether there were 205, 69 women and 136 men, who worked two days or more and earned an

## The Mob Perks Up

(Seven year summary of Central Casting Bureau Business)

	Yearly Gross	Payroll	Jobs	Daily Average
1926	\$2,195,395	259,259	810	\$6.46
1927	2,838,126	330,397	905	8.59
1928	2,459,711	276,155	758	8.94
1929	2,401,429	262,958	840	9.13
1930	2,460,012	252,446	809	9.74
1931	1,766,478	189,589	606	9.32
1932	1,855,778	214,584	684	8.65
<b>Total</b>	<b>\$15,986,943</b>	<b>1,785,388</b>	<b>774</b>	<b>8.69</b>
<b>Average</b>	<b>\$2,283,848</b>	<b>255,055</b>	<b>774</b>	<b>8.69</b>

## Headed for Indie Operation

Chances for Loose Theatres Away From Chains—2nd Men Holding Up Top Guys

### Magic Expose Rush

Camel's magic expose series of ads had started a scramble among almost all 'shorts' producers for a series on the subject.

The public interest in 'how it's done' has the 'shorts' makers going to the same source, Prof. Hoffman's book, for the 'dope' illustrating the manner of effecting the tricks.

With the receivership of Paramount Public and the bankruptcy of Orpheum, Pantages and Interstate, showmen and former operators who may have been shoved out of the film biz through a buy or otherwise a project chain are presently on the brink of finding themselves right back in the show biz as flimflam begins heading indie.

Decentralization brought many back into operation again but the receivership may bring more, as the receivers begin to disaffirm properties.

Decentralization already sent back such men into the indie field as M. E. Comerford, E. V. Richards and Harry Arthur, but with the receiverships going into effect, showmen like Karl Hiltzelle and Nate Blumberg, may be found packing around their own circuit.

It is just as likely for Martin Beck to make a deal with the Orpheum receivers for some Orph spots. It is equally as likely that Nate Blumberg may do something like this. Besides which the latter is stated to have some indie financial backing for such a project from Chicago.

### Only Solvents

It is the known intention of the two chains to stick only to their solvent properties and "to disaffirm all bad houses and locations. Since both chains have more bad spots than good, there will be literally hundreds of theatres presently turned loose to their former operators and owners.

The possibility of other receiverships coming along only increases these chances and spreads the groundwork for the theatre end of the film biz, practically entirely independent.

Mostly the top guys take bows for their second-men who may be the real workers and mostly are responsible for the creditable work done in the chains. This receivership thing looks like to change that all the way around.

That's not to mention the effect such owner-operator operation may have on film production and bookings.

## POLICY MATTERS HOLD METRO'S EXEC'S WEST

Hollywood, Jan. 30.

Policy and production conferences will keep Nick Schenck and the other eastern Metro execs at the Metro lot for another two weeks. Quartet is now figuring on leaving for the home office Feb. 4.

Huddles with studio heads are daily events with the New York execs around the lot until all hours.

Hires of Irving Thalberg has delayed several conferences on the coming season's product, but it is expected that he will be able to sit in on the confabs within 10 days.

### 'Goldiggers' Title

"High Life" musical picture Warner is starting will be called "Goldiggers of 1933," modernized version of the Avery Hopwood piece produced by WB as "Goldiggers of Broadway" in 1923.

## WB MAY MOVE ON THEATRES

All kinds of reports about the Warner firm, with none apparently having grounds except that a merger talk has been on.

Inside accounts of the Warner financial position are to the effect that the company is okay. It's main difficulties are around the theatre end, which may be dropping an average of \$200,000 weekly.

Latest accounts are that Warners have about decided to divest themselves of a number of houses. About the worst theatre situation confronting the company is in Philly and where the first give-aways may occur.

## PAR DOESN'T WANT THEATRE OPERATION

This receivership thing for Paramount is taken to mean that the bankers' long-time stand of having companies return to production and distribution and away from producing expensive and non-profit making chains, has come to a head. Par is about to return solely to making pictures and their distribution. It isn't certain it will keep all its key city deluxers as show windows.

Some may be retained. Principally the Balaban & Katz outfit, not affected by the receivership. From all accounts Barney Balaban and other operating heads of this outfit mean that it shouldn't be affected now or later.

### Metro Drops Three

Hollywood, Jan. 30.

Having built up its contract player list above the number it wants to carry, Metro is now cutting down on personnel.

Players dropped this week are Muriel Kirkland, Verge Teandale and Hedda Hopper.

### Mojica on Concert Tour

Hollywood, Jan. 30.

Jose Mojica, Fox Spanish singer-player, leaves here Feb. 2 for a concert tour of Arizona, Texas and Mexico City.

He will be away three weeks.

## HIRAM BROWN'S LOW COST SOCIAL FILMS

Financial backing for Hiram S. Brown in the proposed film venture he has been toying with for some months now, has not been completely arranged, with Brown said to be angling for a bank roll that will be sufficient to carry him a reasonable distance. It is said he will be set shortly to go ahead, with a strong contact in the Guaranty Trust Co. on the financing arrangements.

Brown's project, never reported pending completion of financing, looks first to the consolidation of various social interests and individuals who have made film past mostly for pleasure, but sometimes with commercial gain. Harmon Foundation, plus several wealthy individuals such as Jack Whitney, have been making pictures on pleasure cruises, etc., for years. Idea, it is said, is to direct the making of these pictures for commercial possibilities, as well as to make pictures with recognized film talent at a low cost.

A negative cost of around \$25,000 is mentioned as envisaged in the general plan, with talent to gamble on a basis of a percentage of the distribution return.

## Film Co.'s Wax for Plug on 'Big Cage'

Los Angeles, Jan. 30.

Universal has made a disk featuring Clyde Beatty, lion tamer, to be sent to all U exchanges as pre-showing radio exploitation for the studio's forthcoming animal picture, "Big Cage."

Disk has music from the picture, plus an interview with Beatty on his animal training experiences. Last time Universal used wax and radio for exploitation was on "Back Street."

### Hayes in Travel Staff

Hollywood, Jan. 30.

Hat Hayes, juvenile, will be the male interest in the travel dramas to be made in Central America by William Blittner and Charles H. Joslin.

Company, which will include Mrs. Jack London, takes off Feb. 15. They will produce "Dark River" and "Into the Unknown" as features, and also several shorts.

# A STATEMENT TO THE MOTION PICTURE TRADE

THE receivership of Paramount Publix Corporation in no way affects the corporations of the undersigned companies. These companies are subsidiaries of Paramount Publix Corporation and are NOT in receivership. They will continue to produce and distribute quality motion pictures under the same management and personnel as heretofore.

PARAMOUNT PRODUCTIONS, Inc.

*EMANUEL COHEN, Vice-Pres.*

PARAMOUNT PICTURES DISTRIBUTING CORPORATION

*G. J. SCHAEFER, Vice-Pres.*

PARAMOUNT INTERNATIONAL CORPORATION

*E. E. SHAUER, Vice-Pres.*

# Subsidiaries and Receivers

## Sub. Cos. Left Can Be Left Alone by Receivers for Holding Corporation

Zukor-Hillcos co-receivership over Paramount-Public, as a holding company, and Irving Trust bankruptcy receivership over Public Enterprises, plus receiver appointments for the Saenger, Public-Nebraska (Blank) Finkelstein & Elbers, and Public-Patrick and Eberly circuits, follows several months a readjusted corporate set-up in P-P.

From the first, the organization of production and distribution as separate subsidiaries of Paramount, was regarded within show circles as a precautionary measure, the nature of which now becomes far-reaching under receivership.

While previously Paramount-Public had one chief operating subsidiary, Public Theatres Corp., under the 'break-down' view, integral corporate subsidiaries were formed. They were Paramount Pictures Distributing Corp. and Paramount International Corp. to cover domestic and foreign distribution, and Paramount Productions, which became a holding company for these two as well as the corporate producing unit.

These subsidiaries are not affected by the receiverships, although to Zukor and Hillcos as co-receivers in equity over P-P itself, they become among that holding company's assets. Public Theatres, however, established in 1928, by the same token, may for sake of argument, be either an asset or a liability.

**Profitable**  
According to the Paramount statement the business of these producing and distributing subsidiaries is profitable and they will continue to manufacture and distribute quality motion pictures under the same management and personnel as heretofore. There is no mention made of Public Theatres Corp., strictly an operating rather than a theatre or lease-holding company.

Reduced to a technical plane, it is virtually a holding company which owns various assets, in other words, the Paramount-Public Corp., which in equity receivership. Thus that receivership should not interfere with subsidiary companies P-P owns which as units are in good condition any more than a healthy child in a family should be placed in bed because another child is ill.

In a fashion, the General Theatres receivership is parallel. Though thrown into receivership more than a year, the onus of that receivership does not exert itself over one of the General Theatres assets, Fox Film Corp.

Under the holding company and corporate unit setup of Paramount, on the other hand, receiverships can be declared over any subsidiary if the unit it is permitted by the parent organization to become insolvent.

## HUGHES MAY BECOME INDIE FILM MAKER

Hollywood, Jan. 30. Howard Hughes has abandoned his project to make a sequel to 'Scarface'. Action taken when Paramount refused to relinquish under a five-year term its rights to the silent picture, 'The Racket', which he understood Hughes had planned to make the picture for around \$50,000 and ride it under the 'sequel' tag. Rowland Brown has been working on a script and was scheduled to do the directing. Hughes has given Brown the gate. Later on Hughes intends to make pictures as an independent producer and sell on the open market.

## Par Production Peak

Hollywood, Jan. 30. Paramount reaches a production peak in February with 12 pictures before the cameras.

Among this week are 'Under the Tonto Elm', 'Dead Reckoning', 'Song of Songs' and 'Story of Temple Drake'. Holding over into February will be 'Bedtime Story', 'Pickering' and 'Strictly Personal', while starters next month will be 'Supernatural', 'International House', 'Cracked Ice', 'Legal Crime' and 'Bed Fellows'.

## Must Have Lip

Hollywood, Jan. 30. After a two weeks' search for a baby with a lip like Chevalier's for 'Bed Time Story', Paramount finally has got a dentist to make a trick mouthpiece so the youngster selected would resemble the actor.

## MAYFAIR GOES BACK TO READE?

Among the first steps expected to be taken by the RKO receivers is to disaffirm the lease on the RKO Mayfair on Broadway. That house looks certain to go back to Walter Reade, the owner, as soon as the receivership is over.

The straight film policy now at the Mayfair would then move over to the Palace, this former Broadway Palace and everything else since the new booking regime took hold, will finally and for always surrender vaude. The vaude looks to shoot straight into Radio City at the RKO Roxy. At least that's a newer theatre. The RKO Roxy is on a presentation policy. For vaude it will take second run film choice.

The Mayfair with its \$480,000 annual rental, as the figure is reported, is just too much for RKO to handle with or without receivership. That's especially with Radio City now running and the Mayfair having gone to a catch-as-catch-can policy in almost all its bookings.

Mayfair was a burlesque house, but has renovated its interior and rebuilt. It cost RKO around \$500,000 to do this. Its first film was 'Amos 'n' Andy', only picture played by the radio pair and for RKO.

## Hanging Up New

What assures this prospect is the known fact that Walter Reade has become sort of persons non grata at the RKO. It's his profuse use of jocular adjectives which incenses them. Besides it is claimed they are not used to having folks hang up on them or something.

It seemed that RKO sought a rental readjustment from Reade and instead got some epithets, until Reade's partner was called in. Reade was somewhat the latter to Aylesworth's office, but had to wait outside while his partner stayed in to talk to the RKO head. That was the sum up except that RKO wanted a reduction of \$20,000 yearly, which was accepted, but that's all.

## PAR'S 4 SUBS NOT IN ON RECEIVERSHIP

Neither the import, export, production nor distribution ends of Paramount is stated to be affected by the receivership of the parent company. These various services are being handled by separate subsidiaries specifically set up for the purpose some weeks back. These companies include the Paramount Productions, Inc., Paramount Pictures Distributing Corp., and the Paramount International Corporation.

Each of the companies is headed by operating chiefs with the title of vice-president. Adolph Zukor is president over all. Emanuel Cohen is v.p. in charge of Par Distribution, and E. E. Shafer and Joe Seidemann are vice-presidents in charge of Paramount International.

Ralph Kohn is treasurer over all.

## Freaks in Lobby

Hollywood, Jan. 30. Egyptian (F.W.) here is starting to bear down on freak stuff in an effort to get a bigger draw off Hollywood boulevard.

As a part of the Coney Island effect in the law court, there are now glass blowers, class modelers and a psycho-analyst, who presumably interprets dreams for the customers.

# Orpheum's Future Uncertain, With Selfish Stockholders Also Cold

## N. J. PAR APPLICATION Note Holder Starts Suit in Newark —18 Houses in Jersey

An application for a receivership over the New Jersey interests of Paramount-Public in the state, filed (27) in Newark before Judge Guy L. Fiske by William Boal, holder of \$100,000 sinking fund gold note. Tomorrow (Wednesday) is set as date for a hearing.

Public, under a long-term lease which has been cancelled with houses to be returned to Walter Reade this summer, presently operates 18 houses in the state. In addition, under the Atlantic States partnership between Public, Spyros Skouras and individuals in New Jersey, three other houses are tied in under a Public interest.

## Par's, RKO's Huge Losses For '32 Tell Story of Economy vs. Bad Times

Figures are not yet released on the deficits which Paramount and RKO suffered in 1932. It is authoritatively estimated that Par's losses were about \$2,000,000. RKO's deficit is estimated at \$3,000,000. Orpheum's losses alone may have amounted to 25% of the latter figure.

In each instance the losses thus engendered came through theatre operation and excessive studio costs. The distribution departments of either company were fixed okay. What percentage of loss can be laid to any of the service divisions isn't known.

These figures tell a story in themselves considering the efforts which were made by both companies during the past year to effect economies in operation. Despite these economies, which at RKO is stated to have reached close to \$10,000,000 on a yearly basis, the companies just couldn't beat conditions. General conditions outside the biz topped off the b. o. income so terribly, falling maybe to 30% to 40%.

Par's economies may have reached twice the RKO figure on the same yearly basis.

## Battling Mass. Reformers On New Theatre Laws

Boston, Jan. 30. Viciously important fight of the theatre men and theatre leasing (proposed) legislation for more censorship, is begun.

Watch & Ward society, self-appointed censorship body and custodian of back seat morals, received a squared circle drubbing at a hearing before the legislative committee on legal affairs, at the State House last week (Friday). Society's bill was up, seeking to padlock theatres considered 'objectionable' (petitioners speaking) from the standpoint of good morals.

Senators Langens, Jr., Boston, bitterly assailed society, closing Old Howard for 30 days. Committees tried to muzzle him, but Langens said he was a senator and a constitutional officer and had the right of the floor.

'If he,' said Langens, pointing to Rep. John T. Comerford of Brookline, who had tried to shut up the speaker, 'doesn't like what I say, he can step into the corridor with me. I dare the Watch & Ward to come down into my constituency. Where were they during the Boston police strike? Why don't they padlock their cellars with all the booze they have down there?'

Members of the committee resented statements by the speaker which they said were 'slurs' on the efforts of the society to 'make people good'.

Theatre men are putting up a strong fight against the bill and others of the same ilk. Already burdened by one of the worst sets of so-called moral codes on any state books of law, they see danger in the new drive of 'self-declared' organizations new powers to poke their noses into homes and public places.

When the voluntary bankruptcy of Orpheum was asked and granted Friday (27) means Orpheum washup of the circuit. The future of the Orph and its 45 houses or so is about as uncertain as a Macy balloon on Thanksgiving. Nobody knows where it may land.

For eight years, from 1920 to 1928, the Orph paid some kind of dividend. In those eight years the circuit may have paid out some \$15,000,000 in dividends of one kind or another. Past year or so has been the various bondholders and stockholders mostly out for themselves.

Which is why the RKO chieftains have mostly given up the Orph, namely the selfish attitude that out of certain of the Orph stockholders. With the circuit losing about \$2,000,000 in 1932, various of the Orph bondholders are attempting to strike bargains or jobs with RKO that would protect only themselves individually and not the rest. Orph's losses in 1931 were over \$1,000,000.

In the melee that followed, Mrs. Caroline Kohl got left out in the cold. Martin Beck, however, still holds the job as general manager of the RKO booking office at \$1,000 weekly, increased from his first \$600. Mrs. Caroline Kohl was once a member of the RKO board.

George Schine, one of Mrs. Kohl's former attorneys, also accepted a position with RKO. Schine was to do special work for RKO in a reality way and at last accounts was still on the payroll. He was paid down an RKO dividend mgr. at \$500 a week. He didn't last very long at it. Beck, personally, was one of the biggest stockholders in Orpheum. His share of the dividend may have reached over \$2,000,000 and his bonds may be around \$1,000,000.

## Propositions

Since the Kohl fight the Orph stockholders and bondholders have propositioned and been propositioned one way or another towards an amicable settlement of their problems with RKO. The angle of RKO was to get to some heads where the stockholders might be satisfied as well as getting certain adjustments in the fixed charges on the Orph houses which had been showing very large deficits.

Various meetings were held. One was in Chicago and another in San Francisco. The Frisco meeting was held at the Waldorf Astoria in Chicago among others that were attempting to get to an understanding with RKO, besides Beck, was Charles Aaron, an attorney. This was the first time that the Orph RKO of exchanging three shares of RKO stock for every Orph preferred.

The RKO people, meantime, wary and discouraged over the anti-theatre sentiment among Orph holders, and worn by the exigencies of the rest of the RKO properties, had made up their minds to be rid of the Orpheum.

## Orpheum Houses

The Orph houses and their locations follow:

Orpheum and Palace, New Orleans; Orpheum, Memphis; Grand, St. Louis and the Orpheum, St. Louis; Orpheum, Springfield, Ill.; Virginia and Orpheum, Champaign; State-Lake and Palace, Chicago; Granada and Palace, South Bend; Palace, Strand, Embury and Jefferson, Ft. Wayne; Majestic, Evansville; Riverside and Palace, Milwaukee; Orpheum and 7th Street, Minneapolis; Orpheum and President, St. Paul; Orpheum, Springfield, and 12th Street, Oakland; Orpheum, Denver; Golden Gate and Orpheum, Frisco; Orpheum, Cedar Rapids; Orpheum, Omaha; Orpheum, St. Joseph; Orpheum, Sioux City; Vancouver, Vancouver; Mainstreet and Orpheum, Kansas City; Garrick and Orpheum, Madison; Orpheum, Racine, and Orpheum, Winnipeg.

## Jack Warner Leaving

Jack L. Warner doesn't return to the coast until today or tomorrow (Wednesday). He was to have left over the week-end, but some additional business by J. Topitzky, who came east with him, delayed the WP studio exit.

Topitzky returns with Warner.

## PAN GETS 'EM BACK \$375,000 Paid for His 6 Theatre Leases by RKO

Alexander Pantages is returning to activity as a showman, whether he likes it or not. The six western theatres taken over from Pantages by RKO in 1929 for \$375,000 are being returned to Pantages virtually as a gift. They are among the properties of which RKO is disposing under the current subsidiary company receivership.

RKO took the string, along with the booking rights, through Joe Topitzky of A. T. The \$375,000 consideration was paid partly in cash and stock for long term leases on the six theatres.

## Indies See Bright Ray Of Hope in Prospective Curtailment by Majors

Hollywood, Jan. 30. Possibility of major studios curtailing their programs, and wild merger talk that is in the air, has pepped up the independent producers who foresee in either of such moves a chance to get more and better booking dates for their own pictures.

Practically all independents are going through with announced programs for this year. This in itself is taken as an indication of indie optimism, as in previous years smaller producers had begun to fade out about this time of the year.

Independents are also eyeing the distribution field, with a view of possible widening of operations. Already, Nat Levine has incorporated his Seattle exchange under the Mascot name as a starter in a contemplated string of exchanges. M. H. Hoffman is reviving his idea of opening several exchanges throughout the South to handle Allied and independent pictures.

If majors cut down on their programs, Indies look for players and directors becoming available to them. Companies which will finish their production as earlier announced are Allied, Monogram, World Wide, Majestic, Mayfair, Freuler Film, Mascot, Goldsmith, the combined Chesterfield-Invincible group and Fremier.

## Spingold Starts at Col

Nate Spingold started at Columbia Pictures yesterday (30) on the business end in the executive offices. He is committed to a six-month experience period, to absorb the workings of a film firm's business dept. Spingold has been vacationing in Florida since December.

## Goldstone's 'Be Damned' Fails to Stop Columbia

Hollywood, Jan. 30. Columbia is attempting to get Phil Goldstone to change the title of the latter's independent picture, 'The Public Be Damned', as the former is preparing a story with the same title.

Goldstone so far has refused and will start production tomorrow on the picture, which is said to be based on the Samuel Insull case. Christy Cabanne is directing from Edward T. Lowe's script.

Story of Columbia's is a similar type of political-machinist yarn, but is unable to get it into work before April 1. Columbia intends keeping the title despite the fact that its picture will follow Goldstone's, which will go out on March 1st program. James M. Cain is preparing continuity for Col.

## Stuart on Circuit Trip

Herschel Stuart, general manager of RKO theatres, left New York Friday (27) night on a tour of the circuit's mid-west and southern provinces. He is making the trip by plane.

Among other spots which Stuart may visit are Cincinnati, New Orleans, San Antonio and Houston.

NOW GETTING BIG MONEY EVERYWHERE! CLASS "A" HOUSES! EXTENDED RUNS!!!

# "THE MONEY PICTURE OF THE YEAR!"

SAYS

ALL CRITICS RAVE OVER  
IT—EVERY GROUP IN EVERY  
TOWN STAMPEDES TO  
EXPLOIT IT!

ALBERT L. RULE'S

## BOOKED SOLID!

BREAKING OLD TIME  
GROSSES

Barney Balaban of Chicago says: "Sub-zero weather...pre-Christmas slump...but business very good...appeals alike to men, women and children....a great road show attraction."

BALABAN & KATZ  
PUBLIX  
LOEW'S CIRCUIT  
RKO CIRCUIT  
WARNER'S CIRCUIT  
BUTTERFIELD  
GREAT STATE

# "The BIG DRIVE"

REAL! ACTUAL! SECRET ARCHIVES OF 8 NATIONS IN  
THE WORLD WAR GIVE UP THEIR TRUTH AT LAST!

45 CAMERA-MEN AND 10 MILLION  
KILLED TO MAKE IT!

NO WONDER THE RAVES COME FROM  
CRITICS PATRONS

A SMASH HIT AT  
McVICKERS AND ADAMS  
CHICAGO  
Critics Chose it as  
"Best in Years!"

SMASH HIT  
IN NEW YORK!

Walter Winchell gives it orchids!  
and great comment!...other  
critics gasp its praise!



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# Radio City Not in RKO Tangle

**Independently Operated Corps. by RKO—  
Hope of Aid Didn't Arrive**

Radio City, according to official statements, is not affected by the RKO receivership. This may indicate that the powers behind the project have formed some plan for the protection of R. C.

In the first three weeks of R. C. operation, the two theatres at Rockefeller Centre popped a deficit of around \$700,000. That's difficult between an estimated \$485,000 on opening costs and around \$185,000 in operating deficit. Latter amount was engendered entirely by the Music Hall, so far as figures show. There are indications that much of this deficit may be borne by Rockefeller Centre itself, while part may be spread over a year's period on the two theatres.

Just how much Radio City played directly or indirectly in impelling the RKO executives either to hurry or to postpone receivership may never be told. That R. C. did play an important part one way or both under conditions is to be believed.

**Vain Hope**  
It's known that until the opening of R. C. and deep concern in R. C. talk in RKO and the trade generally about receivership, the hope was entertained that R. C. would aid RKO financially through its grosses, but if it didn't the still was RCA (Sarnoff's company).

Radio City was as much an RCA project as RKO's. The Rockefeller Centre was developed mainly taken for completion, while David Sarnoff, president of RCA, also was and continues to remain chairman of the RKO board.

It is said the even financial protection from RKO could be limited under conditions for RKO. It is also said that RCA began to turn its palm away from RKO when its memorable Wednesday morning after the opening, around five weeks ago laid the Music Hall low as an opening \$250 flop.

Since then there has been a reversal in scale and business at the Music Hall.

## Exploitation

(Continued from page 17)

a matt where the letters are darker. A glossy black layer on a glossy white ground is apt to be hard on the eyes, but a dull black will stand out against the glossy white surface. Where the ground is the same as the letter seems to stand out better under most lights and apparently requires the aid of enamel.

Figuring close, but it is just these small points which amount to a lot in the long run.

## Hustles 'Em In

Wanting to emphasize a change in prices at six o'clock, a theatre has installed a light over the box office and another on the marquee, then after a 200-watt bulb. Both are dipped in red. So long as the light burns the afternoon prices prevail, and the evening scale goes out immediately as the light goes out.

Not only save time changing admission price signs, but the lamp on the marquee lights the theatre fifteen minutes before the changeover the lamp is switched to a blinker bulb and the flash warns the laggard to hurry up.

Lamp is getting to be a gag, and the house figures it is really helping business, since many go to the show before supper who might stay home if they waited until after the meal.

## It's an Idea

Phoenix. Wayne Dallard, Fox manager, wanted to let the town know that Fanchon & Marco Big Benjy shows were returning to Phoenix.

He had all flag pole holes in sidewalk plugged with standards on which were nailed placards heralding the return of the bigger shows. Everything went as planned until one started to holler to the City Fathers, who finally reached the conclusion that city ordinance prohibits use of the holes for any standards except for flags.

Dallard protected by letter of authorization from recently appointed chief of police. His standards remained intact until permission revoked later in the day. Estimated 100 placards used. Next day 5,000 ticket buyers saw his show.

## Pinched for a Standout

Pinched for a Standout. M. Goodman of the Gaiety tied up on 'Prosperity' with Hudson's Bay dept. store for a gigantic window

## Extra Work Gains

Hollywood, Jan. 30.

Extra work for the past week went up 153 placements over the week previous, to a total of 4,803, considered good at this point in the production year.

Top day of the week was (26) when 1,215 people worked, with Leonard Lee, making 'Zoo At Budapest,' Paramount-Schulberg production, was the heaviest user of extras during the week.

## ARTHUR HOLDS AS POLI HEAD, DEFAULT OR NOT

New Haven, Jan. 27.

Whether the Poll people agree currently to Harry Arthur's terms or not, it is pretty certain that the interest due Feb. 1 from Fox New England theatres on the Poll bonds will not be paid. This interest, amounting to around \$350,000, is due from Arthur Theatres Corp. to Fox New England, from whom the former company leases the Poll houses.

Regardless, however, Harry Arthur looks set as the operating head of the circuit for several months. If the Poll people decide to foreclose on the circuit for non-payment of the bond interest, it may take several months to effect such a foreclosure. Arthur's stay-on under these conditions is voluntary until the Poll people either pick his successor or come to new terms with Arthur himself. His resignation as head of the outfit takes effect Wednesday (31).

There will be further confabulation with the Poll people and banking reps with Arthur, with the bankers in New York known to be desirous of continuing Arthur in the circuit.

It is unlikely that Poll will take back the circuit and operate the houses himself, as his advancing years and lack of up-to-date contact with the operation makes him disinclined to assume the task.

## Belgian Taxes Soar

Brussels, Jan. 16.

From February 1 Belgian government tax on cinema seats between 14% cents and 23 cents will be increased by 20% and over 23 cents by 30%.

Tax on dance hall receipts is to be augmented by 20%, and tax on refreshments in both cinemas and dance halls by 20%. This is part of the government's scheme to raise \$7,142,850 required to balance the 1933 budget.

## Sues KBS for \$14,500

Hollywood, Jan. 30.

As a result of an auto accident near 'Victoryville' several months ago, Phil Rosen has filed suit for \$14,500 damages against Irving Starr, who was his supervisor at the time, and KBS Productions. Starr was driving the car, which belonged to the studio at the time of the accident.

Rosen says he was laid up and deprived of work at the rate of \$750 a week.

## Jacobs' Commish Suit

Jenie Jacobs is out to collect \$1,200, or 10% of a \$12,000 contract for one year she negotiated with RKO for Eric Lind, suit for \$14,500 damages against Irving Starr, who was his supervisor at the time, and KBS Productions. Starr was driving the car, which belonged to the studio at the time of the accident.

The agent, through Julius Kender, is suing on the coast. display showing the dawn of prosperity in figures and scenic effects, all of which gave plenty of publicity to Marie Dressler's pic. Through this Mike Goodman got free street car cards furnished by the store; and plenty of attention. Anyway, they've been paid by the store for lining up the sidewalk traffic on Portage ave. with the crowds waiting to get in to 'Prosperity.' Another ticket was pinned by the store for 3,000 dimes he gave away for the one day.

## BONDHOLDERS' SUITS

One Last Week Against Par—  
Others Some Time Ago

Answer to the application of three bondholders, Reuben Gelford, J. Risenman and M. Tellow, for a petition in bankruptcy against Paramount Public Ltd. Thursday (28), will be a general denial that the corporation is not solvent is expected to be made.

Petitioners asked that bankruptcy be granted because on Dec. 10, Paramount turned the Comerford group of theatres back to M. E. Comerford under a deal which made Comerford a preferred creditor. What happened in bankruptcy against Paramount Public Ltd. Thursday (28), will be the setting up of a Public-Comerford partnership with Comerford having full operating powers, similarly to Kinney & Wilby, E. V. Richards, or others.

The law firm of Cravath, DeGersdorf, Swaine & Wood prior to Jan. 20 obtained an extension of 20 days in which to file answer against the suit brought Dec. 30 by another bondholder, L. M. Harris, who asked removal of Chase National Bank as trustee through its permission to Par to pay a cash dividend on common stock Jan. 28, 1933.

This suit also alleged Par had lost \$10,000,000 in buying stock of subsidiaries.

Previously three suits by bondholders generally attempting to set aside the terms of the spring, in which Paramount placed film negatives, as security for a \$13,000,000 loan, alleging this violated bond indenture, were disposed of.

## Franchise Matters Comes Up Through Par Receivership

Major distributors look to be affected under film deals with Public houses under the parent company's receivership and partnership. Over and above collections which during the past year have been delayed in various instances, questions arise as to what adjustments will be forced under long-term franchises.

It is believed certain that the United Artists franchise, having several years to go, will be a point of major attack. This franchise, on the point system with rental fixed in accordance with situation and negative costs, has been one of Public's sore spots in its dealings with UA.

Another long-term franchise is held by Metro, whose product has had its largest customer in the Public chain. Warner Bros.-First National has long apring held long-term franchises in most of the Public key situations, but at the request of Warners they were cancelled, and this franchise was written on a 32-33 basis only at terms which it was stated by WB were more satisfactory than under 'outdated franchises.'

## Readjustments

Presumably all film buys, whether seasonal or year-around, will face eventual readjustment under the P-P receivership, over and above certain adjustments that have been made since theatre receipts started to fall off.

The UA franchise is reported certain to come up in the Saenger receivership matter with E. V. Richards as receiver-operator over that southern chain.

An instance which may be typical of many is cited in connection with the intensive rental requirements from Paramount under the UA franchise. It concerns a house which had been paid out of \$1,000 gross on engagement, under the point system had to pay UA a rental of \$700.

## Col Drops Brand Title

Hollywood, Jan. 30.

Columbia is dropping the trade name of 'Action Pictures' for its minor dramatic features. Hereafter, they'll be known by the title of 'The Columbians.'

First under the new tag is 'Full Speed Ahead,' a railroad yarn by Horace McCoy and Al Jackson. Lou Sarecky supervises.

# What's Left of Pathe

**RKO Paid \$5,000,000 for Producing Company and Stars**

## Julius Singer at Liberty

Julius Singer, one of the pioneers of the 16 millimeter field, has severed all connections with home film, including his job with Universal and his post as president of the 16MM Film Board of Trade.

Singer started the Stay-at-Home department at Universal over 10 years ago.

Declaring he hasn't retired, Singer states he's working on 'something new.'

## RECEIVERS WILL LOOK INTO SERVICE CHARGE

With one stroke of his pen, when he signed for the appointment of receivers for Paramount-Public and for RKO Federal Judge William Bondy, without apparent knowledge loosened the clutch of the electric on the film biz. The receivership thing for these two film firms undoubtedly is calculated to lead the way for the rest of the companies to throw off the equipment service charge and other phases of electrolysis.

DeForest (General Talking Pictures) outlived the service charge more than a year ago. More recently RKO followed suit, but ERPI alone of this Big Three persists in clinging to it. The load of receivership has ERPI in a fix that way. That's because of the Federal suits pending against it on the grounds that the service charge is illegal.

The receivers for both Paramount and RKO will disaffirm that service charge thing on equipment contracts is reported fairly certain. It's known that RKO hasn't paid any such service charges for some time, even before receivership although ERPI protested.

All of which tends to indicate that receivership is to bear in a most important way on every phase of the industry. It's not altogether on reality.

## Another Indie at Garden

Another independent picture has been bought by Harry Charnas for the Winter Garden, New York, under a policy which will enable Warners to sell to other houses any surplus product after the Strand is taken care of. The indie looking is 'Strange People' (Chesterfield). Others are being sought.

'Strange People' will come in Feb. 10, under 'Follow the Leader,' the Ed Wynn revival, opening Wednesday (3) is held over.

## Bloch Back in N. Y.

Bert Bloch returns to New York next week to resume his post as story editor for Metro.

Bloch was on the story treatment of 'Awakening' on the Metro lot until Irving Thalberg's illness, when Thalberg told him to go off with that film shelved until Thalberg's return to activity. Bloch had given up the story editor post to take a writing assignment, but the previous post not being as yet filled, he returns to it.

## Carewe's Musical Shorts

Hollywood, Jan. 30.

Edwin Carewe is figuring on making a series of musical shorts.

He hopes to get under way with them at Metropolitan after he completes his World Wide feature, 'Furnished Youth.'

## WB Borrows Darro

Hollywood, Jan. 30.

Mascot, which has Frankie Darro under contract, has loaned him to Warners for 'Mayor of Hell.' Picture formerly was 'Reform School.'

## Minor Watson Switched

Hollywood, Jan. 30.

Minor Watson brought here by Radio for 'Our Betters,' will not go into that production. Instead he will go into Paramount's 'Bedtime Story.'

It is one of the curious angles of the RKO receivership that in direct influences for the action, the two most prominent should be Orpheum and the Pathe Exchange. RKO's fatherly most part payment of its purchase price of Pathe is the basis of the suit that got the consent receivership.

In measure, the RKO acquisition of Pathe, purchase of which was to have been made out of future earnings, sizes from a practical standpoint with RKO's partnership in Orpheum. Later was acquired without exchange of cash also. It was a stock deal coming from and with Keith-Albee-Orpheum, but later separated.

Arithmetically it might mean that nothing bought for nothing leaves nothing.

RKO's aim to acquire Pathe was impelled by a feared shortage of product due to Paramount's selling away from RKO or maybe. After RKO bought Pathe for \$5,000,000, it found the '2nd product was available anyway.'

The best that's left of Pathe, so far as RKO's outward possession shows, is Pathe News. This, through manpower has developed as a leader in the biz under the direction of Courtland Smith and Jack Connolly, general manager and editor, respectively. Both formerly were with Fox. Neither the RKO theatre department nor the studio has anything to do with the newswheel or its handling.

High expectations which were held out for such names as Helen Twelvetrees, Ann Radden and Constance Bennett, handed over to RKO by Pathe, at no little salary rates, with contracts still outstanding, have been realized under the RKO studio handling. The theatre b.o. tells that story. Pathe also had Bill Boyd and he was coming along as a femme attractor when he began to tap under the RKO studio manhandling.

## Goetz Finishing at Fox

Hollywood, Jan. 30.

William Goetz leaves the Fox lot March 15 when his contract is up, after three years.

He had been a supervisor until recently entering the reading department.

Likely he will go to Metro.

## JOLSON—5 YRS. AFTER

Again in Film, on B'way Feb. 4—  
'Jazz Singer' in '28

Exactly five years between Jolson's first picture opening in New York City when he was then his latest, 'Jazz Singer' was shown on Feb. 4, 1928, and 'Hallelujah, I'm a Bum' will open on Feb. 4, 1933, at the Rivoli.

According to United Artists, the thing goes even further, because at that time, five years ago Jolson inaugurated a new form of entertainment in talking and singing features. He is now in new style of film, which it is claimed will change musicals. 'Hallelujah' as called made in 'rhythmic dialogue, about 85% of the picture being in lyrics and song, made to fit into the story development.'

## RCA Transfers Porter

Hollywood, Jan. 30.

G. Harold Porter, RCA representative in San Francisco, takes charge of the Hollywood plant of RCA Victor Co. this week.

G. H. Hall, manager, has been operating the plant.

## Lewin to Europe

Hollywood, Jan. 30.

Al Lewin, Metro producer, left here last night (29) for an eight weeks' trip to Europe in search of story material.

He will visit London, Paris, Vienna and Budapest.

## Billy Snyder in Pix

Hollywood, Jan. 30.

After knocking about Hollywood for years, Billy Snyder, made m.c. and singer, starts his first great part in Warners' 'Elmer the Great.'

Snyder also warbles weekly over KFWB on the 'Navy Oil' program.



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**The receivership of Radio-Keith-Orpheum Corporation does not include the undersigned companies which are continuing to operate under their present management.**



**RKO RADIO PICTURES, Inc.  
RKO STUDIOS, Inc.  
RKO DISTRIBUTING CORP.  
PATHE NEWS, Inc.**

**(Signed) M. H. AYLESWORTH**

**Chairman of the Board**

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# And now NEW ENGLAND

***rushes* to the  
box office!**

● More than \$2,000 in tickets sold before first performance...an all-time, advance-sale record for the Majestic Theatre . . . Boston's show window of great pictures. Throngs in line. Standees. Rave reviews. Again FOX genius triumphs . . . the same inspired showmanship responsible for hits now issuing from Movietone City., with others on the way. What a year for FOX. What a year for YOU!

**NEW YORK:** "Cavalcade' goaling 'em . . . the picture that's upset the doldrums." *M. P. Daily box office report.*

**HOLLYWOOD:** "Cavalcade' sensational . . . phenomenal . . . jolted this territory out of its lethargy." *M. P. Daily box office report.*

"Cavalcade" stands at the peak of cinema achievement. Unutterably perfect!

—*Boston Globe*

It is, without fear of contradiction or dispute, the greatest film production since speech was given to the screen. —*Boston Herald*

Nothing short of inspired. Don't let even the depression stop you from joining the parade to "Cavalcade". —*Boston Post*

A superlative picture...absorbing. Director Frank Lloyd has wrought a masterpiece.

—*Christian Science Monitor*

It is easy to launch into superlatives on "Cavalcade". It deserves them. Destined to be enormously successful.

—*Boston Eve. Transcript*

A film that is a gold medal for Hollywood. In every respect the peer of the very best films, silent or sound. —*Boston Eve. American*

The most vivid, the most deeply stirring of the cinema masterpieces. Audience crowded the house to the eaves...thundered its applause. —*Boston Traveler*

**BOSTON  
CRITICS  
RAVE**

# CAVALCADE

**OPENINGS:** *Philadelphia (Locust Theatre) Feb. 2nd. Buffalo (Erlanger Theatre) Feb. 5th. Pittsburgh (Nixon Theatre) Feb. 6th.*

**PICTURE OF THE  
GENERATION**

**A  
FOX  
ACHIEVEMENT**

# Quittner's Trial Stopped

## Court Stay with Receivership for Par—Trial On for Eight Weeks

After eight weeks' trial before Judge Caffey in the Federal district court of New York, the Paramount receivership resulted in a stay of all litigation, including Ed Quittner's anti-trust suit against Par and all the major distributors. The Midtown, N. Y., exhibit was just about to be called to the stand when the stay order was signed.

Quittner's complaint dwells on his monopoly of the exhibition situation in his home town until Paramount came in and built an opposition theatre.

Quittner's son, Joe, was the last witness for the plaintiff when the stay writ came through.

## 2 More Coast Studios Go Dark Temporarily

Hollywood, Jan. 30. United Artists and Mack Sennett studios will go dark for next few months. Closing last Saturday (28), UA will remain practically inactive until May 15, with Edward Small's 'I Cover the Waterfront', starting Feb. 9, only picture to be made on the lot in the interim. Sennett will have completed by April 1 the remaining 10 shorts on its program of 30 for Paramount, and will shut down for a month, with only the writing staff staying on. Paramount's option for 36 more with Sennett comes up March 1.

At Universal, writers without contracts were asked to take 10 to 25% salary cuts if they wished to stay on the payroll during the shutdown, starting Feb. 11. Most of the scribes, who were not affected by U's general cut, three weeks ago, have accepted.

Publicity staffs of the Pickford, Fairbanks, Schenck and Goldwyn companies at UA will work until Feb. 4. Other employees left Saturday.

## Bobby Jones' Arriving For 12 Golf Shorts

Hollywood, Jan. 30. Bobby Jones' arrival here Sunday (29) to begin his series of 12 golf shorts for Warners. O. B. Keeler, Atlanta sports writer and Jones' manager and press agent, came in last Wednesday evening. Jones, a Georgia Marshall is leaving Sennett studio, where he has been directing shorts, to again direct and help write the Jones pictures. First will start next week.

## For Sale WORLD'S LARGEST BABY PARADE AND CARNIVAL!

A municipal attraction, staged in a park, with a history of three successful years and 500,000 potential patrons. Adequate police protection and municipal co-operation are assured the successful bidder. Bids will be received Tuesday, February 20, 1933. For further information write C. A. REHR, JR., CITY CLERK CITY OF WILMINGTON, N. J.

Booked for the Opening Week of  
THE ORIGINAL ROXY'S New Policy—

# THE THREE GOBS

(SONNY—EDDIE—EDDIE)

This Week (Jan. 27) ROXY THEATRE, New York

Thanks to MR. MARCO, MR. HARRY SINGER and MR. HARRY ARTHUR

Direction  
NAT KALOCHEM—WM. MORRIS OFFICE

## 6 From World Wide Move Into Fox Chi Exchange

Chicago, Jan. 30. Closing of the Educational-World Wide exchange put 16 people out of work Saturday. But six employees of the defunct exchange reported today (Monday) at the Fox exchange and were assigned office space.

Dave Dublin, Chicago manager for Educational, will supervise his company's interests under the deal whereby the Fox sales force and the Fox shipping department will handle the other company's product. Not reported if Dublin's connection is permanent.

Edna Enk, veteran cashier at Educational, Harold Wise, chief booker, Thomas Kunkin, Dublin's secretary, and two film inspectors, Mrs. Schuck and Mrs. Moreno stay on the Educational payroll.

## UNIONS GIVE RKO \$550 WKLY RELIEF IN CHI

Chicago, Jan. 30. RKO has thus far obtained about \$550 weekly relief from the unions for the Palace and State-Lake theatres here. These savings are made up between two musicians eliminated from the Palace orchestra, \$125 per week off each house from the Janitors' Union, \$10.50 per man from the electrical workers (marquee maintenance) union and one projectionist from the Palace booth. Mort Singer contacted the unions for RKO.

## Wright Replaces Hurley

Hollywood, Jan. 30. With Harold Hurley resigned as aide to Emanuel Cohen, William Wright gets the job of supervising westerns at Paramount. Wright, former p.a., was assistant to Hurley. His first picture will be 'Under the Tonto Rim.'

## Boleslavsky, Held at MG, Won't Meg 'Black Beauty'

Hollywood, Jan. 30. Despite all the negotiations and publicity hoopla, Richard Boleslavsky won't direct 'Black Beauty' after all. Megger will be kept at Metro on 'Lost' until too late to work on the L. E. Chadwick film, which must be released in March. Picture starts next week with James Cowen, who just finished megging 'Oliver Twist' for Chadwick, probably directing.

## 'Hock Shop' for Rogers

Hollywood, Jan. 30. 'Hock Shop,' original by William Ullman and Charles Belden, has been purchased by Charles R. Rogers. Rogers is the first screen writing effort of the team, both fan mag scribes.

## ANOTHER MUMMY PIC

Hollywood, Jan. 30. Phil Goldstone has bought 'Sendi, the Terrible,' a mummy mystery by Florence Ryerson, and is seeking to borrow Karlroff from Universal to star.

If falling to obtain the actor on loan, Goldstone wants to make the picture with Karlroff for Universal release.

## Newest Alibi

Hollywood, Jan. 30. Illness, story treatment, act of God, cast selection and numerous other items have been responsible for a hold-up in production start.

Now, however, comes a feather to throw a monkey wrench in the production schedule. 'Warrior's Husband,' Lasky-Fox pic. When the cameras were ready to crank it was found that the plumes on the 17 Amazons' Trojan hats made the latter top heavy so new millinery was ordered immediately. Picture was delayed three days.

## Co-operative Co. Will Open Met. Providence, At 25c-3,400 Seats

Providence, Jan. 30. Based on an employee co-operative plan of operation, Conn's Metropolitan theatre, recently closed in a \$2,000,000 financial crash, will reopen Saturday (31) under the guidance of Charles H. Williams, local theatre man. The new enterprise will go under the name of the Metropolitan Theatre, Inc.

Employees of the theatre will operate and own the business on a co-operative basis. Williams announced. Company has leased the 8,400-capacity building from Evangelist Turgeon, who purchased the theatre at an auction sale a few weeks ago.

Williams says he intends to play seven acts and pictures at the top price of 25c evenings. He says four shows daily will be staged. Williams has been identified with local theatrical enterprises for years. Presently he is interested in the operation of the Laurier theatre, Woonsocket.

The Met. was open for two months only under Jacob Conn, who built the theatre. Financial difficulties forced Conn into bankruptcy, and the theatre was sold at auction to satisfy claims. Conn lost \$2,000,000, every cent he had, in the venture. At present Conn is in Hollywood with a son.

Opening of the Met at this time is expected to throw the theatrical situation here out of gear. Exhibitors are united in the belief that Providence is way over-seated now.

## Studio Placements

Ann Hovey, 'Private Detective,' WB.  
Teddy Hart, 'In the Red,' Radio.  
Gary Grant, 'John Halliday,' 'Dead Reckoning,' Fox.  
Paul Panzer, Henry Kolker, Ernest Wood, 'Bedtime Story,' Par.  
Jackie Searle, 'Lady's Profession,' Par.  
Dorothy Jordan, 'House of Refuge,' Fox.  
Barrett Kaml, 'Rivets,' Metro.  
May Robson, Frank Morgan, Bodi Rosing, 'Reunion in Vienna,' Metro.  
Freddie Veech, Esther Howard, Paul Page, 'Beneath the Seas,' Col.  
Al Ray, to direct 'Shriek in the Night,' Allied.  
Muriel Kirkland, 'Rivets,' Metro.  
Lou Hellis and Nell Brant to adapt their original, 'The Great Great' for Schnitzer.  
Dudley Digges, 'Reform School,' Warners.  
Barrett McCormack, scripting 'Black and White,' Par.  
John Halliday, 'Dead Reckoning,' Par.  
Marcelle Corday, 'Men on the Nile,' Metro.  
Reginald Barro, 'Rivets,' Metro.  
Sarah Fadden, 'White Sister,' Metro.  
Jamil Hason, technical director, 'Man on the Nile,' Metro.  
Una O'Connor, 'My Lips Betray,' Fox.  
Arthur Kober, new treatment on 'House of Refuge,' Fox.  
Arthur Hoyt, 'Pleasure Cruise,' Fox.  
Next for Irene Dunne at Radio is 'No Greater Love,' as original by William Rankin.  
Robert Barrat, Marjorie Gateson, Lily Turton, 'WB'.  
Dudley Digges, 'Narrow Corners,' WB.  
Gay Asher, 'Rivets,' Metro.  
Donald Stuart, who directed 'Grand Guignol' plays, taken by Paramount for 'Dead Reckoning' cast.  
Merle Tottenham, 'House of Refuge,' Fox.  
Ralph Forbes, 'Theodore von Eltz,' 'Pleasure Cruise,' Fox.

# RKO May Operate Only East

## Possibly Cutting Out 98 Houses—Leaving 78 Active in New York State

## Crosby Pic Gets Started Before He Reaches Coast

Hollywood, Jan. 30. With Bing Crosby promised to Paramount by Chesterfield cigarettes on or about March 6, production on 'College Humor' will start Feb. 20. Company will work around the crooner for two weeks before he arrives here. Studio decided on the advance production due to Wesley Ruggles being assigned to the next Mae West picture, which will start immediately following 'College Humor.'

Burns and Allen, Jack Oakie and Richard Arlen, will appear in the sequences previous to Crosby's arrival.

## 2 DETROIT HOUSES SOLD TO EMPLOYEE

Detroit, Jan. 30. Publix Michigan theatres has sold its lease of the Alhambra, nabe house, to a corporation of which Barney Kilbride is the head. Kilbride is former controller of the Publix Michigan theatres and of Kunsky-Tremble theatres before that outfit was sold to Publix. This makes the second house Kilbride has bought recently the other one being the Strand.

Kilbride is also bookkeeper of the Kunsky Tremble Broadcasting Co.

## Symon Could Bankrupt

Symon Gould, doing special exploitation for the Fox Embassy, New York, has declared himself bankrupt. Schedule filed in New York lists his liabilities as \$4,769 and assets \$9,124.

Gould claims \$9,000 due him on debts outstanding as assets.

## Eisenstein's Distribution

Sol Lesser, head of Principal Pictures, is in New York arranging distribution of the Sergei Eisenstein picture which Prin has taken over.

By petitioning the Orpheum Circuit, the Pantages and the Interstate houses into bankruptcy, RKO has served virtual notice on the trade that it will confine its theatre operating activities to the east. That east may not include New Jersey, New England nor the middle-west nor Detroit. It may be limited to New York, and altogether around 78 theatres of which eight are presently closed.

While Orpheum, Pantages and Interstate can be let out through their respective receiverships, the remainder can be removed in the same manner. It is stated, through the receivership of RKO, parent company, over all. It had to be done and frankly stated by their headmen who could see no other way of obtaining adjustments in overhead and fixed charges.

Eliminating New England, the middle-west and New Jersey would chuck out 40 additional houses to those 68 already endangered through the three subsides petitioned into bankruptcy.

Altogether their RKO would rid itself of around 98 theatres. The 78 remaining would form a compact circuit in and around New York City, including certain upstate spots.

Nothing on any of this is positive.

## Gov't and 'Test Pilot'

Hollywood, Jan. 30. Major Cornelius Moseley, technical director for Metro's 'Test Pilot' is in Washington seeking government co-operation on the production of the picture. Muriel Evans gets the femme lead in the feature. Clark Gable has the top spot.

## J-S Sues Dillon for \$1,850

Los Angeles, Jan. 30. Suit for unpaid commissions totaling \$1,850 was filed in Municipal court by Frank Joyce-Myron Selznick, Ltd., against John Francis Dillon. Sum was for 15 weeks' work at Fox at the rate of \$1,250 weekly.

# Paramount Publix Corporation STOCKHOLDERS PROTECTIVE COMMITTEE

To the Holders of the Common Stock of Paramount Publix Corporation:

By order of the United States District Court for the Southern District of New York, entered on January 26, 1933, Messrs. Charles D. Hilles and Adolph Zukor have been appointed Temporary Receivers of Paramount Publix Corporation.

It accordingly becomes advisable that holders of Common Stock of Paramount Publix Corporation should unite for their protection. To that end the undersigned Committee has been organized to represent the interests of the stockholders, and the stockholders are urged to cooperate with the Committee by depositing their shares with the Depositary named below. Copies of the Deposit Agreement under which deposits will be received may presently be obtained upon request made either to the Depositary or to the Secretary of the Committee.

Certificates representing shares of the Common Stock of Paramount Publix Corporation should be deposited with the Corporate Trust Department of The Commercial National Bank and Trust Company of New York, 56 Wall Street, New York, as Depositary. All such Certificates must be properly endorsed in blank for transfer or accompanied by proper instruments of transfer in blank with all signatures guaranteed by a bank or trust company having a correspondent in New York City or by a New York Stock Exchange firm. Transferable certificates of deposit will be issued in respect of stock so deposited. Application will be made in due course to the New York Stock Exchange for the listing of such certificates of deposit thereon.

DUNCAN A. HOLMES, Chairman  
New York

BARNEY BALABAN, Chicago  
Balaban & Katz Corporation

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THE COMMERCIAL NATIONAL BANK AND TRUST COMPANY  
OF NEW YORK  
56 Wall Street, New York

January 30, 1933

**TO THE MAIDENS OF AMERICA!**  
**Here's the Answer to Your Prayers!**



**CAGNEY**

*back again*

AT NEW YORK STRAND TOMORROW IN  
**"HARD TO HANDLE"**

with MARY BRIAN • RUTH DONNELLY • Directed by MERVYN LEROY

**WARNER BROS.  
PICTURES**

*—and plenty of 'em!*



# B'KLYN PAR MAY BE OF THOSE PAR HOUSES OUT

Paramount may let go of the Brooklyn Paramount and its house in Staten Island, among others. The Paramount company, now in receivership, is the guarantor on leases for both of these houses.

More recently representatives of the Par theatre end were attempting to negotiate a pooling of operation between the Brooklyn Paramount and the Fox Brooklyn. Apparent aim was that Par might secure the Fox Brooklyn as a window in the backhauled section of New York if the Brooklyn Par were to be let out or something. Brooklyn Par has been a heavy loser of late.

It has been indicated that the pool will not be arranged, now that Par is in receivership.

# HELLO, EVERYBODY

(Continued from page 12)

and sign a contract. Finish is happy and sappy. To symbolize the hit Miss Smith has made in the big town, there are some flashes of theatre marquees with Miss Smith's name in the lights.

The film all say RKO. This is a Paramount picture. Sally Blane, as Kate's sister, and Randolph Scott, a power company man who quits his job to marry into the Smith family, carry the romance end. There are some good rube imitations by the older players, especially Charles Grapewin. But Julia Brynne Gordon's Park avenue brogue doesn't work with a farmhouse mother role.

Miss Smith's first song doesn't arrive until the picture is 24 minutes old, making the first part practically meaningless—but from then on the pipes get frequent workouts. Much more was apparently taken in photographing the star, and the results are favorable. When called upon to emote, Miss Smith was also shrewdly steered, because she's not called on too much or too often.

Besides the singing, in a nightclub scene Miss Smith does that hot-dance which will surprise those who haven't seen her do it on the stage. Ted Collins, Miss Smith's business manager in real life, plays that part in the picture, too. Taking no chances? Big.

# The Fourth Horseman

Universal production and release starring from Miz. Directed by Hamilton MacFadden. Story by Miss Willcox Putnam, screen play by Jack Cunningham. Camera, Dan Clark. Cast: Mary Louise Lindsay, Raymond Hatton, Edw. Cobb, Buddy Roosevelt, Rich. C. Hart, Allan Bennett, Nolan, Paul Shawhan, Anita Mariani. At Loew's New York, one day, Jan. 24, on double bill. Running time, 27 mins.

Tom Mix might be the fifth or sixth horseman so far as the title is concerned, but it's Mix and not the title which does the pulling, and the picture is given careful treatment which will help it over in many houses where westerns are sick alsters. Not much novelty to the story, but it moves rapidly, the photography is good, sometimes achieving even new camera angles, and the sound is adequate. It's a copper in its class, but still of western appeal.

It's the ghost town idea, with Mix racing to pay the taxes before the property is seized for arrears. Not his, but the girl's. He saves it for

her, but gets the property and the girl. Town gets a boom when they turn water into the valley from an irrigation project. Meantime the deserted village has been the hideout of a gang of train robbers headed by Fred Kohler. They have appointed a "king" in the village, and among themselves by the time the girl comes to claim her own, and are making more money than they ever got robbing trains. The girl orders them off. Mix sees that they exit and he marries the girl and ever got robbing trains. The girl boards with Tony as a led horse and probably sizzling inland because there's a white satin bow on his tail—much to do to treat a prominent equine star.

Mix plays to good effect with slithering. Sunday as a girl working for. Fred Kohler does smooth work as the head of the holdups, but Raymond Hatton has been cut to a couple of scenes, though a press book cut suggests that he was more prominently employed before the cuts were made. Picture has been whitened three minutes under the hour, which helps the speed.

# PIRI MINDENT TUD

(Piri Knows All)  
(HUNGARIAN MADE)

Phobus production. Arky release for U. S. Direction, Stephen Szekely; story, Margy Laszlo; scenario, Andor Sedow; music, Laszlo Angyal; lyrics, Andor Sedow; camera, Stephen Szekely; legend, Ferenz Zohar. At the Tobin, N. Y., on one day, running time, 20 mins.

Bogart Bal... Kabos Gyula  
et, his wife... Margy Szekely  
Szepolyi... Rakati Marlon  
Fodor... Papar Anna  
Margy, his wife... Joly Fozzi  
Fanyka, mother-in-law... Zala Karola

Only of passing—very passing—interest from an American standpoint, but probably much okay for the Magyar trade.

Greatest interest lies in the curious observations that all Hungarian talkers thus far made seem to be farces. That's true of those imported to America. Which is okay enough for a small industry, trying to make a noise for itself. In farces, alphas are easier covered up and possibly more forgivable, whereas acting is not of so much import. At least, in European farces.

This one is too involved for even a hint of the story, except to mention that there's mistaken identity, flirtation, jealous wives and husbands and all that, plus the usual big café scene.

Dyvis, Margit, the girl lead, can probably be pretty if fixed up on makeup and can probably act if forgetting some of her stage tricks. Kuf.

# Das Nachtigall Madel

(Nightingale Girl)  
(FRENCH MADE)

Kclair production. Capital release for U. S. Direction, Leo Lasky. No other credits available. At the 7th St. Playhouse, New York, on grid, running time, 30 mins.

Alfred Nellen... Warner Fuetterer  
Graftin, Helen de Bellefeuille... Fae Maiten  
Lava... Elia Vass  
Taha... Eugene Kalis-Arrows  
Kaplan... Cori de Vogt  
Ein Dieb... Peter Thie  
Doktor... Ernest Morgan

Silly piece of fluff-duff that had no business shown over here and even less business imported over here. Neither the distributor nor the exhibitor on its first run have any screen credits, but it looks very much like a German version of a French picture, with the title switched beyond recognition.

It's a new version of that famous old stand-by yarn of a native girl taken out of her environment. This time it's an Hawaiian with a naturally beautiful voice. A rich lad falls in love with her, takes her to Europe, trains her voice and helps her start on a career. But she pines for Hawaii and dies of misery, like the picture. Warner Fuetterer and Fae Maiten handle the leads as though taking medicine they don't like. Kuf.

# ULICA

(The Street)  
(POLISH MADE)  
(Synched Silent)

Leo Production; Capital release in U. S. Direction, Alexander Ford; music and lyrics, S. Kattaszek and T. Gornzynski; cast including Zofia Mirela, Stefek Bogdzinski, Tadzio Fiewek, Maria Korwina, and Zofia Siewinska. At the Fifth Ave. Playhouse, New York, on grid. Running time, 23 mins.

Surprisingly good picture, but silent, with a synched score and a few synched words here and there. Polish folks will probably like it because of the back home angle, and they don't want many pictures from their country.

Story is similar to one made by the Russians recently, and the most successful Russian picture to come over since talkies. "Road to Life." It's about the same thing, and anybody's guess as to whether the Polish stole the idea from the Russians, or vice versa.

It's the roving children thing. A young boy, homeless, gets involved with a bunch of newsboys, that leading to fights, arguments, thieving, etc. Women's clubs might be interested. Russian picture is talkier and better handled. Technically, from a silent standpoint, this picture very good. Kuf.

# NO OTHER WOMAN

Radio Pictures production and release. Directed by Z. Walter. Based on Eugene Walter's play, "Just a Woman," by Owen Francis, Wanda Tushock and Bernard Schubert. At RKO Roxy week Jan. 27. Running time, 50 minutes.

Ann... Irene Dunne  
Jim Stanley... Charles Bickford  
Margot... Gwili Andie  
Joe... Eric Linden  
Buster Miles  
Saul... Lila Bennett  
Ell... Christian Rub  
Governors... Hilda Vaughn  
Chauffeur... Brooks Benedict  
Butler... Joe E. Bernard  
Anderson... Burton  
Sutherland... Theodore von Eltz

Mild family entertainment and not the kind for a week stand in the key cities, unless heavily supported on the stage.

Possibly there are some gruff la-

borers in the steel mills who could lay aside overalls for a cutaway just as Eugene Walter visualized when he wrote his play. But on the screen it's all too hurried a matter. It's asking a lot of any audience, even with an understood time lapse to effect such a transformation directly from one frame to the other.

Had the director not pedaled the courtroom sequence, the screen version could have been brought to a satisfactory climax. But J. Carroll Nash was allowed to be overdramatic as the shyster counsel for a divorce framed against the wife, but designed in the end to corral the fortune of the ex-laborer. There was a noise among the extras in the spectator rows, obviously intended to inform the audience of each point considered drama, which

could only happen to a loosely disciplined Hollywood studio court.

Considerable of the action has to do with family life. There is the laborer's shack within the glow of the steel mill. Much time is spent with the boarders and in the kitchen. After that it's life in a huge drawing room filled with marble odds and ends. Nothing is forgotten.

So carefully was the script prepared that innuendo largely prevails when the rich laborer meets the girl, Margot, at a party. In this role Gwili Andie has little to do except to look her eyes.

Irene Dunne as the simple and ambitious housewife interprets her role during most of the running time in a manner which commands sympathy. Charles Bickford is always restrained as her husband. Wily.

# THEY CHEERED!

# THEY CLAMORED!

# THEY STORMED THE ROXY!

# TO OVER CAPACITY

AT EVERY SHOW

TO

# SEE

# DAVE

# SCHOOLES

And His NEW Orchestra

# PILOT

THE NEW POLICY AT THE

# ORIGINAL ROXY NEW YORK

(INDEFINITELY)

Many thanks to "MARCO," JACK PARTINGTON, HARRY ARTHUR, HARRY GOURFAIN and JESSE KAY for placing confidence in me to inaugurate a

# NEW-ERA IN SHOW BUSINESS

# MARY GARDEN

CAPITOL, NEW YORK

(Week Jan. 27)

Management, CHARLES V. YATES  
Bond Bldg. New York City

# BOB HOPE

LOEW'S JERSEY CITY

(Week Jan. 27)

Dr. CHARLES V. YATES  
Bond Bldg. New York City

# BETTY JANE COOPER

AND LATHROP BROS.

LOEW'S VALENCIA

JAMAICA, L. I.

Management, CHARLES V. YATES  
Bond Bldg. New York City

# THE MAXELLOWS

CAPITOL, NEW YORK

(Week Jan. 27)

Dr. CHARLES V. YATES  
Bond Bldg. New York City

# WILD ANIMALS

in the battle-royal of the century!



With TALA BIRELL, MELVYN DOUGLAS, Onslow Stevens, Everett Brown, William H. Dunn, Miki Morita, Frank Lackteen. Directed by Ernst L. Frank. Story by Lester Cohen. Produced by Carl Laemmle, Jr. Screen play by Dale Van Every and Don Ryan. Presented by Carl Laemmle.



# NAGANA

# CALENDAR OF CURRENT RELEASES

**Studios:** Pathe Studios, **Allied** **Offices:** 729 Seventh Ave., New York, N. Y.  
**Cowboy Counselor, The.** Hot Gibson poses as a lawyer. Dir. George Melv. 45 min. Rel. Dec. 15.  
**Iron Master, The.** Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 68 min. Rel. Nov. 15.  
**Man's Land.** A. J. Allen, with Hot Gibson winning Marion Schilling. Dir. Phil Rosen. 68 min. Rel. June 11. Rev. Jan. 4.  
**Motorcycle officer** exposes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey Rourke, Jackie Searle. Dir. George Melv. 63 min. Rel. Dec. 15.  
**Parisian Romance.** A famous stage play. Low Cody, Marjorie Shilling, Gilbert Roland. Dir. Chester M. Franklin. 76 min. Rel. Oct. 18.

**Chesterfield** **Offices:** 1540 Broadway, New York, N. Y.  
**King Murder, The.** From the novel. Conway Tearle, Natalie Moorehead, Robt. Fraser, Dorothy Revier. Dir. Rich. Thorpe. Time, 64 min. Rel. Sept. 2. Rev. Nov. 1.  
**Slightly Married.** Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 min. Rel. Nov. 15. Rev. Jan. 4.  
**Strange People.** Mystery melodrama. John Darrow, Gloria Shea, Hale Hamilton. Dir. Rich. Thorpe. 65 min. Rel. Jan. 15.  
**Thrill of Youth, The.** Modern society. John Clyde, Alana Vincent, Matty Kemp. Dir. Rich. Thorpe. Time, 63 min. Rel. Aug. 15.  
**Woman Want Tell.** Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 min. Rel. Dec. 1.

**Studio:** Gower at Sunset. **Columbia** **Offices:** 729 Seventh Ave., New York, N. Y.  
**Air Hostess.** The adventures and romance of 1929 girls. Evelyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.  
**American Madman.** Comedy on the bank and how it was checked. Walter Huston, Pat O'Brien, Jay Johnson, Constance Cummings. Frank Capra. Dir. Time, 75 min. Rel. Aug. 15. Rev. Aug. 9.  
**Bitter Tea of Georgia.** The adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.  
**Deception.** Story of the wrestling game and the girl. Leo Carrillo, Thelma Todd, Dickie Moore. Rel. Seller. 67 min. Rel. Nov. 4. Rev. Jan. 11.  
**End of the Trail, The.** A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. R. Ross Lederman. 68 min. Rel. Dec. 9.  
**Hello Trouble.** Buck Jones quits the rangers—but he goes back. Buck Jones, Charles B. Aug. 15. Rev. Aug. 28.  
**Let Man.** Drama of outlaws on the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgins. Time, 65 min. Rel. Aug. 21. Rev. Sept. 20.  
**Man Against Women.** Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 68 min. Rel. Nov. 15. Rev. Dec. 20.  
**Man of Action.** Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 87 min. Rel. Jan. 20.  
**Mark It Paid.** Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. D. Ross Lederman. 69 min. Rel. Nov. 15. Rev. Dec. 15.  
**McKenna of the Mounted.** Canadian frontier story. Ralph Bellamy, Jack Jones, Grant Granstedt. Dir. Ross Lederman. Time, 67 min. Rel. Aug. 28. Rev. Nov. 15.

**Murder of the Night Club Lady.** See 'Night Club Lady'.  
**Night Club Lady.** Unique murder mystery, done from a novel. Adolphe Menjou, Mayo Methot, Skeets Gallagher. Dir. Irving Cummings. Time, 68 min. Rel. Nov. 15. Rev. Dec. 15.  
**Night Mayor.** Political story based on Jas. J. Walker. Lee Tracy, Evelyn Knapp, Eugene Palette. Dir. Ben Stojan. Time, 65 min. Rel. Aug. 19. Rev. Nov. 25.  
**No More Orchids.** A millionaire's life is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connolly, Louise Closser Hale. Dir. Walter Lang. 70 min. Rel. Nov. 15. Rev. Jan. 3.  
**Obeys the Law.** Original of an easy mark who turned firebrand. Leo Carrillo, Lois Wilson. Dir. Ben Stojan. 69 min. Rel. Jan. 20.  
**That's My Boy.** Football story of the new lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 min. Rel. Oct. 4. Rev. Nov. 22.

**Springing Ace.** Revenge on the polo field. Jack Holt, Evelyn Knapp. 67 min. Rel. B. W. Niel. Time, 71 min. Rel. Sept. 15. Rev. Oct. 4.  
**Venety Street.** Girl breaks a window to get into jail, but lands in the 'Fols'. Helen Brown, Howard Brester-Knight. Dir. Nick Grinde. Time, 67 min. Rel. Oct. 15. Rev. Oct. 11.  
**Virtue.** A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 min. Rel. Oct. 25. Rev. Aug. 23.  
**Washington Merry-Go-Round.** Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 min. Rel. Oct. 15. Rev. Oct. 25.  
**White Eagle.** Buck Jones as an Indian pony express rider. John Barbara Weeks. Dir. Lambert Hillyer. Time, 65 min. Rel. Oct. 7. Rev. Sept. 27.

**Studios:** Burbank, Calif.  
**Cabin in the Sky.** A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 76 min. Rel. Oct. 15. Rev. Oct. 15.  
**Central Park.** Cowboy hunts handits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 55 min. Rel. Dec. 10.  
**Crash.** The first one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 min. Rel. Oct. 8. Rev. Sept. 13.  
**Crooner.** The comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 min. Rel. Aug. 28. Rev. Aug. 23.  
**Doctor X.** Mystery thriller in color. Lionel Atwill, Fay Wray, Lee Tracy. Dir. Michael Curtiz. Time, 71 min. Rel. Aug. 27. Rev. Aug. 9.  
**Employee's Entrance.** Original 'Love in a Dept. Store'. Warren William, Loretta Young, George O'Brien. Dir. Roy Del Ruth. 74 min. Rel. Feb. 11. Rev. Jan. 24.  
**Frisco Jenny.** 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jay Murray. Dir. Gerard Beaumont. 71 min. Rel. Jan. 15. Rev. Jan. 10.  
**Life Begins.** Tactically handled maternity story from a stage play. Loretta Young, Edw. Buzzell. Time, 58 min. Rel. Flood and Elliott Nugent. Time, 72 min. Rel. Oct. 1. Rev. Aug. 30.  
**Match King.** Fictitious romance of the Swedish financier. Warren William, Lila Lee, Lillian Hill. Dir. Howard Brester-Knight. 73 min. Rel. Dec. 31. Rev. Dec. 13.  
**Silver Dollar.** Silver boom days in Cal. Edw. G. Robinson. Dir. Alfred E. Green. 84 min. Rel. Nov. 15. Rev. Nov. 15.  
**They Call It Sin.** Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 min. Rel. Nov. 15. Rev. Nov. 15.  
**Three on a Match.** Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 min. Rel. Oct. 15. Rev. Nov. 15.  
**Tiger Shark.** Life and tragedy with the tuna fishers. Edw. G. Robinson, Zita John, Rich. Arlen. Dir. Howard Hawks. 79 min. Rel. Sept. 24. Rev. Sept. 27.  
**You Said a Mouthful.** Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 min. Rel. Nov. 25. Rev. Nov. 22.

**Studio:** Fox Hills, Hollywood, Cal.  
**Call Her Savage.** Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Evans, Gilbert Roland. Dir. John Francis Dillon. Time, 82 min. Rel. Nov. 2. Rev. Nov. 2.  
**Cavalcade.** Noel Coward's pageant of British society. Diana Wynyard, Olive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 min. No release date set. Jan. 12.  
**Change the Mind.** Dramatic serial broadcast. Edmund Lowe, Bela Lugosi, Irene Ware. Dir. Marcel Varnel. Time, 15 min. Rel. Sept. 18. Rev. Oct. 10.  
**Dangerously Yours.** Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. Rel. Jan. 25.  
**Face in the Sky.** Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin, Dir. Frank Lachner. Rel. Jan. 15.  
**First Year, The.** Domestic drama from a stage play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, 71 min. Rel. July 31. Rev. Aug. 23.

**First National** **Offices:** 321 W. 44th St., New York, N. Y.  
**Cabin in the Sky.** A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 76 min. Rel. Oct. 15. Rev. Oct. 15.  
**Central Park.** Cowboy hunts handits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 55 min. Rel. Dec. 10.  
**Crash.** The first one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 min. Rel. Oct. 8. Rev. Sept. 13.  
**Crooner.** The comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 min. Rel. Aug. 28. Rev. Aug. 23.  
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**Cavalcade.** Noel Coward's pageant of British society. Diana Wynyard, Olive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 min. No release date set. Jan. 12.  
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**First Year, The.** Domestic drama from a stage play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, 71 min. Rel. July 31. Rev. Aug. 23.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when releases dates are definitely set. Titles are retained for six months. Managers who receive service notices to that period should preserve a copy of the calendar for reference.

The running time is given here inasmuch as that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the review after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied is not to be relied upon, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of managers who may note discrepancies.

## Hollywood

(Continued from page 6)

Having a buyers' guide of information pertinent to pictures and allied industries. Book will carry the title of 'Handbook'.

Wheeler and Woolsey are negotiating with an announced negotiator for a national network spot.

British Dominion is after either Guy Taylor or Mervyn LeRoy to direct the Jeanette MacDonald-Herb Marshall musical in Europe.

Kurt Neuman goes in to direct retakes on 'Universal's' 'Private Jones', the original megger, Russell Mack, having gone over to Metro.

Frances Cockrell scripting 'The Failure' at Radio on a week-to-week basis.

William Collier, Sr., with Fox as dialog director on 'Vigilante'.

Douglas Fairbanks, Jr.'s, femme lead in 'His Girl Friday' will be Cora Corwin, will be Patricia Ellis.

Benn W. Levy, English play-wright, is back at Fox to continue his contract following direction of a picture in England.

John Farrow dropped by Radio following the failure of his original story to sell.

J. Walter Rubin gets the meg on 'Brave Cowboy', Bill Boyd's next at Radio, while Otto Brower will direct Tom Keene's 'Father and Son'.

Three additional players were dropped from Metro's contract list: Muriel Kirkland, Verree Teasdale and Hedda Hopper.

'What-No-Beer' will be title of Metro's Durante-Keaton spot picture.

Bobby Jones in Hollywood to start his release of 12 golf shorts for Warners.

G. Harold Porter has taken charge of the Hollywood plant of RCA Victor Co. He has been RCA rep in 'Trico'.

Alan Dinehart and Columbia are in a huddle on a director's contract for the actor.

'Reunion in Vienna', 'Service' and 'Soviet' are scheduled to get under way this week at Metro.

La Cava on 'Gabriel' Gregory La Cava, having obtained his release from a one-picture engagement at Radio, goes to the White House, Walter Wanger's first production there.

Postponing his trip east in order to do retakes and additional scenes on 'Masquerader' at U. A., Richard Wallace will get a bonus for the additional week.

Educ. Personnel Shifts Mike Todd's plans to create a 'box of Educational, now that the two companies' distrib offices have been consolidated.

Four Grand Guignol horror plays produced at the Music Box by George K. Arthur have been purchased by Monogram for two-reel productions.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. Dir. David Butler. Rel. Dec. 26. Rev. Dec. 27.  
**Hat Check Girl.** Murder and mystery in a club. Sally Ellers, Ben Lyon, Ginger Rogers. Dir. Sidney Landfield. Time, 63 min. Rel. Sept. 25. Rev. Oct. 11.  
**Hot Pepper.** Flap and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 min. Rel. Jan. 22. Rev. Jan. 24.  
**Me and My Gal.** Comedy drama. Joan Bennett, Spencer Tracy, Dir. Raoul Walsh. Rel. Dec. 26. Rev. Dec. 27.  
**Painted Woman.** Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Blystone. Rel. Aug. 14. Rev. Sept. 6.  
**Passport to Hell.** A. Drama of African jungle. Ellsall Land, Alex. Kirkland, Warner Oland. Dir. Frank Lloyd. Rel. Aug. 15. Rev. Sept. 15.  
**Rackety Rax.** Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Werker. Time, 65 min. Rel. Oct. 23. Rev. Nov. 8.  
**Robbery Roust.** Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 min. Rel. Jan. 8.  
**Second Hand Wife.** Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 min. Rel. Jan. 1. Rev. Jan. 17.  
**Sherlock Holmes.** The Conan Doyle story with a new gangster twist. Clive Brook, John G. Jordan, Guy Kibbee. Dir. W. K. Howard. Time, 68 min. Rel. Nov. 6. Rev. Nov. 15.  
**Six Hours to Live.** Murdered diplomat is revived to avenge his murder. Sally Eilers, Ralph Bellamy. Dir. Wm. Dieterle. Time, 78 min. Rel. Oct. 15. Rev. Oct. 25.  
**Tess of the Storm Country.** Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. G. S. Benson. Time, 75 min. Rel. Nov. 20. Rev. Nov. 22.  
**Too Busy to Work.** Talking version of 'Julio'. Will Rogers, Marian Nixon. Dir. Jas. Blystone. Time, 75 min. Rel. Nov. 15. Rev. Dec. 8.

## Freuler Associates

**Offices:** Paramount Bldg., New York, N. Y.  
**Fighting Gentian.** The. A fighter who goes to the top and back again. Time, 69 min. Rel. Oct. 7. Rev. Nov. 15.  
**Forty Niners.** The overland trek in pioneer days. Tom Tyler. Dir. J. P. Campbell. Rel. Dec. 26. Rev. Dec. 26.  
**Gambling Sex.** The. Racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 min. Rel. Nov. 21. Rev. Dec. 15.  
**Penal Code.** Story of a boy's regeneration amounting complications. Regis Toomey, Helen Coban, Robert Ellis. Dir. George Melford. 62 min. Rel. Jan. 15. Rev. Jan. 22.  
**Savage Girl.** The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry L. Hunt. Rel. Dec. 15. Rev. Dec. 15.  
**When a Man Rides Alone.** Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Laici, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 22. Rev. Jan. 22.

## Majestic

**Offices:** 1619 Broadway, New York City  
**Crusader.** The. Drama of a crusading district attorney. Evelyn Brent, H. H. Clegg, Frank Strayer. Dir. Frank Strayer. 72 min. Rel. Oct. 1. Rev. Oct. 1.  
**Gold.** Western drama. Jack Hoxie, Alice Day, Matthew Betz, Dynamite-Horse. Dir. Christy Cabanne. Time, 70 min. Rel. Sept. 15. Rev. Sept. 15.  
**Hearts of Humanity.** Drama of New York's East Side. Jean Harsholt, Jackie Searl, J. Farrell MacDonald, Claudia Dell, Charles Delaney. Dir. Christy Cabanne. Rel. Nov. 20. Rev. Nov. 20.  
**Law and Lawless.** Western drama. Jack Hoxie, Lila Moreno, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 min. Rel. Nov. 15. Rev. Nov. 15.  
**Outlaw Justice.** Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 min. Rel. Nov. 15. Rev. Nov. 15.  
**Phantom Express.** The. Railroad melodramatic mystery. J. Farrell MacDonald, William Collier, Jr., Sally Bane, Robert Bosworth, Eddie Phillips. Dir. Christy Cabanne. Time, 70 min. Rel. Sept. 15. Rev. Sept. 15.  
**Sing, You Sinner.** Dramatic life of a torch-singer. From the play by Wilson Collison. Rel. Jan. 31.  
**Unwilling Law.** The. Drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedde Hopper. Dir. Christy Cabanne. Time, 70 min. Rel. Nov. 15. Rev. Dec. 20.  
**Vampire Bat.** The. Thriller. Lionel Atwill, Fay Wray, Mary Douglas, George E. Stone, Maude Eburne, Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.  
**Van Poy Express.** Jack Hoxie western. Rel. Jan. 31.

## Mayfair

**Offices:** 1620 Broadway, New York, N. Y.  
**Alias Mary Smith.** Events follow a chance meeting. Semi-detective. John Barrow Green, Ray Hatton. Dir. E. Mason Hopper. Time, 61 min. Rel. July 15. Rev. Aug. 29.  
**Heart Punish.** Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Mason. Time, 64 min. Rel. Oct. 15. Rev. Dec. 13.  
**Her Mad Heart.** Drama of a woman's struggle. From the play by Irvin S. Shaw. Dir. E. Mason Hopper. Time, 67 min. Rel. Oct. 1. Rev. Oct. 1.  
**No Living Witness.** Novelty crime story. Gilbert Roland, Noah Berry, Barbara Kent. Dir. E. Mason Hopper. Time, 73 min. Rel. Sept. 15. Rev. Sept. 15.  
**Tangled Destinies.** Mystery in a deserted desert home. Lloyd Whitlock, Doris Hill, Glen Tryon, Vera Reynolds. Dir. Frank Strayer. Time, 59 min. Rel. Sept. 15. Rev. Sept. 15.  
**Trapped in Tia Juan.** Army life on the Mex. border. Edwin Booth, Duncan Renaldo. Dir. Wallace W. Fox. Time, 65 min. Rel. Aug. 15.

## Metro

**Offices:** 1540 Broadway, New York, N. Y.  
**Blonde of the Follies.** Self explanatory title. Marion Davies, Robt. Montgomery, Billy Dove. Dir. E. Goulding. Time, 91 min. Rel. Aug. 13.  
**Clear All Wires.** Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. Rel. Feb. 6.  
**Divorce in the Family.** Jackie Cooper sees the family happiness. Jackie Cooper, Lionel Atwill. Time, 67 min. Rel. Oct. 15. Rev. Nov. 15.  
**Downstairs.** Life below stairs in a titled family. John Gilbert, Virginia Bruce. Dir. John Gilbert. Time, 72 min. Rel. Aug. 15.  
**Fast Life.** Typical Haines story with a thrilling speed boat race. William H. Cagney, Edw. Buzzell, Conrad Nagel, Madge Evans. Dir. Harry Lound. 82 min. Rel. Dec. 16. Rev. Dec. 27.  
**Fish.** Wallace Berry as a wrestler. Karen Morley, Ricardo Cortez, Joan Harlow. Dir. Wallace Berry. Time, 64 min. Rel. Dec. 16. Rev. Dec. 16.  
**Faithless.** Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 min. Rel. Oct. 15.  
**Hell Below.** The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. Feb. 15.  
**Kongo.** Remake of the silent of the same title. Society in central Africa. Robert Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Cagney. Time, 84 min. Rel. Nov. 15. Rev. Nov. 15.  
**Lady Deceived.** The. Based on the Broadway stage hit by Martin Brown. Mask of Fu Manchu. Chinese plotter seeks the sword of Genghis Khan. Boris Karloff, Lila Stone, Karen Morley. Dir. Chas. Brabin. Time, 73 min. Rel. Nov. 15. Rev. Dec. 6.  
**Outsider.** The. The untold story of a woman's life. Madge Evans, Harold Huth, Joan Barry, Frank Lawton. 70 min. Rel. Jan. 20.  
**Pack Up Your Troubles.** Laurel and Hardy full length military comedy. Lir. Red Dust. Rel. Jan. 20. Rev. Jan. 20.  
**Payment Deferred.** Murder story from the play of that title with Chas. B. Ray. Rel. Jan. 20. Rev. Jan. 20.  
**Prisoner.** P. P. depression comedy with Marie Dressler and Polly Moran. Rel. Jan. 20. Rev. Jan. 20.  
**Rasputin and the Empress.** The Russian overthrow and its cause. John. Ethel an John Barrymore. Rel. Rich. Boleslawsky. Roadshow time. No release date set. Jan. 12.  
**Red Dust.** J. H. Harlow and Clark Gable as a new team in a story of Indochina. 11. Dir. Victor Fleming. Time, 83 min. Rel. Oct. 22. Rev. Nov. 8.  
**Smilin' Through.** The. Comedy of a woman's life. Madge Evans, Dir. Sidney Franklin. Time, 65 min. Rel. Sept. 18. Rev. Oct. 18.

(Continued on page 32)

# COIN SHORTAGE UNSEATS PREZ

At a meeting of Allied Exhibitors in New York last week, James Ritter replaced Al Steffen, resigned, as president. Ritter and Steffen founded Allied seven years ago as the result of a personal fight with the Motion Picture Theatre Owners of America.

Inability to raise funds and pay salaries were also reported responsible for unrest on the part of Abe Meyers, who now is scheduled to draw \$5,000 yearly retainer as attorney.

Money campaign was announced as designed to promote the Brookhart Bill. Exhibits were a k.d a minimum of \$25 per head.

# NO OFFERS MADE TO OPERATE TIED UP CHAIN

No indications so far as to whether a separate operator will be named for Public-Fitz Patrick-McElroy chain in Indiana, which has been declared in receivership. John Balaban is presently supervising operation from Chicago.

Harry Katz is among the creditors of the Fitz Patrick-McElroy group through having tossed money into it. He controls a 25% interest in 19 of the houses, but has had no notification other than that chain is in receivership.

No offer to Katz nor to assume operation, though that may come.

# Fox Road-Showing at \$1

In most of the roadshow engagements Fox will scale two-a-day runs mostly at \$1. Of 16 dates lined up only one, *Melodrama*, will be scaled at \$1.50. There may be some others in larger of the keys later to come, but not certain.

In addition to the roadshow, which opened Thursday (26), engagements so far, mostly in legit theatres, are: *Locust St.*, Philadelphia, Feb. 2; *Bringer*, Buffalo, Feb. 5; *Nixon*, Pittsburgh, Feb. 5; *Bringer*, Cincinnati, St. Louis, Feb. 12; *Apollon*, Kansas City, Feb. 12; *Ole Cleveland*, Feb. 16; *Bringer*, Atlanta, Feb. 23; *College*, New Haven, Feb. 23; *Palace*, Hartford, Feb. 23; *Bringer*, Bridgeport, Feb. 18; *Fox Springfield*, Feb. 18; *Elm Street*, Worcester, Feb. 25; *His Majesty's*, Montreal, Feb. 25; *Royal Alexandria*, Toronto, Feb. 26; and *National*, Washington, Mar. 12.

Roadshows are being handled from the Fox h. o.

# WARNERS DRIVE PRIZES

Divided on Basis of Number of Theatres and Seats

In allocating prizes on its six weeks theatre drive, currently underway, Warner Bros. will base its premiums according to zones and seating capacities of houses involved. In doing so, company feels that the percentage of increase in business by a small house seating around 1,000, should not rate as importantly as the same or less percentage for larger houses, in terms of money.

A lump sum, not divulged, has been set aside on the drive ending Feb. 25, with prizes to go to individual houses as well as to zones. In allocating the percentage of prizes, the larger WB zones such as Philadelphia will be fighting for larger awards than the smaller zones, with awards to be set up on basis of number of theatres and seats in each district.

# Indef Reduced Scale

Asked for Twin Cities

Minneapolis, Jan. 30. Twin City exhibitors seeking relief, have induced St. Paul union both operators to permit the 10% reduction from the regular scale to continue in effect indefinitely.

The voluntary agreement covering the reduction expired Dec. 31. Negotiations with Minneapolis both operators are still in progress.

# KENYON, MARATHONER

Hollywood, Jan. 30. Warners-First National has given a new writing contract to Charles Kenyon.

He is going into his fourth year at the Burbank plant.

# CALENDAR OF CURRENT RELEASES

(Continued from page 31)

**Son-Daughter, The.** From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 51 mins. Rel. Dec. 23. Rev. Jan. 3.

**Strange Intruder.** The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6.

**Today We Live.** An English girl ambulance-driver during the war. Joan Crawford, John Cooper. Dir. S. M. Elia. Rel. Dec. 15.

**Washington, Maquarrel.** Famous satire. Lionel Barrymore, Karen Moray, Nils Asther. Dir. Chas. Brabin. Time, 81 mins. Rel. July 8. Rev. Jan. 26.

**Whistling in the Dark.** Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Ulla Merkel, Jean Harlow. Dir. Elliot Nugent. Rel. Jan. 27.

**Studio: 6048 Sunset Blvd.** Hollywood, Cal. **Monogram** Office: 723 Seventh Ave., New York, N. Y.

**Diamond Trail.** Western. Rex Bell, Hal Harry Fraser. Time, 80 mins. Rel. Dec. 15.

**Fighting Champ.** Time, 64 mins. Rel. Dec. 15.

**From Broadway to Cheyenne.** N. Y. gangster meets the shooting West. Rex Bell, Harrold Day, Hal Harry Fraser. Time, 82 mins. Rel. Aug. 18. Rev. Sept. 27.

**Girl from Calgary.** The girl cowboy comes east to stage triumph. Pini Rusk, Harrold Day, Hal Harry Fraser. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.

**Guilty or Not Guilty?** Betty Compson, Claudia Dell. Dir. Albert Ray. 67 mins. Rel. Nov. 24.

**Klondike.** Physician who falls in a major operation makes a comeback. Frank Hawks, Thelma Todd, H. B. Walthall. Dir. Lyle Talbot. Time, 45 mins. Rel. Aug. 30. Rev. Sept. 27.

**Lucky Larrigan.** Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.

**Self-Defense.** Adapted by Peter B. Kyne. Pauline Frederick, Theodore Von Eltz, Barbara Kent, Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rel. Dec. 15.

**Slightly Married.** Society boy marries a street girl and then falls in love with her. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 63 mins. Rel. Oct. 15.

**Strange Acquaintance.** Rev. Dec. 15. Time, 64 mins. Rel. Dec. 15.

**Thirteenth Guest.** The mystery play by author of 'Scarface'. Ginger Rogers, George Raft, Fred Astaire, Charles Laughton. Dir. Alfred Ray. Time, 65 mins. Rel. Aug. 25. Rev. Sept. 6. (Chadwick).

**Western Limited.** The mystery about a transcontinental train. Estelle Cabanne. Time, 64 mins. Rel. Aug. 10. Rev. Oct. 15.

**Young Blood.** Western. Bob Steele. Story by Wally Totman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 5. Rev. Jan. 24.

**Studio: 5855 Market St.** Hollywood, Cal. **Paramount** Office: 1501 Broadway, New York, N. Y.

**Big Broadcast.** The broadcasting story with many air stars. Stuart Erwin, Sing' Lou, Fred Astaire, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

**Billion Dollar Scandal.** Based on the Teapot Dome investigation. Robt. Armstrong, Charles Bickford, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

**Blonde Venus.** Story of a stage woman's efforts to retain her child. Marlene Dietrich, Victor Mallow, Charles Laughton, Jack Oakie and many others. Rel. Sept. 18. Rev. Sept. 27.

**Devil and the Deep.** Jealousy in a submerged submarine. Talulah Bankhead, Charles Bickford. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 12. Rev. Aug. 23.

**Devil is Driving.** The Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Clifford Smith. Rel. Dec. 23.

**Evenings for Sale.** Venetian nobleman becomes a gigolo. Herbert Marshall, Sam Levene, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Dec. 23.

**Farwell to Arms.** Hemingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 13. Rev. Jan. 17.

**Guilty as Hell.** Murder mystery with Quirt and Flagg comedy angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Erle Kenton. Time, 82 mins. Rel. Aug. 15. Rev. Aug. 23.

**He Learned About Women.** Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 61 mins. Rel. Nov. 4.

**Helo, Everybody.** Radio story. Kate Smith, Randolph Scott, Sally Bland. Dir. Selzer. Jan. special release.

**Heroes Feathers.** Marx Brothers go collegiate. Dir. Norman McLeod. Time, 64 mins. Rel. Aug. 13. Rev. Aug. 16.

**Hot Saturday.** Comedy in music. Nancy Carroll. Time, 70 mins. Rel. Oct. 28. Rev. Nov. 8.

**If I Had a Million.** How various persons would react to an inheritance. Gary Cooper, Charles Bickford, Wynne Gibson, Charles Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Rel. Dec. 12. Rev. Dec. 19.

**Island of Lost Souls.** Novelty story. Chas. Laughton, Richard Arlen, Lella Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

**King of the Jungle.** Novelty story. Buster Crabbe, Frances Dee. Dirs. Humbert-More. Rel. Dec. 15.

**Liby Christine.** British made. Corinne Griffith, Colin Clive. Time, 55 mins. Rel. July. Rev. Sept. 20.

**Love Me Tender.** Comedy as a tailor in masquerade. Jeanette MacDonald, Chas. Ruggles, Chas. Butterworth, Merna Loy. Dir. Rouben Mamoulian. Time, 90 mins. Rel. Aug. 26. Rev. Dec. 23.

**Madame Butterfly.** From the opera. Sylvia Sydney, Cary Grant, Chas. Ruggles. Dir. George King. Rel. Dec. 30. Rev. Dec. 27.

**Madison Square.** Sporting story. Jack Oakie, Marjorie Nixon, Thelma Houston. Rel. Dec. 15. Rev. Dec. 15.

**Make Me a Star.** Dialect version of the movie. Stuart Erwin, Joan Blondell, Zasu Pitts. Dir. Wm. Beaudine. Time, 84 mins. Rel. July 1. Rev. July 8.

**Merrily We Hell.** From a stage comedy drama. Sylvia Sydney, Frederic March. Dir. Dorothy Arnsz. Time, 82 mins. Rel. July 10. Rev. June 14.

**Movie Crazy.** Harold Lloyd breaks into pictures. Constance Cummings. Dir. Clarence Bruckman. Time, 96 mins. Rel. Sept. 23. Rev. Sept. 20.

**Mysterious Rider.** Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

**Night After Night.** Humor in vaudeville. Dickie Moore, Gail Patrick, Constance Cummings, Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

**Night of the Living Dead.** The neighbors react to a murder suspicion. Clive Brook, Lila Lee, Chas. Ruggles. Dir. Stephen Roberts. Time, 76 mins. Rel. Sept. 23. Rev. Sept. 20.

**No More Mr. Goodbody.** From the novel 'No Bed of Her Own'. Clark Gable, Carole Lombard, Dorothy Mackall. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

**Phantom Fright.** Novelty story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

**70,000 Witches.** Murder on the football field. Phillips Holmes, Dorothy Jordan, Chas. Ruggles, Johnny Mack Brown, Lew Cody. Dir. Ralph Murphy. Time, 69 mins. Rel. Sept. 2. Rev. Sept. 6.

**She Done Him Wrong.** Paraphrase of 'Diamonds Are a Girl's Best Friend'. Noah Berry, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27.

**Sign of the Cross.** Spectacular production of the stage play. Frederic March, Lila Lee, Clive Brook, Chas. Ruggles. Rel. Dec. 8. Rev. Dec. 15.

**At the Millie.** Time, 124 mins. (roadshow). Not yet released. Rev. Dec. 8.

**Tonight is Ours.** Noel Coward's 'The Queen Was in the Parlor'. Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

**Trouble in Paradise.** Cheating cheaters in Paris and Venice. Miriam Hopkins, Richard Dix, Herbert Marshall. Dir. Ernst Lubitch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

**Undercover Man.** Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Rel. Dec. 20. Rev. Dec. 15.

**Vanishing Frontier.** Western drama. John Mack Brown, Evelyn Knapp, Zasu Pitts. Dir. Phil Rosen. Time, 65 mins. Rel. July 29. Rev. Sept. 20.

**Wild Horse Mesa.** Zane Gray's story. Rudolph Scott, Sally Bland, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Dec. 15.

**Studio: 723 Seventh Ave.** New York, N. Y. **Powers** Office: 723 Seventh Ave., New York, N. Y.

**Lucky Girl.** Musical comedy farce. Gene Garrard, Molly Lamont. Dir. Eugene Sullivan. Time, 69 mins. Rel. Sept. 1.

**Man Who Won.** Story of a wastrel who makes good. Henry Kendall, Heather Angel. Time, 70 mins. Dir. Norman Walker. Rel. Jan. 13.

**Woman Decides.** From a stage play of labor vs. Capital. Adrienne Allen, Owen Nare. Dir. Mies Mander. Time, 68 mins. Rel. Aug. 15.

**Principal** Office: 11 West 42d St., New York, N. Y.

**Blame the Woman.** British made with Adolphe Menjou and Claude Allister. John Barrymore, Ed. Egan, Nina Foch. Time, 64 mins. Rel. Oct. 15.

**Devil's Playground.** The George Vanderbilt's expedition film. 54 mins. Rel. Jan. 1. Rev. Jan. 8.

**Virgins of Ball.** Travelogue of the island of Ball. Time, 48 mins. Rel. Sept. 16. Rev. Dec. 13.

**With Williamson Beneath the Sea.** Underwater exploration. 60 mins. Rel. Jan. 8. Rev. Jan. 22.

**Studio: Hollywood, Cal.** **R.K.O. Pathe** Office: 1560 Broadway, New York, N. Y.

**Come On, Dancer.** Western. Tom Keene, J. Hayden, Roscoe Ates. Dir. Robt. Hill. Time, 64 mins. Rel. Sept. 23.

**What Price Hollywood?** Hollywood lowdown. Constance Bennett, Lowell Sherman. Dir. Geo. Cukor. Rel. June 24. Rev. July 15.

**Studio: Hollywood, Cal.** **R.K.O. Radio** Office: 1560 Broadway, New York, N. Y.

**Age of Consent.** The love and trouble for a co-ed. Dorothy Wilson, Richard Cromwell. Dir. Gregory La Cava. Time, 63 mins. Rel. Aug. 5. Rev. Sept. 6.

**Animal Kingdom.** The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 80 mins. Rel. Dec. 23. Rev. Jan. 3.

**Bill of Divorcement.** A story of a shell-shocked war vet. By Clemence Dane. John Barrymore, Billie Burke, Charles Matthews, Espartero. Dir. Geo. Cukor. Time, 69 mins. Rel. Sept. 30. Rev. Oct. 4.

**Bird of Paradise.** A famous stage play of the South Seas. Dolores Del Rio, Joel McCrea. Dir. King Vidor. Time, 82 mins. Rel. Aug. 12. Rev. Sept. 15.

**Bring 'Em Back Alive.** Frank Buck's animal thriller. Time, 45 mins. Rel. Aug. 19. Rev. June 21.

**Cheyenne Kid.** The Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Oct. 15.

**Conquerors.** A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 18. Rev. Nov. 23.

**Goldie Gets Along.** Movie-structure girl who works the beauty contest racket. Charles, Charles Morton, Sam Hardy. 88 mins. Rel. Jan. 27.

**Half-Naked Truth.** The from Harry Reichenbach's memoirs of a press agent. Les Tracy, Lope Lope, Eugene Paletto. Dir. Gregory La Cava. Time, 65 mins. Rel. Aug. 15. Rev. Sept. 15.

**Hell's Highway.** The horrors of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time, 62 mins. Rel. Sept. 21. Rev. Sept. 27.

**Hold 'Em Jail.** Wheeler and Woolsey play football on the convict eleven. Charles, Charles Morton, Sam Hardy. 88 mins. Rel. Jan. 27.

**Little Orphan Annie.** Based on the cartoon. Milt Green, Ed. Kennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 21.

**Men Are Such Fools.** Leo Carrillo. Dir. Wm. Nigh. Time, 46 mins. Rel. Nov. 15.

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**I Am a Fugitive.** From the story "I Am a Fugitive from a Chain Gang." Paul Mann. Glenda Farrell. Dir. Mervyn Le Roy. Time, 93 mins. Rel. Nov. 15. Rev. Jan. 24.

**British made story of a night club.** British east and director. Time, 61 mins. Rel. Aug. 1. Rev. Oct. 4.

**Gay Robbery.** Romantic comedy drama from an Hungarian source. Kay Francis. William Powell. Dir. George Cukor. Time, 82 mins. Rel. Aug. 13. Rev. July 28.

**King's Vacation.** The story by Ernest Pascal. The king takes time out to visit his subjects. Dir. John Ford. Time, 82 mins. Rel. Feb. 28. Rev. Jan. 24.

**Lawyer Man.** Inside story of the profession. William Powell. Joan Blondell. Dir. Victor Heiser. Time, 61 mins. Rel. Jan. 1.

**One Way Passage.** Love develops for a prisoner. Kay Francis. William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

**Parachute Jumpers.** The two ex-military men a girl who go aloft. Doug Fairbanks. Betty Davis. Dir. Alfred Hitchcock. Time, 65 mins. Rel. Jan. 28.

**Purchase Price.** The night club singer with a past. Barbara Stanwyck. Tim A. Welman. Time, 68 mins. Rel. July 23. Rev. July 13.

**Ride Him, Cowboy.** Western cowboy story. John Wayne. Dir. Fred Allen. Time, 65 mins. Rel. Aug. 27. Rev. Nov. 1.

**Scarlet Dawn.** Russian refugees in Constantinople. Doug Fairbanks. Jr. Nancy Carroll. Lilyan Tashman. Dir. Wm. Dieterle. Time, 68 mins. Rel. Nov. 12. Rev. Nov. 4.

**Stranger in Town.** Comedy drama of real people. Chae Sals. Ann Dvorak. Dir. Earle C. Kenton. Time, 65 mins. Rel. Aug. 6. Rev. July 12.

**Successful Calamity.** A merchant pretends poverty to check family's extravagance. George W. H. Adams. Emily Knapp. Dir. John G. Adolfi. Time, 72 mins. Rel. Sept. 17. Rev. Sept. 7.

**Twenty Thousand Years in Sing Sing.** Visualization of Warden Lewis' book. "The Prisoner of Hope." Betty Davis. Dir. Michael Curtiz. Time, 75 mins. Rel. Jan. 31. Rev. Jan. 17.

**Two Against the World.** Constance Bennett in a murder jam. Dir. Archie Mayo. Time, 67 mins. Rel. Nov. 12. Rev. Nov. 1.

**Winner Take All.** Smashing light comedy. James Cagney. Dir. Roy Del Ruth. Time, 67 mins. Rel. June 21.

**World Wide Offices: 1601 Broadway, New York, N. Y.**

**Auction in Souls.** From Eugene O'Neill's play "Recklessness." Conrad Nagel. Lella Hyland. Dir. Robert Schertzing. Time, 61 mins. Rel. Oct. 16.

**Between Fighting Men.** Conflict between the sheep men and cattle raisers. Ken Maynard. Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16.

**Breach of Promise.** The ruin of a man's career. Chester Morris. May Clarke. Mary Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

**Come On, Tarzan.** Ranch owner saves his horse from a gang. Ken Maynard. Myrna Kenney. Dir. Alan James. Time, 64 mins. Rel. Sept. 11. Rev. Jan. 17.

**Crooked Circle.** The mystery story with ample comedy. Ben Lyon. Zasu Pitts. James Cagney. Dir. H. Bruce Humberstone. Time, 70 mins. Rel. Sept. 25. Rev. Oct. 4.

**Death Kiss.** The murder mystery with a motion picture studio background. David Manners. Adrienne Ames. John Wray. Bela Lugosi. Dir. Edwin L. Martin. Rel. Oct. 16.

**Drum Taps.** A boy scout troop to the rescue of Ken Maynard. Ken Maynard. Junior Coughlin. Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 27.

**Dynamic Ringer.** Ringer's efforts to vanquish the hero. Ken Maynard. Ruth Hall. Dir. Forrest Sheldon. Time, 58 mins. Rel. July 31. Rev. Dec. 27.

**Fargo Fables.** Doctor makes a racket of his profession. Lowell Sherman. Lila Lee. Peggy Shannon. Dir. Sherman. Time, 83 mins. Rel. Oct. 13. Rev. Nov. 28.

**Fargo Express.** Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard. Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20.

**Hypnotized.** Jam following a big weekstake wins. Moran and Mack. Dir. Mack Bennett. Rel. Dec. 25. Rev. Jan. 17.

**Last Mile.** The drama on the death house, from the stage play. Howard Phillips. Preston Foster. Geo. Stone. Noel Madison. Dir. Sam. Blitchoff. Time, 64 mins. Rel. Aug. 21. Rev. Aug. 30.

**Sign of the Cross.** The story of the hero who tries to save the world. Isla Bevan. Jan. Hunter. Dir. Graham Cutts. Time, 74 mins. Rel. Aug. 14. Rev. Aug. 30.

**Texas Saddles.** Comedy veteran of the AEF turns aviator to balk the villains. Bob Steele. Nancy Drexel. Dir. R. N. Bradbury. Time, 67 mins. Rel. Aug. 28. Rev. Nov. 15.

**Three We Love.** A woman's love. In which the hero tries to solve the mystery of his birth. Ken Maynard. Cecilia Parker. Dir. Alan James. Rel. Dec. 26.

**Trailing the Killer.** Epic of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 26.

**Uptown New York.** Married happiness and a past. Jack Oakie. Shirley Grey. Dir. Victor Schertzing. Time, 74 mins. Rel. Dec. 4. Rev. Dec. 13.

**Miscellaneous Releases**

**Big Payoff.** The (Capital). From a Peter B. Kyne story. Barbara Kent. J. Farrell MacDonald. Glenn Tryon. Matt Moore. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

**Big Town.** The (Invincible). Vice crusade story. Lester Vail. Frances Bade. Dir. Arthur Hooten. Time, 62 mins. Rel. Jan. 16.

**Face on the Bar Room Floor.** The (Invincible). Temperance discussion. Dulcie Cooper. Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. 16. Rev. Nov. 15.

**Footsteps in the Night.** (Auten). Mystery drama. Benita Hume. Dir. Maurice Elvey. Time, 59 mins. Rel. Dec. 1.

**Goona Goona.** Comedy. In which the hero tries to solve the mystery of his birth. Ken Maynard. Cecilia Parker. Dir. Alan James. Rel. Dec. 26.

**Manhattan Tower.** (Remington). Suggestive of "Skyscraper Souls." Romance in an office building. Mary Brian. Irene Rich. Jay Hall. Dir. Frank Strayer. 62 mins. Rel. Dec. 1. Rev. Dec. 20.

**Racing Strain.** The (Invincible). Original of the auto races with air stunt. Wally Dugger. Otto Gebühr. Dir. Carl Froelich. 59 mins. Rel. Oct. 26.

**Red-Haired Alibi.** The (Tower). Gangster story. Merna Kennedy. Theo. Von Elitz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 26.

**Scarlet Week End.** (Irving). Murder at a house party. Dorothy Revier. Theo. Von Elitz. Dir. Willis Kent. Time, 58 mins. Rel. Oct. Rev. Nov. 1.

**Speed Madness.** (Capital). Speedboat racing with acrobatic trimmings. Rich. Zalkmads. Nancy Drexel. Dir. Geo. Crone. Time, 61 mins. Rel. Aug. 27. Rev. Nov. 15.

**Tex Takes a Holiday.** (Argosy). All-music color western of a mysterious stranger. Wallace MacDonald. Virginia Brown Faire. Dir. Alvin J. Nietz. 59 mins. Rel. Nov. 12.

**Unholy Love.** (First Div.) The classic "Mme. Bovary" transplanted to New York. H. A. Warner. Lila Lee. Dir. Albert Ray. Time, 75 mins. Rel. Aug. 27. Rev. Aug. 30.

**Woman in Chains.** (Auten). Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Egan Dean. Time, 68 mins. Rel. Nov. 18. Rev. Nov. 22.

**Foreign Language Films**

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

**A Nove in Liberty.** (Auten). Comedy drama. Henri Marchand. Raymond Cordy. Dir. Rene Clair. 93 mins. Rel. May.

**Barbarina.** die Taenzerin von Sanssouci. (Capital) (German). Roccoco musical comedy. Dir. Ludwig Dörmann. Otto Gebühr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

**Brand in der Oper.** (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

**Broken Vow.** The (Capital) (Polish). From a novel. Krystyna Ankiewicz. M. Cybulski. 83 mins. Rel. Aug. 25.

**Cine Sentiments.** (Capital) (French). Mystery drama. Rene Lefevre. Harry Burr. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

**Coffeur Four Dames.** (Paramount) (French). Musical farce. Fernand Gravey. 90 mins. Rel. July 1. Rev. Nov. 1.

**Das Ekel.** (German) (Protex). Comedy. Max Adalbert. Dir. Franz Wenzler. 75 mins. Rel. Feb. 1. Rev. Feb. 1.

**Das Schöne Abenteuer.** (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

**David Golder.** (French) (Protex). Drama. Harry Burr. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

**Der Beldi.** (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Dieckhoff. 83 mins. Rel. Oct. 3.

**Der Falsche Ehemann.** (German) (Protex). Farce. Dir. Johannes Guter. 55 mins. Rel. Oct. 1. Rev. Oct. 25.

**Der Falsche Ehemann.** (German) (Protex). Farce. Dir. Johannes Guter. 55 mins. Rel. Oct. 1. Rev. Oct. 25.

**Der Hauptmann von Kopenick.** (A-R) (Ger). Comedy. Max Adalbert. Dir. Franz Wenzler. 75 mins. Rel. Jan. 15. Rev. Jan. 24.

**Der Herr Borsdorfer.** (Capital) (Ger). Felix Bressart. Herman Thimig. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

**Der Schwarze Hussar.** (Capital) (Ger). Musical. Conrad Velth. 83 mins. Rel. Jan. 15. Rev. Jan. 24.

**Die Blauen von Lindenberg.** (German) (Protex). Comedy. Renate Mueller. Hans Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

**Die Ciskei.** (German) (Capital) (Ger. Hung). Musical comedy. Grett Thelmer. Paul Henckels. Dir. Ernst Lubitsch. 83 mins. Rel. Jan. 15. Rev. Jan. 24.

**Die Grosse Attraktion.** (A-R) (Ger). Musical romance. Richard Tauber. 83 mins. Rel. Feb. 1.

**Die Grosse Liebe.** (German) (FAF). Drama of mother love. Hans Niese. 83 mins. Rel. Feb. 1. Rev. Feb. 25.

**Die Lustigen Weiber von Wien.** (Capital) (Ger). Willy Forst. Irene Eisinger. Dir. Gena von Bolvary. Time, 87 mins. Rel. July 1.

**Diens.** (Capital) (Ger). Musical. Ralph Roberts. Lucie Engliche. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

**Die von Rummelpatz.** (A-R) (Ger). Musical. Anny Ondra. Siegfried Arno. Dir. Franz Wenzler. 75 mins. Rel. Feb. 10.

**Eine Nacht in Paradies.** (A-R) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 10.

**Ein Prinz Verlobt.** (Capital) (Ger). Musical. Lien Deyers. Dir. Conrad Velth. 75 mins. Rel. May.

**Ein Hombre Que Asesino.** (Paramount) (Spanish). Rostia Moreno. Ricardo Fuga. 70 mins. Rel. April 15.

**Ein Witz von Strass.** (Capital) (Ger). Musical. Gustav Froelich. Dir. Conrad Velth. 83 mins. Rel. March 10.

**Friederike.** (A-R) (Ger). Dramatic opera based on Goethe's life. Mady Schreier. 90 mins. Rel. June 1. Rev. Feb. 1.

**Gitta Entdeckt ihr Herz.** (Capital) (Ger). Musical comedy. Gitta Alpar. Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

**Gloria.** (German) (New Era). Transatlantic aviation drama. Gustav Froelich. 90 mins. Rel. Oct. 4.

**Holzapfel Weiss Alles.** (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Jansson. 83 mins. Rel. Jan. 1. Rev. Jan. 17.

**Hurrah.** (Capital) (Ger). Musical. Ralph Roberts. Lucie Engliche. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

**Hyppolit.** (Capital) (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

**Kam.** (Capital) (Ger). Transatlantic drama. Alex Granach. Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

**Koenigin von Preussen.** See "Lulise."

**La Chance.** (Paramount) (French). Drama of a gambler's life. Marie Bell. Francoise Rosay. 74 mins. Rel. Feb. 1. Rev. May 31.

**La Courtisane de Luneville.** (Paramount) (French). Musical of a woman's love and revenge. Madeleine Renaud. Pierre Blanchard. 90 mins. Rel. July 1. Rev. Oct. 25.

**Le Bal.** (Capital) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Nov. 15.

**Legion of the Street.** (Capital) (Polish). Life of the newboys. Time, 83 mins. Rel. Aug. 25.

**Le Roi Des Reguilliers.** (French) (Protex). Comedy with music. Milton. Dir. Charles Chabrier. 80 mins. Rel. June 1. Rev. June 1.

**Liebe Ist Liebe.** (German) (Protex). Musical comedy. Kaethe von Nagy. Hans Albers. Dir. Paul Martin. 83 mins. Rel. June 1. Rev. June 4.

**Ljubav.** (Capital) (Serbian). Drama of life among 75 immigrants. Rado Davidovic. Dir. Frank Melford. Time, 1 hour. Rel. Dec. 15.

**Lulise.** Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Erich. 90 mins. Rel. Dec. 15.

**Maedchen in Uniform.** (Krieger). Polish drama. Hertha Thiele. Dorothea Wicke. Dir. Richard Froelich. Rel. Jan. 16. Rev. Sept. 27.

**Man Brauch Kein Geld.** (Capital) (Ger). Musical farce. Dir. Karl Bosse.

**Meine Frau die Hochstaplerin.** (German) (Protex). Comedy. Kaethe von Nagy. Dir. Kurt Gerron. 80 mins. Rel. Feb. 1. Rev. Feb. 3.

**Mein Herr.** (Capital) (Ger). Musical. Max Adalbert. Dir. Ernst Lubitsch. 83 mins. Rel. April 1.

**Men and Boys.** (Russian) (Amkino). An American engineer looks at Russia. (German) (Protex). Musical. Rel. Jan. 17.

**Mensch Ohne Namen.** (German) (Protex). Polish drama. Werner Krauss. Dir. Gustav Uchsky. 55 mins. Rel. Nov. 1. Rev. Nov. 15.

**Miche.** (Paramount) (French). Musical comedy. D. Susy Vernon. Robert Brunier. 83 mins. Rel. Feb. 1. Rev. Dec. 4.

**Mistral.** (Paramount) (French). Musical. Madeleine Renaud. Noel-Noel. Dir. Harry Lochnan. 80 mins. Rel. Feb. 1. Rev. Jan. 17.

**Moritz Macht Sein Glück.** (German) (Capital). Farce. Siegfried Arno. 85 mins. Rel. Jan. 17.

**Namensheirat.** (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 17.

**1914.** (Capital) (Ger). Glorify to the world war. Dir. Rich. Oswald. Time, 75 mins. Rel. Sept. 1.

**Oberst Redl.** (Capital) (Ger). Spy thriller. Lili Dagover. Theo. Loos. Dir. Edgar G. Ulmer. 83 mins. Rel. Dec. 15.

**Paris-Begun.** (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

**Purpur und Waschlauge.** (Capital) (Ger). Dramatic comedy. Hans Niese. 83 mins. Rel. Dec. 15.

**Quando te Suicidas.** (Paramount) (Spanish). Musical. Argentina. 90 mins. Rel. March 15.

**Quand te Tuer.** (Paramount) (French). Farce comedy. Drea. Noel-Noel. Robert Brunier. 80 mins. Rel. March 15.

**Reserve Hut.** (New Era) (Ger). Military farce. Fritz Kampers. Lucie Engliche. Time, 83 mins. Rel. July 9.

**Rhapsody of Love.** (Capital) (Polish). Hardships of an art career. Agnes Petersen. Mosjunkte. Time, 89 mins. Rel. Aug. 25.

**Richthofen.** Red Ace of Germany. (Gould) (Ger). (Synchronized). Self explanatory. Dir. Ernst Lubitsch. 83 mins. Rel. Aug. 25.

**Romy.** (Protex) (Ger). Opera. Kaethe von Nagy. Willy Frisch. Dir. Emerich Kaiman. 85 mins. Rel. April 1. Rev. April 15.

**Schubert.** (A-R) (Ger). Cinderella romance. Dolly Haas. 90 mins. Rel. Feb. 1.

**Schubert's Fruelingeitrum.** (Capital) (Ger). Musical of Schubert's life. Dir. Heinrich. Siegfried Arno. Dir. Rich. Oswald. Time, 71 mins. Rel. June 25.

**Sein Scheidungsgrund.** (German) (Protex). Comedy drama. Lien Deyers. 83 mins. Rel. Dec. 15.

**Storm Over Zakopane.** The (Capital) (Polish). (Synchronized). Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

**Taenzerin von Sanssouci.** See "Barbarina."

**Tenace.** (Capital) (Ger). Drama. Fritz Janning. Anna Sten. Dir. Robert Biedmack. 90 mins. Rel. March 1. Rev. March 22.

**Tingle Tangle.** (New Era) (Ger). Comedy. Ernest Verbeke. Fritz Kampers. 83 mins. Rel. May 15.

**Trepeze.** (German) (Protex). Circus drama. Anna Sten. Dir. A. E. Dupont. 80 mins. Rel. May 1. Rev. May 10.

**Tren.** (A-R) (Ger). Romantic drama. Dorothea Wicke. 90 mins. Rel. Feb. 1.

**Unknown Heroes.** (Capital) (Polish). Polish police activity. Mary Bogda. 83 mins. Rel. Aug. 25.

**Victoria und ihr Husar.** (A-R) (Ger). Viennese opera. 90 mins. Rel. Feb. 1.

**Voie de la Desert.** The (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicki. Mary Bogda. Time, 89 mins. Rel. Aug. 25.

**Weekend in Paradise.** (Capital) (Ger). Farce. Otto Wallburg. Julius Falkenberg. Elise Elster. Frieda Berlinger. Dir. Robert Land. 81 mins. Rel. Nov. 1.

**Yorck.** (Capital) (Protex). Historical drama. Werner Krauss. Rudolf Forster. Dir. Gustav Uchsky. 90 mins. Rel. Nov. 1. Rev. Nov. 20.

**Zirkus Leben.** (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 83 mins. Rel. Jan. 17.

**Zwei Herzen und Ein Schlag.** (German) (Capital). Opera. Lillian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1.

Key to address—Amkino, 723 Seventh Ave. American-Romanian Film, 1550 Broadway. American Republics, 1550 Broadway. Harold Auten, 3580 Broadway. Capital Film Exchange, 460 Ninth Ave. Foreign American Film, 1550 Broadway. John Krimsky, 33 West 42d St. International Cinema, 1459 Fifth Ave. New Era, 420 Ninth Ave. Protex Trading, 42 E. 58th St. Symon Gould, 261 W. 58th St.

**BOOTH MEN GIVE FOX-WC EXECS RUNAROUND**

Los Angeles, Jan. 30. Executives of projectionists' locals in California, invited by Fox West Coast to meet at Bakersfield (24) for a mutual discussion of wage scales and working conditions, gave the circuit representatives who attended the proposed meeting the run-around. Labor officials from only three spots—Los Angeles, Taft and Bakersfield—were present. Although the locals had accepted the invitation of F-WC, all but the three found legitimate excuses for their absence, and sent telegrams of regrets. F-WC execs, including Charles Skouras, Jessy and Max Adalbert, who went to Bakersfield, planned to lay before the union men some of the difficulties confronting the circuit, pointing out that the Pacific Northwest theatres (subsid) bankruptcy was brought about largely because of the failure of union crafts to meet the theatres half way. Real of the locals to meet at Bakersfield is considered by F-WC execs as an indication that little relief can be expected from the booth men.

**LIGHT SENTENCES FOR CONFESSED BOMBERS**

East Liverpool, O., Jan. 26. W. E. Hartman and Robert W. Hamm, both of Youngstown, indicted in a chemical stench bombing of the American and State theatres here Nov. 26, as an aftermath of the dispute between the theatre owners and picture operators, were fined \$300 and costs each. They had pleaded guilty to misdemeanors. Pleas were entered after the charges had been charged to "malicious destruction of property" valued at less than \$100. Hartman, business agent of the Youngstown local of motion picture operators' union, admitted in court he and Hamm placed the stench bombs in the two theatres.

Akron, O., Jan. 30. A blast blamed on a deliberately placed bomb wrecked the recently rebuilt box office of the Southern theatre, and rocked the entire neighborhood. Second time within a month that the Southern theatre, which has been bombed. No one was hurt. Police blame a labor dispute which has been in progress here for several months.

**Criterion as Possibility For International Films**

Paramount is mulling the question of whether to open up the foreign film exhibiting end in New York. With the Criterion a problem, company is discussing the possibilities of playing its own (Paramount) foreign versions, including originals abroad, as well as French and German copies of Hollywood-produced features, at the home.

Meanwhile, even with Rialto closing tomorrow (Wednesday), Par has no product in sight to succeed "Sign of Cross" on two-a-day basis, which closed Sunday (29) night.

**CALIF. TAX BILL**

This Time on Film—1/2c Foot Wanted Hollywood, Jan. 30. Facing a tax of 1 1/2c per foot on all picture film manufactured and exhibited in the state of California, picture interests are preparing to wage a fight before the Assembly, now in session in Sacramento. Producers claim it is a further tax toward the industry's oppressive taxation. Tax would run well into the millions annually. Bill was introduced into the Assembly by those of the state, and is believed to have the support of the northern California legislators, who figure it an easy method of balancing the heavily over-burdened state budget for the next two years.



# WARNING!

Notice to swivel-chair prophets!

Advice to trade-press forecasters!

Hint to guessers of box-office results!

**YOU'RE ALL WET!**

You made a prophecy about M-G-M's  
**STRANGE INTERLUDE**

(Norma Shearer—Clark Gable Together!)

You said it was a good picture!

You predicted success for it!

But you didn't guess the half of it!

"Strange Interlude" is THE BOX-OFFICE  
SENSATION OF THE DAY, in big cities, in  
medium-sized cities, in small towns!

"Strange Interlude" continues to top "Smilin'  
Thru," "Prosperity," "Tarzan," "Hell Divers"  
and in many spots even "Grand Hotel"!!!!

It is important to hold open *extra time* for "Strange Interlude." It is wise to double your promotion efforts! The Hell with prophets! Here are PROFITS! Here's your opportunity! With cheers from M-G-M!

# THE FILMS ARE BRIGHT

## 30 Pacific N. W. Houses at Auction

### Liquidation of Chain Declared Bankrupt—Liabilities 2½ Millions

Los Angeles, Jan. 30. Liquidation of Pacific Northwest Theatres, Inc., Fox West Coast subsidiary, which was adjudicated bankrupt, Dec. 31 by the U. S. District court of Seattle, will be started within the next week when E. W. Scott, trustee, will put the 30 old theatres involved on the auction block. Sale will be conducted in Seattle.

Frank Newman, Sr., former F-WC division manager in the Northwest, who with Attorney Don Graham of Seattle was named co-receiver of Pacific Northwest by the court, has been engaged by Scott as temporary operator of the defunct houses, and will probably continue to function until some disposition of the theatres is made.

Liabilities of Pacific Northwest are listed at close to \$2,500,000, with assets primarily consisting of leases.

Principal creditors are the Fox-West Coast Service Corp., with a claim for \$1,600,000, and \$150,000 in outstanding Pacific Northwest bonds.

Excessive rentals, contracted in more prosperous days; disinclination of labor crafts to accept or consider wage reductions and a generally overcast situation are the three principal reasons to which the failure of the chain is attributed.

Just what part F-WC will play in the liquidation of the subsidiary, or whether the circuit will again operate in that territory, cannot at this time be foretold, according to executives. There are so many stock ramifications, and inter-locking stock arrangements that it will be some time before order can be restored out of the chaos.

### COMMITTEES

Formed for Par With Banks Named As Depositories

Chase Bank, Commercial National and Chemical Bank have been named depositories for certain bondholders and stockholders protective committees of Paramount, organization which has announced last week. An independent RKO stockholders committee started to form late last week.

Chase is the depository for the bondholders protective committee on the 20-year 6% sinking fund gold bonds due Dec. 1, 1947 on Paramount-Famous Lasky Corp., and the 20-year 6% sinking fund gold bonds due Aug. 1, 1950 of the Paramount-Public Corp.

Frank A. Vandervip is chairman of the committee. It includes Sir William Wiseman, of Kuhn, Loeb & Co.; Robert K. Cassett, of Cassett & Co.; Lawrence Stern, of Chicago, and Duncan G. Harris, of Brown, Wheeler, Harris & Co.

Davis, Polk, Wardell, Gardiner and Reed are counsel for the committee. Secretary is Frederick Sheffield.

The stockholders protective committee for Paramount-Public includes Barney Balaban of Chicago; John P. Bickell, of the Toronto firm of Moore, Forcypine McNeil Ltd.; Rudolf B. Cullen of E. F. Cullen & Co.; Maurice Newton, of Halgartner & Co.; and Duncan A. Holmes, who is chairman of the committee. The attorneys are Coates & Nathan, of Lehman, Richard W. Matthews is secretary.

The Commercial National Bank is the depository for this stockholders' protective committee.

Another committee is on the Paramount-Broadway Corp., on the first mortgage 25-year sinking fund gold bonds due on Jan. 1, 1951. Chemical Bank is the depository for this committee of which Peter Grimm, of White & Sons is chairman, Stroock and Stroock is counsel and Morton L. Detch secretary.

This committee includes J. Russell Morgan, of Field, Gore & Co.; Robert Goetz, of Goetz, Smith, of the Home Insurance Company, and Elisha Walker, of Kuhn, Loeb & Co.

## NEW YORK BEST

### EXAMPLE NOW

### Any Worthwhile Independent Feature Picture Can Find Market—Conditions Rapidly Changing

### THEATRES WANT INDIES

Independent product with any chance at all, is under the most promising conditions currently in certain spots, notably New York, with playdates for the asking in houses which formerly snubbed anything from indie makers. Plus other large keys which are being forced to book minor pictures as a result of shortage, if not due to price, the situation is generally deemed unusual.

An indie with a picture now that shapes at all above shotgun worth has plenty of important playdates to shoot at. Difference in the situation amounts to a difference in value of theatre playdates.

While the indies generally are fighting for existence, most find conditions tough, despite decentralization. Winter Garden is beginning to play them at a reported fair rental, while last week Mayfair took 'Big Drive' and the old Roxy has booked 'Death Kiss'. Other spots for indie product have been opened up by such houses as the Globe and Centre, though grinds.

An Example Death Kiss, booked for the old Roxy may be taken as an example of what's happening. On the basis of its rental, said to be \$1,500 for a week, picture will get 3% of its negative cost and run alone. 'Death Kiss' is reported having cost \$55,000 to make. Roxy previously paid \$5,000 flat weekly for Columbia.

As in New York, indie product where meritorious after screenings, has been squeezing noticeably into the first runs of other keys. In mental terms grossing in comparison with regular run of major releases.

The indie film producer, keeping his negative cost away down, is in a pretty position with theatres trying for passable picture product at a low rental. Disorganization of most indies and that only a few have territories under control are what hold the whole indie mob back the most, it is said.

Andrew Stone, former shorts producer, head of a commercial film outfit, Race-Night, Inc. It has made deals with national product manufacturers for \$1,000,000 worth of merchandise in lieu of a fee for the screen playings.

Stone's novelty comedy series is sold to the exhibitors, along with a quota of merchandise. The commercial aspect of the films are tied up with content which entitles winners to baskets of groceries, etc.

Anniversary's Stage Show. Chicago, Jan. 30. B. & K.'s Southtown will celebrate its first anniversary starting Friday with Ed Lowry, Hildegarde and Hal Macken on stage.

No regular stage policy contemplated for straight picture house B. & K. states.

## Publix Enterprises as Guarantor

### Assets and Liabilities of Bankrupt Par Affiliate—Many Leases Involved

### 'Cavalcade' at \$1

Pittsburgh, Jan. 30. Taking a cue from experience of 'Sign of Cross', which closed an unprofitable two-week road show engagement at the Nixon Saturday (28), Fox will play 'Cavalcade' here at \$1 top, with 75 cents in the afternoons. 'Cross' asked \$1.50 and \$1 at matinees.

'Cavalcade' comes to the Nixon next Monday (6) with a minimum of three weeks scheduled. A \$1 scale is the lowest on record around here for a two-day picture.

### AARON JONES' 2 IN

### CHI AT 15-25c SCALE

Chicago, Jan. 30. Aaron Jones closed the Randolph for several days last week to give it a paint job and general going over. House reopened Friday under Jones' management. House reverted to him a couple of weeks ago.

Jones now has the Woods and Randolph within a block of each other on daily change, 15-25c, and both doing nicely.

### House as Contract Breaker Blamed for Union Pickets

Newark, Jan. 30. The unions won over the Empire when Vice Chancellor Berry vacated the injunction he had granted the house preventing unlawful picketing. He stated that the unions should not use more than five pickets at any one time. It had been charged that 50 or more men were used. The defense asserted that not more than 25 had been used.

Vice chancellor said that no proof had been submitted that threats or violence had been used and the placards had not been objectionable. He added that the house had brought on the condition by breach of a contract lawfully entered into. The trouble arose through the house breaking the union agreement owing, it was alleged, to bad business.

### Pre-War Scale in Ia.

Cedar Rapids, Ia., Jan. 30. Publix has announced a new policy for Paramount and State, both to be featured as first run houses with prices to pre-war levels, 25 afternoons and nights \$5; children 10c at any time.

### SAENGER RECEIVERSHIP

E. V. Richards Appointed Receiver—\$306,000 in Debts, Besides Bonds

New Orleans, Jan. 30. Following the Paramount picture receivership in New York came an application here from E. V. Richards of Saenger Theatres, Inc. Federal Judge Boran placed E. V. Richards in charge under \$25,000 bond.

The parent corporation claimed Saenger company was unable to pay a loan of \$6,000. Saenger listed its liabilities as \$1,855,000, of which \$1,550,000 is in outstanding bonds and real estate owned by the local corporation in three States. Remainder of \$306,000 is listed as debts to various persons and companies.

Publix Enterprises is listed as guarantor of leases for the following theatres:

Paramount and Plaza, Montgomery, Ala.; America, Paramount and Kialto, Colorado Springs and Denver and Paramount, Denver; Florida at Gainesville, Beaux Arts at Palm Beach and Kettler, West Palm Beach, in Florida; Keith's, Atlanta and Kialto, Macon, in Georgia; Paramount at Ft. Wayne and State, South Bend, in Indiana; Ottumwa and Kialto at Ottumwa and Capitol, at Sioux City, in Iowa; Paramount at Ashland, Ky.; Columbus at Columbus, in Ohio; Fremont at Fremont, World at Kearney, Lincoln at Lincoln, Paramount at North Platte and State and World, Omaha, in Nebraska; Quirk at Fulton, and Paramount, Syracuse, in New York; Plaza, Asheville, Carolina at Charlotte and the Carolina, Winston-Salem, in North Carolina; Palace and Kialto at Harrison, Paramount at Springfield, Paramount at Steubenville and Cameo, and State at Youngstown, all in Ohio; Crittenton at Victoria, at Oklahoma City, Okla.; Penn at Ambridge and Capitol at Butler, in Pennsylvania; Carolina at Columbia, Carolina, Egyptian and Rivoli at Greenville, Carolina; Lexington and Rex at Sumpter, in South Carolina; Paramount, Columbia and Cameo at Bristol, Gem at Jackson and Paramount at Nashville, in Tennessee; North at Ft. Worth, Kirby and Metropolitan at Houston, in Texas; Capitol and Victory at Salt Lake City, Utah; Paramount at Charlotte, Kentucky and State at Lexington, in Kentucky; Isis and Paramount at Lynchburg and Paramount at Newport News, in Virginia; Paramount and Strand, at Cheyenne, Wyo.; and Empire, Portland, Me.

Stock interests in various corporations held by Publix Enterprises.

Assets and Liabilities Aggregate rentals under leases is set at \$20,958,240, while stock interests in various corporations of which some of these houses are units, includes Atlanta Enterprises, \$1,015,810; H. H. Plank Theatre Corp., \$1,544,300; and Tennessee Enterprises, \$1,014,004.

Debts claimed due to Publix Enterprises on open accounts include A. H. Black, \$1,416,915; Paramount Enterprises, \$1,236,501; Southern Enterprises of Texas, \$1,696,636; St. Petersburg (Fla.) Enterprises, \$1,236,300; Toledo Paramount Corp., \$1,236,300.

Liabilities of Publix Enterprises include unsecured claims of Publix Theatres Corp., \$5,748,272; Paramount Public Corp., \$1,937,247, plus a note to Universal Pictures for \$209,007, listed as a contingent liability, and minor obligations of Augusta Enterprises, Carolina Amusement Co., Montgomery Enterprises, Memphis Enterprises, Publix-Indiana, Publix-Salt Lake, Imperial Theatre Co., Savannah Theatres, United Theatre Enterprises, Kansas City, Regal Theatres, J. H. Cooper, Lincoln Theatres, Daytone Beach Theatres, Gulf Theatres and Midland Theatres, Sparks Enterprises, Lakeland, Fla. Co., Columbia Pictures Investment Trust Co., Wilmer & Vincent and W. S. Butterfield Theatres.

They take in subsidiary theatre companies as well as Publix theatres.

A few of the houses for which Publix Enterprises is guarantor of leases are included in the Publix-Nebraska and Public-Fairfield-McElroy groups, both of which are in individual receivership to cover their total number of theatres.

### Frisco Deal

Deal is San Francisco, Jan. 30. Deal is on between Fox-West Coast and United Artists for former to acquire an interest in the U. A. theatre.

Among offers made U. A. and H. L. Cohen, owner of the house, is an interest in the Fox Paramount.

### Nate Block's House Burned

Kansas City, Jan. 30. Orpheum, St. Joseph, Mo., owned by Nate Block, and operated by the O. G. Amusement company, local, burnt Tuesday morning. Loss is estimated at \$50,000.

Police are reported to be investigating a rumor that the fire was of incendiary origin. House was picked some months ago. Operating company had only had charge of the house a few days.

### MD. TRYING TO PASS STATE 10% TAX BILL

Baltimore, Jan. 30. Theatre owners of Maryland were last week thrown into an uproar when it was revealed that the state legislature is contemplating imposition of a 10% tax on tickets. This will be in addition to federal taxes already being collected under the congressional tax system put into effect some months ago taking a 10% toll above 40c. The state levy would be on all amusements, no matter how small the admission price.

Preparation for the bill is being conducted by the backers in the most secretive manner possible to avert representatives of the industries to be taxed from forming any formidable opposition in time enough to prevent its passage. Theatre owners immediately started what efforts they can make to hold up the passage of this tax.

What particularly heats the local film men is that the business will be taxed by the bill, if passed, on the legal theory that the motion picture and theatre business can be classified as luxuries.

### De Luxe Trailers Fails

DeLuxe Trailers, Inc., associated with the Meyer-Rieger Laboratories at 50 Ninth avenue, has been assigned for the benefit of creditors, to David A. O'Malley. O'Malley is president of the company.

Imperial Distributing Corp., estate-liquidator, recently obtained a \$1,500 judgment against DeLuxe Trailers.

### Sound Reel Cameramen Demanding Higher Scale

Continued wage squabbles with soundnewsreel cameramen may force all outfits to shoot silent and dub sound in the talking reporter manner until the uniform wage thing is adjusted.

Universal's McNamee role has that advantage, eliminating the sound crew in many shots, shooting the stuff silent, with the result their wage scale is low.

The other reel outfits point to U's non dub sound crew and demand more, with continuous squabbling. Pat Casey was, to have handled the situation at one time but was called to the coast on more urgent studio labor matters.

### \$3,800 for Theatre Hurt

Long Beach, Calif., Jan. 30. Melvyn Newlin was awarded \$3,800 damages against the Long Beach Theatre Corp., operators of the State, in her suit for injuries from a fall in the theatre that resulted in a broken arm and wrist.

Originally asked Superior court to award her \$54,000.

### Re-Lease L. A. President

Los Angeles, Jan. 30. Principal Theatres, affiliated with F-WC, has signed a new two-year lease on the President, grind house, at \$2,500 a week.

Lease is effective as of Sept. 1, 1933.

### Shorts with Merchandise

Andrew Stone, former shorts producer, head of a commercial film outfit, Race-Night, Inc. It has made deals with national product manufacturers for \$1,000,000 worth of merchandise in lieu of a fee for the screen playings.

Stone's novelty comedy series is sold to the exhibitors, along with a quota of merchandise. The commercial aspect of the films are tied up with content which entitles winners to baskets of groceries, etc.

Anniversary's Stage Show. Chicago, Jan. 30. B. & K.'s Southtown will celebrate its first anniversary starting Friday with Ed Lowry, Hildegarde and Hal Macken on stage.

No regular stage policy contemplated for straight picture house B. & K. states.

## Hobbitzelle Objected to Waste in RKO, Preventing Mutual Trade

There are seven houses in the RKO Southern Corp., or Interstate group which RKO has petitioned into bankruptcy, along with other theatre subsidiaries. These are owned by Karl Hobbitzelle. Of the group, three are presently closed. They include the Majestic, San Antonio, Majestic, Ft. Worth, and Triolan, Birmingham. Active list includes the Majestic and Capitol, Dallas; Majestic, Houston, and Ritz, Birmingham.

RKO was paying a weekly rental of something like \$20,000 for the seven spots. Charles Koerner is the division director. Where he may fit in the picture looks to depend as much on Karl Hobbitzelle, who may be about to get back his houses, as upon the Irving Trust as trustee. For the past few months RKO had been seeking a readjustment of the Interstate rentals involved. Hobbitzelle apparently was willing providing RKO showed good faith in its aim to cut overhead along with eliminating high costs elsewhere in the RKO ballkwick. What Hobbitzelle couldn't gather was that he was asked to cut while he believed that RKO was willing to suffer in the waste in overhead in certain of its departments which Hobbitzelle, as a showman saw to be necessarily eradicated.

**Incumbents**  
With that mind, Hobbitzelle is known to have suggested that he might give RKO an adjustment in the rents on the southern house providing RKO eliminated certain incompetent personnel from its docks. Hobbitzelle particularly stressed the studio and vaude booking end. "Which he is stated to have decided very strongly as incident."

That certain changes seemed beyond the power of the RKO administration worked against RKO and Hobbitzelle together. With no chance to operate this way was apparent, Hobbitzelle agreed to a pool between RKO and Paramount in the South which might have saved him at least \$100,000 annually, according to accounts, but the plan wasn't accepted. There were operating objections from the RKO end.

## FELD-CHATKIN SUING PUBlix FOR SALARIES

Suits seeking to collect salaries under contracts which had over a year to go when they resigned from Paramount Publix have been filed individually by Milton H. Feld and David J. Chatkin. Chatkin, Public Theatres Corp. as defendant. Papers were served upon the defendant company during the past week.

Feld is suing in round figures for \$51,000. Chatkin asks for \$40,759. Feld's salary with Publix was \$750, Chatkin's \$650 weekly. Both complaints allege Feld and Chatkin were made deals for Publix and thus are entitled to full payment under their contracts. Each contract has until Dec. 31, 1933, to go. When Feld and Chatkin resigned around Dec. 1, they announced their intention of acquiring theatres under their personal management. So far it is not known that they have made deals for other theatres, though both have looked into various properties around the country.

Feld and Chatkin were with Publix virtually from its beginning, former as deluxe theatre operator, Chatkin as shorts film buyer first, then director of theatre management and finally as a division director.

## Westcott's Pair on Loan; WB Dicker for Contract

Hollywood, Jan. 30. Gordon Westcott, borrowed from Paramount by Warners for George Arliss' "Adopted Father," has been given two additional assignments to the Burbank lot. Before returning to Par, he'll work in "Private Detective" and "Lily Turner," working in both simultaneously. Possibilities are that Warners will take over the remaining portion of Westcott's Paramount contract following the expiration of the loan out period. Both studios are huddling on the deal.

## NUDIST STUFF TOO RAW

Finally Declared Out for N. Y. State  
—Came Up on Appeal

Albany, N. Y., Jan. 30. Declaring "The Naked Age" as indecent, Dr. Frank P. Graves, state commissioner of education, Fri. (27) ruled out the film in New York state and at the same time placed a ban on the exploitation of nudist films. The film is of nudist colonies in the United States and abroad.

Dr. Graves' decision, made after a hearing before him, confirms the original ruling placed against it by Irvin Edmond, state picture censorship director. Mr. Edmond had witnessed the picture at a private showing at the Madison theatre, neighborhood house, Jan. 11.

The law firm of Phillips and Nizer, appeared from the original decision on behalf of the producers, Michael Mindin and George Dembow as the Vision Pictures Corp., of New York.

## Ricketson, Bowser and Goldberg Cop Three Top Awards for F-WC Biz

Los Angeles, Jan. 30. Final standing in the second increased business drive staged by Fox Westcott, in the last three months has Rick Ricketson of the Inter-Mountain territory topping the divisions, with Al Hansen's Los Angeles and Southern California divisions.

A. M. Bowser's San Francisco division ran third; Frank Newman, Sr., for the Seattle-Portland divided, rated fourth, and J. Reeves Espy, L. A. deluxe and San Diego, tallied the list.

George Bowser, during the drive in charge of the Los Angeles No. 1 district, copied the district honors and wins the \$500 in gold offered by the Skouras Bros. for that feat.

Three Los Angeles house managers ran one, two, three in the managerial standing. Mort Goldberg, Westlake, was first; Marty Schwartz, Belmont (since promoted to city mgr. at Long Beach), was second, and Wm. O. Butts, third. Butts, in Hollywood, tallied the list of 194 houses.

## Mannon Goes East as Tec-Art Grosses Drop

Hollywood, Jan. 30. Disappointed over grosses on several pictures in which Tec-Art is financially interested, Al Mannon, vice-president and studio manager, has gone to New York to pep up sales. He will be away two weeks.

"Dreamers of Glory," one of the pictures grossing low, is being distributed in foreign countries by United Artists. Mannon also wants to get more information on several films made by Weiss Brothers, and released under Supreme Pictures banner.

## Tacoma's Panic-10-15-20 for 21st-Runs

## Indie Deluxer Does It—General Cut Expected to Follow

Tacoma, Wash., Jan. 30. Walter Fenney, manager of Jensen & von Herberg's big downtown first run deluxer, Roxxy, formerly RKO, broke things wide open here with big ad announcing new low prices for two first-run features. What made the others cry was 10c till 1, 15c till 5, and 20c till close. This house opens at 9 in the morning. Shorts also on the bill. This places Hamrick's deluxer, Temple, with ancients at 10-15 out of the running. Price standing in all other houses expected next week.

## Preview-itis

Hollywood, Jan. 30. Hold-over previews have arrived. Despite the fact that W. T. Lackey's production, "Self Defense," for Monogram release, was first previewed locally early in December, the indie pic was "reviewed" at the Forum Monday night (23) and repeated Tuesday night. Distributing organization gets paid for these "previews."

From Variety's Hollywood Bulletin.

## ALL HARTFORD HOUSES CUT

Hartford, Conn., Jan. 30. Every theatre in town cutting scale. State formerly playing vaudeville resumed double features at 10 and 20c and the Public Allyn, reduced to 20-40 for first runs. Palace, first run, drops to 35c top and the big Capitol is 46c top with stage show. Loew's is at the old scale of 15-35 for first runs, double. Came in an old burlesque house, goes into films at 10c at all times. The Strand theatre changes its policy going into Saturday openings, the Allyn starts off every Thursday and the Palace on Saturday. Regal goes twice a week, with Colonial and Central changing four times weekly.

## 7½c IN SCALE FOR SHEA HOUSE IN ERIE

Pittsburgh, Jan. 30. Distributors in the Pittsburgh territory showing plenty of concern over the first-run situation in Erie, Pa. Where it's now possible to get an admission for as little as 7½ cents. Situation exists there at Shea's theatre under a two-for-one tie-up with the Erie street railways company.

Holders of trolley passes can buy two admissions for price of one at Shea's, where scale is 15 cents in the afternoon, and 15-30 at night. House has Paramount and Metro product tied up in Erie. Two-for-ones also used by Mort Shea at his Fulton theatre in Pittsburgh, although scale there is 25-40 and operated strictly under coupon basis.

It's a little different locally, where Shea must use something different due to difficulty in getting product. Fulton depends chiefly on indie product, getting only a small split from Fox and a few M-G-M stuffs.

Other first-run sites in Erie are sticking to a 40-cent top for the time being.

## Eyssell on RKO Staff

Gus Eyssell, former assistant to Milton Feld and more lately attached to Sam Dembow's theatre operating staff, is now with RKO in a special capacity as operating contact for the RKO theatre division between the latter and the Radio City theatres.

Eyssell will act as an assistant to Harold Franklin in this new capacity.

## 11 NATIONALS SOLD

Houses in Northern California—Going to Redwood Co.

Papers are due to be signed by end of this week whereby Redwood Theatre acquires the 11 houses of National Theatres Syndicate. Dickering has been handled by John Saul, theatre salesman, who represented George Mann and Morgan Wash of the Redwood circuit in buying from widow of the late L. R. Crook, organizer of National Theatres, who died last year. Houses are all in northern California and under 2,000 seats.

## Tabulation of U. S. Theatres

## Open and Closed Houses—List Gathered Through Film Boards

With the film box office geared down to one seat for every 15 people in the United States, the industry feels that this, although an all-time low, is in keeping with the country's economic level.

Approximately 3,200,000 film seats, 293,000 less than ever before, are gathering dust.

Experts figure that there are not in excess of 11,000 houses in the country today which are in good condition. There are 3,000 houses standing, of which the greater percentage are included in the closed theatre figures, rated as worth little more than the real estate which they occupy.

Postponement of construction is held responsible for theatre obsolescence stepping ahead of box office replacements. In 1932, slightly over 200 new theatres were erected whereas in the five previous years the industry replaced its tottering houses and added to its box office strength at the rate of around 1,000 houses per annum.

Officially a theatre is retired when it reaches its 15th year. But at minimum, chiefly because of the depression, it is figured there are 2,000

houses, still described as theatres, which are in their 25th year. Looking into the new theatre era industry representatives see the replacement of the giant de luxe movie first runs in key cities represented in modern theatres, economical to run, of between 1,500 and 2,000 seats and erected at a cost not over \$200,000.

In the official figures, of the 5,395 theatres closed, 3,725 are silent. But the number of silent houses in the U. S. has been reduced until they total one fourth of the box office population, or 4,080 theatres.

**Indies**  
Another conspicuous item in the survey is the dominating position, at first glance, of independently controlled theatres. There are 13,796 of these alongside of a total of 5,515 circuit theatres, affiliated and unaffiliated. But when it comes to a comparison of seats the indie, with nearly three times as many box offices have only 185,883 seats more than the circuits. Further study of the chart shows that of the houses closed many are independents. This chart of theatres opened and closed in the key cities, as compiled by the Film Board of Trade and corrected by the Hays Organization, follows:

Film Board	Theatres		Total	
	Open	Closed	Sound	Silent
Albany	15,231	4,080	2,170	3,725
Atlanta	861	186	132	186
Boston	657	238	210	238
Buffalo	681	123	39	119
Charlotte	382	78	50	78
Chicago	765	580	105	175
Cincinnati	767	580	115	435
Cleveland	466	95	62	94
Dallas	689	250	81	250
Denver	321	194	60	162
Des Moines	361	200	200	200
Detroit	613	13	53	13
Indianapolis	465	185	82	185
Kansas City	569	117	136	87
Los Angeles	470	117	47	114
Los Angeles	470	117	47	114
Milwaukee	451	57	91	70
Minneapolis	793	418	403	118
New Haven	176	3	20	3
New Orleans	341	130	60	122
New York	1,046	28	23	2
Oklahoma City	393	28	46	28
Omaha	427	170	93	170
Philadelphia	760	22	52	21
Pittsburgh	616	216	6	181
Portland	546	12	4	12
St. Louis	467	130	90	127
Salt Lake City	867	337	66	329
San Francisco	400	19	59	19
Seattle	259	5	40	5
Washington	468	88	17	5

## Sole Indie Vaudfilmer In Columbus Union Row

Columbus, Jan. 30. War has been declared on the city's only vaude house which is also the city's only non-union house. Operated by the Great Lakes Theatres, Inc., the Hartman, which has been making money with Gus Sun vaude and films at a 30c top, was the scene of two intimidation attempts in the past seven days.

The first gun fired was the usual stink bomb. It drove practically a full house to the streets near the conclusion of the final vaude performance of the day. Owner Harry Schwartz was forced to issue tickets good at any other show to those driven out.

Three days later the lights in the lobby and on the marquee were extinguished and when two building employees went to the cellar to fix them they were attacked by a gang, which they claim, called them scabs. Gold part is that the building employees are not part of the theatre force.

Unions deny any connection with either action, while Schwartz states bluntly that there is only that one spot from which any such action could come. He has made no overtures.

## Remade 'Western'

Hollywood, Jan. 30. Columbia has done a complete remake of the former "King of Wild Horses." It will release the new version separately from the program under the title of "Wild Stallion." Location company spent three weeks in all in northern California with Rex, the horse.

## OHIO PRESS AGAINST THEATRE 10% TAX

Columbus, Jan. 30. An aroused press throughout the state has come to the defense of the theatre industry which has declared open war on Gov. George White's plan to levy a 10% amusement tax.

The governor last week urged the legislature to pass a law taxing amusement tickets as well as soft drinks, malt and tobacco in order to obtain funds for poor relief and aid for weak school districts in the state.

A battle on the proposed program is certain.

## More Detroit Cuts

Detroit, Jan. 30. Price cuts go into effect at the local Michigan and United Artists theatres, both operated by Publix. The cut is from 75c top to 55c.

This is in keeping with the recent change in policy of the Fisher Theatre to straight pictures at 40c top.

## Sheriff at State-Lake, But Adjustment Made

Chicago, Jan. 30. Sheriff visited the State-Lake one day last week acting on a judgment obtained by the landlord by default, when RKO failed to answer a suit. A temporary adjustment was made with landlord and sheriff called off after spending only few hours on premises. It all worked on overdue rent with \$30,000 involved.

# ASCA'S BAKER REACTIONS

## Auto Set Makers Say They're Summer Remedy and Are Asking Free Air Time

Makers of automobile receiving sets are trying to interest the networks in contributing free time and talent as part of a national exploitation campaign. Argument is that the more auto sets that are sold the easier it will be for the air chains to contend with an advertiser's reaction to summer contact on the air.

Auto set manufacturers, through their organization, have advised the chains that they would like to go on the air but they haven't the coin to spare. However, declare the set makers, their problem is one which should be given co-operation as broadcasting, and particularly the networks, have much to gain through the sales success of the auto set.

Advertisers, point out the sou box makers, are inclined to pass up radio during the summer because of the contention that on warm nights people are out driving. But if the networks could show that 2,000,000 auto receivers have been sold, the program would be knocked from under this argument of the advertisers, say the manufacturers.

All they want from the networks, the set men say, is a weekly program with no charge for time or talent. Affiliated stations, they feel certain, would be glad to co-operate because the local outlet would also have everything to gain by the boosting of the auto set. Each network is being asked to contribute a weekly quarter hour.

## MOTHERS PROTEST, BUT KIDS O.K. 'SECRET 3'

Chicago, Jan. 30. 'Secret Three,' kid program, is possibly drawing the most acrimonious comment from parents of any juvenile entertainment on the air today. But meanwhile, it's one of the most popular with kids themselves. From all accounts the youngsters are ga-ga over the blood curdling adventures of the boy detective.

'Secret Three' is all action and built along the lines of the film serials of 20 years ago. It's thick with villains and loaded with fights, gunfire and gore. The kids evidently go into a hysterical fever of excitement from the various episodes judging by the horrified complaints registered by some of the more worrisome parents.

However, the program is an unqualified success from the Three Minute Oats standpoint and has helped sales plenty. Advertiser hopes that the squawks are only the expression of a cranky minority.

## WLS Protects Agents

Chicago, Jan. 30. Station WLS does take care of outside agents. A statement to the contrary was based upon the fact that WLS does business directly with Balaban and Katz and in such transactions the commission is always net to the station.

Guy Perkins of RKO and Billy Diamond among the Indies testify that WLS has been unusually considerate in protecting their interests.

## 3 Cornered Pursuit For Lincoln's KFOP

Lincoln, Jan. 30. Three factions have fled with the radio commission to the right to station KFOP here. Detrich Dirks, of KFAB, Howard A. Shuman, former owner and now a member of an incorporation called Cornbelt Broadcasting Co. and G. W. Jenkins, former salesman for the station, have all fled. Cornbelt Broadcasting has issued 2,500 shares of stock with a par value of \$10 per share and an association of eight local men.

## Name Objection

NBC doesn't like the idea of an act being announced over its web as 'The Three Public Enemies.' Network thinks it isn't nice and has notified the J. B. Williams Co., which is about to debut on the chain with a musical season.

Shaving cream makers, it happens, picked the comedy and harmony trio because of the moniker around which the commercial plans to build its plug copy. Man's three enemies, it proposes, telling listeners, are a tough beard, a lather that doesn't lather and a sensitive skin.

Commercial reported that it was sorry the network was so sensitive about the names of acts, but the moniker stays or else.

## Spent \$700,000 on 'Chandu,' but Would Build Up Own Talent

Beech-Nut Packing washes up on its bankrolling of the recorded 'Chandu the Magician' series on some 30 stations March 3. Serial will then have wound up a consistent run of almost one year on the air, giving it a record for longevity and the amount of money spent by one advertiser for a disk program. Beech-Nut's expenditure will tally over \$700,000.

Intimide, the food packer is looking around for the network show to release by way of NBC. What it has in mind is a comic who has had no previous commercial connection and an archetypal leader of prospect whose name is no special significance on the air. In other words, the commercial wants to build its own stars from unknown material.

## Petry Takes 5 Stations From Rival Special Reps

Chicago, Jan. 30. First outbreak of competitive client raiding in the field of special representatives has occurred here. Howard Petry, new to the special rep business, has taken WFAA, Dallas; WBBN, Buffalo, and KFBI, Wichita away from William G. Rambeau and WBAF, Fort Worth, and WTMJ, Milwaukee, away from Free and Slinger.

So-called 'special representatives' are only about one year old. Rambeau is credited with pioneering the idea that stations give their exclusive sales representation to one office in the manner of a national advertising representative for daily newspapers. The Free and Slinger firm dates from last summer, while Petry, formerly with the Blow Advertising Agency in New York, has been in this phase of radio only two months. He has just opened a Chicago office in charge of Ed Voynow, formerly with Scott Howe Bowen.

'Specials' differ from 'general' reps in that the first confine their efforts to a small group of selected stations while the second class sell spot time to all stations in accordance with the desire of the advertiser.

## Wayne King on CBS?

Wayne King's orchestra, now broadcasting Sunday and Tuesday for Lady Esther's cosmetics over an NBC web, may have a Thursday slot in the Columbia. Two factors favor the third program going CBS. First is sponsor's wish to tap new listeners, second NBC's traffic department's difficulties in clearing the choice hour wanted on Thursday.

## BOARD'S 2 VIEWS ON NAB'S MOVE

Mills Leads Faction Hailing Baker's Entrance Into Controversy — Others Think Former Cabinet Member Will Reach for Dual Tax Loophole

## PREDICT COURT FIGHT

The bringing of Newton D. Baker into the music tax controversy by the broadcasters has split the American Society into two reactions regarding the move. One group views the entry of Baker as the Will Hays of the broadcasters as an optimistic omen and a move toward an early settlement of the license agreement tangle. The other ASCAP faction predicts that the former war secretary's first gesture will be to declare the dual application of the music tax contrary to the meaning of the law, and see a long drawn out battle in the courts to follow.

Responsible for the optimistic outlook is E. C. Mills who, upon hearing of Baker's retention by the National Association of Broadcasters, immediately wrote Baker welcoming him into the situation. In his letter of 'congratulation' Mills declared that the broadcasters could have picked no more 'constructive mind' to represent them in their differences with the society, etc.

Day following (28) the dispatching of this communication, the ASCAP board of directors met for their monthly around-the-table. Mills then assured them that with a man of Baker's stature representing the opposition there was nothing for the society to worry about. Suggestion by a couple of members of the board that a figure, say, of John W. Davis' standing, be retained to take care of the music men's interests was derided by Mills and several directors as an entirely unnecessary policy and expense. Consensus of opinion among those present was that all the society would now do would be to await Baker's answer to the ASCAP letter to the NAB offering to revoke the current license agreement and to draw up a new one.

## The Possibilities

In contrast to the above outlook is the one harbored by the members of the board, who anticipate Baker's resort to the dual tax loophole. These directors expect him to declare that the society not only lacks authority to collect a sustaining fee and a 3% tax on all commercial business done by a station, but that it has no right to tax the proceeds from programs not using ASCAP compositions.

To these same directors, with Baker brought into the situation, a court fight looks inevitable. As significant in that direction they point to that part of Baker's first statement to the press in which he said that he had been retained by the NAB to represent the association 'in conference or in litigation as may be necessary.' Music, say these ASCAP directors, had to go through this same controversy with the hotel and cafe men, the dance hall operators, theatre owners and motion picture producers, and they figure that eventually a similar court cycle will have to be gone through with broadcasting to establish the composer-publisher's property rights.

## Schuetts's Bulletin

Although Baker supervised him as spokesman on copyrights for the broadcasters, Oswald Schuetts has advised the stations to refuse to cancel the present copyright contract until a new formula has been worked out and approved by the NAB. In his bulletin No. 25) Schuetts proclaimed that Mills was seeking to revise the present con-

## Advertisers Revert to Theory That Click Talent Is N. G. for a New Program Unless Air Lapse

## Gratitude a la '33

Chicago, Jan. 30. An NBC announcer was excited last week by a letter from a cosmetic account complimenting him for his splendid work and stating that they were sending him a token of their regard. With visions of a wrist watch that a fellow-announcer received under similar circumstances, he was a grateful advertiser, speculation on the impending gift took on a grandiose hue. Finally the suspense was ended. The gift arrived. It was a 60-cent jar of cold cream for his wife.

## NBC Snubs Disks Of CBS Programs For Its Stations

Recordings made of programs broadcast by the Columbia chain haven't a chance of getting a spot release over a station controlled or operated by NBC. Latter network's attitude in this direction came up when Tangee Lipsick, broadcasting twice a week over CBS, tried to place disk versions of these periods on an NBC west coast station.

Although CBS has its own Coast affiliate (Don Lee web) the commercial preferred KPO, San Francisco, as the outlet for that territory. Even if all references to CBS were chiseled out of the announcement inserted, the advertiser was advised that its program could not be placed on an NBC-managed station. In other words, the advertiser can't use Columbia in the East and NBC for disks in the West as far as NBC is concerned.

Programs were picked up by wire, as broadcast out of the CBS studios in New York and inserted in a recording studio several blocks away.

## Team Piped Back to Station That Fired 'Em

Chicago, Jan. 30. Team of Van and Don, dropped a few weeks ago by NBC's Artists Bureau here, has been placed by the New York office of NBC. And to make the situation more poignant to local radio circles, Van and Don will be on the NBC network program outlived locally by WMAQ, the same station on which they were to have been dropped.

Van Fleming and Don Nell were NBC artists in San Francisco for three years, a good part of the time for Quaker Oats. They came to Chicago about three months ago and did a quick in and out. Then they hopped in their auto and continued eastward.

tract as he had been severely criticized by his own organization because he had made a 'bad deal' and the ASCAP should have gotten a substantially better result than was obtained.

This bulletin goes on to tell the station operators that the ASCAP wants to let the sustaining fee remain as at present, with the station paying it, but to transfer the commercial to the advertiser which, Schuetts states, an 10% ASCAP avers that the royalty figure quoted by Schuetts is without foundation, as at no time during its board discussions was the matter of percentage in regard to the advertiser levy brought up.

The bigger the click on one commercial the tougher it's going to be from now on for the same performer to connect on another (bankrolled) air show. That is, unless he stays off the air long enough for the dialers to disassociate him with his previous sponsor.

Advertisers are again coming around to this point of view declare their agency reps. This theory held strong away until about 18 months ago. Association of the hit air performer with his product by the fan was too complicated a one for the next advertiser to daily with, according to the consensus of opinion prevailing up to that time. Advertisers at that time expressed a preference for bringing in talent without previous national commercial servitude, thereby avoiding the possibility of running into the mental association snag.

But in due time the networks were able to talk their customers out of this point of view and artists who clicked on one paid program began to become commercial to commercial. For instance the Boswell Sisters stepped from a chocolate to a cigarette account; the Mills Brothers were no sooner deprived of a hard tag than they were selling a cold remedy and soon after that soap, etc.

## Benny As Example

However, things aren't working so favorably that way now, say the advertisers. They're back to the old preference for talent that hasn't been too closely associated with another product. This angle made itself prominent when Old Gold execs were considering Jack Benny and the program which it debuts next week, Feb. 7, on Columbia. Several of that tobacco company's heads argued that although Benny impressed them as okay for the spot, his association with Camels Dry would still be too vivid for the fans to connect him with a cigarette. Had there been an interim of some months between accounts it would have been all right, the Old Gold gals averred. Benny wound up for the ginger ale last Thursday (26).

Chief point that militated against Bing Crosby and the earlier sales of other commercial, exponents of the above theory further cite, was the chameleon among advertisers that his association with Crema had not but evaporated. Earlier sales had come an acceptable attraction to Chesterfield after he had been without a commercial period for seven months.

The networks, themselves, are beginning to give credence to the 'association' theory again. Chain bookers are urging name people who finished with a commercial to lay off trying to make another immediate product contact and concentrate for awhile on personal stage appearances while retaining their ether hold through the sustaining method.

## Charis Resumes, but On 45 NBC Stations

Charis Corp., corset makers, resuming 'new wave' exploitation March 8, but this time on NBC. Until early this winter account was on the Columbia books.

Contract with NBC calls for 45 stations Wednesday afternoon and stipulates a minimum of 13 weeks. Program will again be labeled the 'Charis Musical Revue' with the talent yet to be picked. John L. Butler, agency, of Philadelphia, is handling.

## Champ Old Fiddler Is 27

Chicago, Jan. 30. Clayton McMichen, champion 'old fiddler,' has joined the Cumberland Ridge Runners at WLS. He won the recent Cincinnati Old Fiddlers National Convention. Somewhat incongruously McMichen is only 27 years old.





# Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, Variety's prints below a directory for New York and Chicago.)

## New York City

NBC

(Stations WJZ-WEAF)

711 Fifth Ave.

Plaza 2-1900

M. H. Aylesworth, President.

Richard C. Patterson, Jr., Executive V.-P.

G. C. McCallen, Asst. to the President.

John Edward, V.-P.

W. L. Anthony, V.-P. and Gen. Asst.

George L. Engle, V.-P. on Artists' Service.

Frank J. Royal, V.-P. on Programs.

W. C. Wilmet, V.-P. on Sales.

Frank Mason, V.-P. on Public Relations.

W. J. McDonough, Secretary.

Mark J. Woods, Secretary.

W. J. McDonough, Auditor.

H. F. Kelly, Asst. Auditor.

C. W. Horn, Gen. Engineer.

Frank Muller, Agricultural Dir.

DeJarm Almonte, Evening Operations.

Bertha Brainerd, Program Mgr.

B. J. Felsheim, Asst. to Trase.

D. S. Tuttil, Asst. Mgr., Artists' Service.

Department Heads

Donald O. Shaw, Eastern Sales Mgr.

Thos. H. Bellamy, Music Library.

D. W. Bloxham, Purchasing Agent.

John J. Carey, Service Supervisor.

O. B. Hanson, Mgr., Plant Operation and

Engineering Dept.

Ruth Kessler, Personnel Supervisor.

Donald Whitcomb, Asst. Sales Relations.

P. F. Peter, Mgr. Statistical Dept.

G. W. Johnstone, Mgr. Artists' Relations

Dept.

Quinton Adams, Mgr. Electrical Trans-

mission Dept.

E. P. H. James, Sales Promotions Mgr.

CBS

(Station WABC)

465 Madison Ave.

Wickham 2-3000

William S. Paley, President.

Edward Klabner, Executive V.-P.

Samuel H. Harkness, V.-P.

Hugh Kendall Boice, V.-P. in Charge of

Production

Lawrence W. Lowman, V.-P. on Operations

and Secretariat

John B. Johnson, Treasurer.

Karl Knipf, Sales Mgr.

W. L. White, Asst. Sales Mgr.

Julius S. Benbach, Program Operations.

W. L. White, Publicity.

Edwin K. Kahan, Technical Dir.

W. L. White, Sales Research.

John J. Cohen, Market Research.

W. L. White, Sales Research.

Frederic P. Willis, Educational Dir.

Julius Matfield, Music Library.

Harry Cowan, Commercial Engineer.

Ferrin Fraser, Editor, Continuity.

W. L. White, Dramatic Dir.

Herbert B. Glover, News Broadcasting.

Edwin K. Kahan, Artists' Bureau.

WOR

Alfred J. McDoner, Station Mgr.

A. A. Corlier, Sales Mgr.

Walter J. Swift, Asst. Sales Mgr.

Lewis Reid, Program Dir.

George Shadley, Musical Dir.

Robert I. Wilder, Press.

R. J. Roppelle, Chief Engineer.

WINS

Bredley Kelly, Station Mgr.

W. L. Martin, Sales Mgr.

John McCormick, Program Mgr.

Harold Schubert, Production Mgr.

Bernard Levine, Musical Dir.

George Weiss

WMCA-WFCH

Donald Flamm, pres.

William Weissman, p. p.

Edna G. Brown, Asst. Mgr.

Blayne Plann, Asst. Mgr.

Harry Carlson, WMCA program mgr.

Bill Williams, WFCH program mgr.

Walter Kicker, Asst. Mgr.

Harry Fawcett, continuity.

Robert W. White, publicity.

Irving Selzer and Sh Shapiro, musical

directors.

Frank Marx, chief engineer.

Chicago

NBC

Merchandise Mart

Superior 3-1900

(Stations WENR-WMAQ)

Niles Trammel, V.-P. in charge.

P. G. Barker, Asst. to the President.

Fred Weber, Station Relations Mgr.

Walter White, Office Mgr.

Roy Shild, Chief Engineer.

C. L. Menner, Production Dir.

Frank Casey, Program Mgr.

Alex Robb, Asst. Program Mgr.

J. Fitzgerald, Artists Mgr.

John Guion, Continuity Editor.

Frank Muller, Dir. of Agriculture.

Judith Waller, Educational Dir.

William Carpenter, Sales Mgr.

William Hedges, Local Sales Mgr.

B. J. Shoverman, Sales Service Mgr.

C. J. Carlson, Sales Promotions Mgr.

Howard Leugens, Chief Engineer.

W. L. White, Chief Engineer.

B. J. Dones, Maintenance Mgr.

Al Williams, Publicity Mgr.

WJZ

Wrigley Bldg.

Windsor 1-1000

(Station WBBM)

Leslie Atlas, V.-P. in charge.

Leonard Erickson, Sales Mgr.

Walter Preston, Program Dir.

Toby Brown, Gen. Production Mgr.

Harold Fair, Traffic and Production.

Harold Fair, Asst. Program Dir.

Walter Neumiller, Asst. Program Dir.

William Cooper, Continuity Editor.

Leah M. Chief Engineer.

Kelly Smith, WBBM Sales Mgr.

Sam Hamilton, Chief Engineer.

Ruth Ely, WBBM Publicity Mgr.

Harlow Wilcox, Ch. of Announcer.

Richard Cline, Sales Promotions Mgr.

Arthur Warner, Community Concert Mgr.

McClure Bellamy, Ch. of Concert Mgr.

KYV

Stinson Bldg.

Windsor 1-1000

Homer Hogan, Gen. Mgr.

Parker Whelan, Production Mgr.

Harold Hearn, Sales Promotions Mgr.

Herb Munn, Musical Director.

Walter Smith, Chief Engineer.

Ullmer Turner, Publicity Dir.

WCFL

Purniture Mart

Delaware Bldg.

John Fitzpatrick, President.

Edna K. Kahan, Asst. Mgr.

Franklin Luchetti, Asst. Mgr.

Maureen Lynch, Treasurer.

Philip Fitzgerald, Production Dir.

## Exclusive Air

It's not generally known that Lucky Strike as NBC's biggest customer has the cigarist air ballyhoo privilege over the network exclusively.

Marlborough found that out when trying to go NBC but wound up CBS which chain also has and has had several cigarette accounts on the air simultaneously such as Chesterfield, Camel and Old Gold.

Edith Hanson, Musical Dir.  
Howard Hagan, Chief Announcer.  
Maynard Marquardt, Chief Engineer.  
Pat Murphy, Publicity Dir.

WJJD

Palmer House

State 5466

C. R. Howell, Commercial Mgr.

D. A. Kaufman, Program Dir.

David Kessler, Musical Dir.

Joe Allobough, Chief Announcer.

WLS

1280 W. Washington

Haymarket 7600

Burridge Butler, President.

Glenn Snyder, Gen. Mgr.

George Riggar, Program Mgr.

D. R. McDonald, Asst. Mgr.

Tom Rowe, Chief Engineer.

Genevieve Lang, Asst. Mgr.

Hal O'Halloran, Chief Announcer.

Harry Steele, Publicity Dir.

WGN

Drake Hotel

Superior 9100

W. E. McFarland, Gen. Mgr.

Quin Ryan, Station Mgr.

George Isaac, Commercial Mgr.

Edward Barry, Production Mgr.

Deleor Owen, Musical Dir.

Ed. R. Myers, Chief Engineer.

Frank Schreiber, Publicity Dir.

WIBO

Michigan-Snyder Bldg.

Anderson 6600

Albert E. Nelson, General Mgr.

Lloyd G. Morris, Production Mgr.

John C. Ryan, Musical Dir.

Ed. R. Myers, Chief Engineer.

H. V. Fitzcharles, Chief Engineer.

Alcey Tipaldi, Publicity Dir.

WGES

128 N. Crawford

Van Buren 8000

Gene Dyer, Station Mgr.

Charles Langford, Production Mgr.

Joseph Brubaker, Chief Engineer.

Don Crooner, Chief Announcer.

Advertising Agencies

Lord & Thomas-Hughes

J. Walter Thompson-Tom Luckenbill.

McCann-Schick-Friedman

McCann-Schick-Friedman

N. W. Ayer-W. G. McGuire.

Orinich-Hill-Frankel

McJunkin-O. H. Morris.

W. L. White-George Mar

Blackett-Sample-Edwin Ayleshire.

Donn Hunt McDonald-Art Decker.

## Radio Commission as

### Political Speculation

Speculation is rife as to the fate of the Federal Radio Commission as a result of President-elect Roosevelt's economy plan, announced last week, for unification of the government's jurisdiction of communication, including radio, into one department. Telephone and telegraph are included.

The present Commission of five members, each representing a division of the country, is supposedly bi-partisan, but decidedly Republican in sentiment. Members are appointed by the President for six-year terms at \$10,000 a year. To change this setup an act of Congress would be necessary. That this will happen is regarded as likely within the radio business.

Present commissioners are William Starbuck (Conn.), Zone 1; Thad H. Brown (Ohio), Zone 2; Eugene O. Sykes (Miss.), Zone 3; Harold A. LaPort (Utah), Zone 5. The Zone 4 post, covering the Pacific Coast, was recently vacated by Gen. Salzman, whose term expired, and is still vacant. Sykes is chairman.

None had any connection with or practical experience in radio broadcasting before taking office.

Starbuck's term expires Feb. 23, next. Starbuck's in 1934, LaPort '35 and Brown '36.

WGN Remodeling

Chicago, Jan. 30.

WGN, its main studios being located in the Drake hotel, is building a special studio and monitor room on the 11th floor of the Tribune Tower.

This is for convenience of Quint Jones and other WGN execs, whose offices are nearby, and also to add an extra deck to LaPort's office, where the daily actively feeds the mike.

## ADDITION CLICKS

McCallen and Sarah and Girl Sing Set by NBC

Jack McCallen and Sarah have been not by NBC for sustaining build-up starting the current week. Vande team was handed a 13-week contract following one of those Monday night auditions attended by execs from various agencies.

Another audition tick pabbed for the build-up route is Gypsy Nina, a warbler who accompanies herself on the accordion and unknown to both radio and the stage.

## Dept. Reps Must Sit on NBC's New Weekly Auditions

Following the arrangement introduced by the network's Chicago branch several months ago, NBC in New York has introduced the Monday night audition plan. Execs from the various departments are under orders to be on hand. Candidates are sifted by the audition department during the week, and if showing possibilities are tipped off on how to revise their routines for the executive showing night.

These Monday night affairs run anywhere from an hour and a half to three hours. Orders from 'way up' require the attendance of reps from the program, production, and artists service departments.

And each of these men is expected to turn in a report on the act auditioned for them, with recommendations on the line for final approval if it is a matter of putting the candidate under an artists bureau contract and launching him on the build-up.

Also required to sit in on the tryouts is somebody from the vaude booking section of the artists service to make note of the stage possibilities of the try-out array.

## LOCAL SPOT USES WTAM TALENT AS BUILDER-UP

Cleveland, Jan. 31.

First direct tie-up between a radio station here and a night club has been put over by Hotel Carter's Rainbow Room which has engaged Walter Logan, WTAM's musical director, on a four-week contract to build up its floor shows with station's radio talent.

Metropolitan Insurance, operators of the spot which opened season with offits hit, has given Logan the O. K. to go the limit in producing flash revues made up of vaude and radio acts. Although name bands didn't pull as much as expected, it is hoped new policy with plenty of variety and a scale of \$150 week, nights and \$2 top Saturday nights will click.

Logan brought in Ted Cook as band-leader and m.c., but got around paying for a high-priced band by organizing a 15-piece local orchestra that comes in when the band is out of the outfit in competitive outlets. Cook's versatile, ingratiating style went over at the start with local crowds that are a bit tired of high-brow directors at the radio.

First show, the most expensive looking and flashiest frolic put up by any spot here this season, had in it the talents of Stanton, Helen Thomas Bucher, and from WTAM, Francis Stevens, Dorothy Frank, three dancing Espreys, and troupe of Lambert girls from Chicago.

Stanton boys put on what is nearly their old vaude act but it's brought up-to-date with new gags. Talent from local RKO houses, inveigled by theatrical night opening, pitched in to put the system over a bang.

While headlines are being kept as long as they continue to score, Logan intends booking in fresh support acts every week. Al Gregg, former RKO Palace's p.a., now exploiting spot.

KING KONG BROADCAST

Hollywood, Jan. 30.

NBC's 'Hollywood On the Air' program plugging 'King Kong,' is set for Feb. 10. Spotted for the week that the picture opens at Radio City. Program will have members of the cast and music from the picture.

## Inside Stuff—Radio

Woman running a program bureau finds herself on the verge of a jazz with a couple of ad agencies over her petty chiseling of talent. One of the agencies was tipped during a passage of words with a girl performer over her failure to appear for rehearsal.

Account was on WMCA and when the agency rep took the warbler to task for her neglect she retorted that for the money she was getting a rehearsal just before the program went on would have to be enough. Agency man remarked that for \$40 the account was entitled to better co-operation than that. 'It would be,' was the warbler's rejoinder, 'if I got \$40.'



## CHEATING HALTS FREE AUDITIONS

Regulation permitting musicians to work gratis on sample recordings for broadcast purposes has been revoked by the New York local. Union closed down on this indulgence after it had found that orchestra leaders were taking advantage of it to probe free auditions from musicians for network commercial prospects.

At the appeal of recording studios, which claimed they could increase the radio disk trade if musicians were allowed to turn out sample programs on spec, the union, about a year and a half ago, made an exception to the regulation providing for a definite audition scale. Understanding had been that each spec program would have a break-in announcement declaring that it was a sample program and was not to be broadcast, but that if the program were sold to a commercial the same orchestral setup would hold for the entire radio series made for the advertiser.

Union became liep to the dodge when musicians who had played for such auditions lodged complaints against a couple of leaders. Latter were brought up on charges and let off with severe reprimands. It was then decided to cancel all exceptions to the auditions rule.

## DONUT HOUR GIVING PLAY TO VAUDE ACTS

Hollywood, Jan. 30. KNX is revamping its Optimistic Donut hour, the oldest vaude-radio program on the coast, to use former vaude acts exclusively.

Program hereafter will have two m.c.s, Gene Byrnes and Baron Keys. Jack Carter, English comic, who has been handling the hour for a year and a half, drops off but will be featured in a daily half hour of his own.

Vaude acts added the past week were Ullis and Clarke, Three Cheers, Grace and Jack, and Lew Kelly. More are to be added.

## Collects 2 Ways

Example of a commercial that's made a sideline of selling its programs to radio stations as a sustaining period is Hennafoam with its 'News Parade' recording.

Program is a stentorian affair and is a tabloid version of 'March of Time'.

Sale as a sustaining stanza started when stations tried to obtain the account, but failing that, offered to buy the series. To date 11 outlets have this program on sustaining schedules are paying for it.

## CBS Artist Bureau On Pan for Muffing Waring with Old Gold

Bookers in the CBS Artists Service came in for a stiff dressing from Ed Klauber, v. p., for misusing on the sale of a band to the Old Gold account. Klauber wanted to know why the boys let Jim Doane, Morton Downey's manager, get in ahead of them and peddle the Fred Waring combo to the Lennon & Mitchell agency.

Bureau attaches explained that they had submitted not only every band leader on the network's payroll, but had also gone outside for a slew of orchestras. But, they admitted, they hadn't thought of Waring.

Doane obtained his Lennon & Mitchell contact through the Downey association with the same agency's Woodbury Soap program on NBC. Only commission paid by Waring for the cliche engagement, guaranteed for six weeks, goes to Doane and that's 10%. This leaves the band \$3,000 clear per broadcast. CBS Artists Bureau collects nothing.

Klauber's laying out set the booking office out hustling for a name to fill the comedy spot in the program. Reported that Harry Richman and Milton Berle were among those auditioned last week.

## PUBLIC WAS WORRIED

Results Good From Campana's Hoke Sales Plea

Chicago, Jan. 30. Last week's 'our fate is in your hands' sales push on behalf of Campana's Italian Balm resulted in a \$45,000 order according to McCann-Erickson agency. These figures are from the 22 communities in which the 'Fu Manchu' web is outlittered over the Columbia web.

Plea to the public that the program's destiny rested with them had its due effect. A sufficient number of persons were evidently alarmed at the possibility of losing the period to provide a distinct bullish movement.

Of course it was a gag with the advertiser, as the program is highly successful anyhow, and there was no thought of actually yanking it. Just a test to roll up an unusually good week.

## Winkler-Morrison

Danny Winkler is joining Charlie Morrison's agency office in charge of the radio and music division. Winkler has quit MCA where he was similarly engaged, resigning as a v.p. of DeSylva, Brown & Henderson.

Winkler is bringing Jane Froman, Chit songstress, to New York.

## COWBOYS' KTM RETURN

Los Angeles, Jan. 30. Ranch Boys, cowboy warbling combination, return to KTM for a daily half-hour program. Cowhows were at the station a year ago. They fill the spot vacated by the Beverly Hill Billies, which switched Saturday (28) to KMTR under a nine months' contract. Their sponsor is a local dentist.

## BREAK UP THE CLIQUES, NBC COMMAND

Col. Richard C. Patterson, NBC's new executive v.p., has passed the word among executives that they are not to let any personal differences among the network's rank or file interfere with the job. Included in the warning is lipoff to cliques to eliminate the logrolling and spread their interests for the general good.

Personal difference pronouncement follows the letout of an exec who had been with the network since its inception. Cause for the ouster dates back to a squabble of two NBC men at a dance several months ago. Subordinate member resented the manner of an exec during the social affair and words wound up with a threat by the official that the other had would be taken care of in due time. In less than two weeks the man in the production department staff was out. Latter took the matter up with one of the NBC v.p.s but the only satisfaction he got was the assurance that his story would be looked into.

Meanwhile Patterson took over the chief executive post under M. H. Aylesworth, president. By chance the chief of the discharged employee came to Col. Patterson's attention who investigated and learned of the threat that climaxed the verbal fust. The exec involved got his notice.

The tip to break up the cliques applies to all departments but is principally directed at the program division. First move in that direction is indicated by the assignment from the outside, on Aylesworth's recommendation, of Walter Preston to the program board.

## NO CBS-NBC CONCERTS MERGER; ENGLS AZ 12

Calling his staff together last week, George Engles, v.p. in charge of the NBC Artists' Service, advised them to pay no attention to the report that he was leaving the network the middle of February.

Rumor current in concert circles last week had it that an approach had been made, with NBC taking the initiative, toward merging the Columbia Concerts Corp. and NBC concerts interests. This is vigorously denied by both camps, with Arthur Judson, head of the CCC combine, declaring that CBS, which has 55% interest in the CCC, had only the month before okayed its share of the concert corp's budget for 1933.

## Warners Broadcasting Hearst's 'Buy American'

Hollywood, Jan. 30. W. R. Hearst's 'Buy American' campaign will hit the radio with an hour's program over KFWB Feb. 6. Portions will be distributed by the station's talent and guest artists from other locals.

Program will go on under auspices of the local Hearst 'Examiner.'

## 'Gossipers' Long Run

'The Gossipers,' one of radio's record run acts, is off WAAZ, Boston, after 94 1/2 weeks.

Turn broadcast six days a week on sustaining for the full stretch over the Yankee network station.

## Brothers' Breaks

Chicago, Jan. 30. Three weeks after his brother, Charley, recovered from an automobile accident, Gene Kreibinger, WBMM staff entertainer, was thrown from a horse in Forest Preserve. In consequence a second interruption in the brothers' professional partnership ensues.

Gene was picked up unconscious after his bolting nag collided with a tree. At St. Francis hospital, Evanston, it was stated concussion of the brain had been avoided, but it will be some time before he can resume his radio work.

## A Wee Hint

First time that a beverage set-up hint has been plugged over the air occurred on the semi-final program of the Canada Dry show via CBS last Sunday (25). On the tail end of the ginger ale's sales talk came the announcer's contrived remark, 'And don't ask me if it mixes with other ingredients. You just try it!'

Network had interposed an objection to the line, but it was argued from this position by the assurance that the item was too ambiguously phrased to invoke a squawk from prohibitionists or Federal authorities.

## Negro Press Thinks Boy First of Race Recognized By Radio as an 'Actor'

Chicago, Jan. 30.

Negro newspapers here made it something of a civic holiday on the southside when Quin Ryan, manager of WGN, engaged James Mitchell, 15-year-old colored boy, to play the part of 'Wishbone' in his new program for Listerine toothpaste.

Negro press declared Mitchell's selection was the first recognition by the radio of acting ability in the colored race, as all other Negro entertainers on the air are musical in nature.

## DOUBTFUL ON SATIRE

Kaufman-Ryskind-Segal Audition for Lucky Strike

George S. Kaufman and Morris Ryskind auditioned an 'Of Thee I Sing' idea for Lucky Strike. The listening-in stanza the authors personally played the roles of a couple of WGN, engaged Nat Shilkret lead the orchestra and Vivienne Segal took care of the warbling. Judging from the account's reaction to the script it has little chance of acceptance. Commercial opinion that radio audiences aren't ready for satire and anything of the 'Of Thee I Sing' calibre would go over the etherists heads even if they have a pompodour like Kaufman's.

## Whiteman on WOR

For one night a week Paul Whiteman will confine his pickup from the Biltmore hotel to WOR, indie Newark transmitter. Permission has been granted by NBC at the bandman's request, the latter figuring WOR will give him an eastern coverage in spots perhaps missed by the NBC link.

Friendly affiliation between NBC and WOR has existed the past two years. This network's talent frequently appears on the Newark station and special chain events are fed to it.

## WOC Musicians' Strike

Davenport, Ia., Jan. 30. Charges that three union musicians, non-residents, had been imported, and intimations that they were working under scale, resulted in an order from Joseph Weber, president of the International, withdrawing all union musicians from WOC programs. Musicians employed at the WOC's synchronized station, WHO, Des Moines, have not been affected by the order. Chauncey W. Weaver, Des Moines, was here over the weekend to attempt settlement of the difficulties.

## Ballou Leaves KFI

Los Angeles, Jan. 30. David Ballou is off the KFI production staff. He had been writing and handling the station's vaude program 'The Fun Factory.'

## NO PHONEY IN PERSON

Advertising a radio name to appear in person means that person and no phoney, according to the Federal Radio Commission. Point came up in the matter of Plain Bill at the old Roxy, New York, this week.

Whether there is one or a dozen Plain Bills, according to the occasion, something like Hal Roxy's trained horses for his horse pictures, didn't come up except by inference. It said that the commission informed the Roxy theatre management, that whoever the Plain Bill might be to state over his commercial radio period he would appear at the Roxy this week and that was the end of the matter. It was to have there. The theatre agreed and apparently so did Plain Bill as well as the toothpaste advertiser Bill plugs.

May be a matter of faith in one another, human nature or a few affidavits that the Plain Bill on the Roxy stage this week is the one and genuine only Bill. Other than the Federal Radio Commission, how many care?

## OLSEN, SHUTTA, VAN THEIR OWN OPPOSISH

Although Gus Van, George Olsen's orchestra and Ethel Shutta are a combo on the Oldsmobile-WEAF program, Olsen and his wife are set with Loew's and Van is stage personalling on his own. They will oppose each other in Washington Feb. 17 but will combine to do their Oldsmobile broadcast from the Capital.

Van will be at Warner's Earle against Olsen-Shutta at Loew's Fox.

THE SHORTEST DISTANCE Between two points is a straight line.

THE SHORTEST DISTANCE Between the end of your life and the security of your future is ANNUITY INSURANCE as planned for you by

**Jules Rosenberg**  
INCORPORATED  
INSURANCE  
1674 BROADWAY  
NEW YORK - CITY  
Information Without Obligation to Radio Folk

## JACK DENNY AND ORCHESTRA

WEAF WABC  
Waldorf-Astoria Hotel  
Victor Records  
Lucky Strike Dance Hour  
Whitman Chocolates  
WJZ WOR  
Management M. C. A.

**MILK BROTHERS**  
and 4 Boys  
and a Guitar  
COLUMBIA BROADCASTING SYSTEM  
Phonograph Representatives  
THOMAS & SCARLETT  
4611 Broadway, New York  
10:15 P.M. Mon-Thurs.

## VOICES OF NESTLE'S CHOCOLATEERS

WJZ-FRIDAYS, 8-8:30 P.M.-NBC BLUE NETWORK

THE RONDOLIERI  
HUBERT HENDRIE  
FRED WILSON  
ROY HALLER  
GEORGE GOVIL  
CHARLES TOUCHETTE  
Arranger

THE THREE TONES  
SYLVIA STONE  
MARVIE BOYD  
BARBARA WEEZEN

UNDER DIRECTION OF  
PHIL SPITALNY

## RUTHETTING

GLORIFYING THE POPULAR SONG  
ON  
CHESTERFIELD Program  
COLUMBIA-COAST-TO-COAST NETWORK  
MONDAY and THURSDAY, 9 P. M. E.S.T.



## Pubs Internal Friction Over Radio Bobs Up

Chicago, Jan. 30. Newspapers opponents of radio within the last few months have shifted their attack. They have dropped efforts to fight radio itself and instead appear to be taking the position that newspapers with radio stations, whether through ownership or affiliation, have an unfair advantage over newspapers lacking either outlets.

Some observers think that raps against radio itself have ceased and that henceforth the press will have an internal squabble by itself of more or less virulence. This practically means that the malcontents have realized the futility of trying to fight radio and have accepted it as an institution here to stay.

**Radicals Calm Down**  
Significant change in tone of several of the more inflammatory publishers points to the possibility of reconciliations between radio-owning newspapers, some 99 by recent estimate, and the rest of the journalistic industry. It's a problem in long division. How can all papers have access to the ether when there are only 600 radio transmitting channels extant?

Publishers in accepting radio as a fait accompli, acknowledge that radio is useful as a promotional aid to circulation. It gives dailies a chance to get into the family parlor by dramatizing various departments, cartoon strips, news, editorials, etc. That being true why should one daily have this privilege while the majority are shut out of the cosmos altogether. Therein lies the germs of the friction that may develop.

### FAMILY AFFAIR

Amos 'n' Andy Blasted for 13 Van Beuren Shorts

With the NBC Artists Service acting as the radio act's rep, the Van Beuren Corp. has closed with Amos 'n' Andy for a series of 13 shorts. Each of the subjects will be in cartoon, with the voices of the blackface team, playing all the parts, dubbed in.

Van Beuren is affiliated with RKO, which in turn is a subsid with NBC of RCA.

### Luescher Goes Radio

Mark Luescher has connected with Radio Exchange, as publicity director. Formerly at the old Roxy, New York, Luescher left the latter house last week under a contract in operation and management. Claude Bostock, former vaude producer, is head of Radio Exchange booking office.

## LEONARD HAYTON and His CHESTERFIELD ORCHESTRA

SIX NIGHTS WEEKLY (Except Sunday)

Entire Columbia Network 9 P. M. (E.S.T.)

## LEON BELASCO

N.B.C. C.B.S. Wed. 9:30, Sat. 10:30, T. Woodbury Hour Mon., Thurs. and Saturday

NIGHTLY AMBASSADOR HOTEL, N. Y. Sole Direction HERMAN BERNIE 1619 Broadway, New York

## TOM KENNEDY "VORKO"

SUITE 606, SIXTH FLOOR, RKO BUILDING, RADIO CITY

RADIO RUBES THE BACHELORS LESTER COLE RKO Radio City New Sensational Radio Hit and the Radio City of Fortune RKO Radio City New

### Radio Bridge

Los Angeles, Jan. 30. Flocking each day to KFI to hear the broadcast of 'The Happy-Go-Lucky' hour, the free audience must have something to do to while away the hours. Gang that hits the station three and four hours before the program goes on, now take cards and spend the interim playing contract bridge. Turning radio stations into free bridge clubs is also another worry for the theatre men.

## KTM-KELW WILL GIVE HEARST L. A. Foothold

Los Angeles, Jan. 30. Federal Radio commission is this week expected to ratify the transfer of the licenses of KTM, here, and KELW, Burbank, to the L. A. 'Herald-Express', through which W. R. Hearst will obtain his first personally-owned radio station in Southern California.

Request to transfer follows the refusing to the two stations of their licenses. These were in jeopardy through charges made that both, using the same wave length, were broadcasting unethical mystic stuff. Commission decided that the complainants were not justified.

If the 'Herald-Express' gets the licenses through the transfer, which seems likely, intention is to acquire both stations and close KELW. Daily will then drop its tie-in with another local station, KFAC.

### Letter-Writing Farmers

Chicago, Jan. 30. Not to be outdone by WBBM's boasts of its mail count for the year 1932, WLS informs 'Variety' that 1,240,800 letters came in during the season just closed.

Most of them from farmers.

### Mae West Sex

(Continued from page 1) audiences are made up of the masses of sex.

**That Certain Element**  
Giving them what they want in pictures differs from giving them what they want on the stage only in degree. When people pay \$3 in the legit theatres, they have the right to expect more. It is not necessary, nor is it feasible, to present what Miss West characterizes as 'that certain element' as completely as in the theatre. Picture audiences are trained to anticipate, to be satisfied with suggestion, whereas stage audiences are accustomed to practically the whole works. Miss West believes her individual interpretation of that certain element robs it of any possible offense.

'I've developed a different way of selling my sex,' she explains. 'I laugh them into it. I cover it with comedy. If you laugh with a sinner, you like her. You grow fond of her, feel sympathy for her.'

Looking back on her fulsomely publicized career, Miss West sees now that she must have just in time to avoid the break, stepped out of legit just before it crashed too. Her varied experiences is going to be mighty valuable to her film work. She has always been her own director, for nobody knows better than she just exactly her style. The studio doesn't argue with her. Why should it, how can it—for she's already delivered.

Miss West is going on the same personality in pictures she created on the stage. That's what they expect from her. She'll change the period of her goings-on, but never her unique goings-on themselves, she says.

Ozzie Nelson has had his contract at the Hotel New Yorker extended for another 10 weeks.

## Fox-WC Cold on Rental of Houses For Broadcasting

Los Angeles, Jan. 30. Refusing to lend a hand to radio, Fox West Coast is turning down all applications to rent its dark theatres for broadcast purposes. Some of the smaller stations want to follow lead of the larger outlets in producing see and hear programs, and have offered to pay F-WC high rental for opening several houses one or two days a week.

Approximate audiences of 10,000 a week are currently attending these station programs, and F-WC isn't anxious to bring further competition with its theatres.

Local bread company, intending to compete with the Franco-American, sponsor of the KFWE High-Jinks playing weekly to 800 at the Warner Sunset studio, wanted the use of a F-WC house in conjunction with a radio program. Despite high rental offered, bakery company was turned down.

## CBS' COAST 12 FOR PRICE OF 7

Columbia's customers are now getting 12 Coast stations for the price of seven. Group tossed in as a premium are given the euphemistic label of 'bonus stations.'

Five outlets are part of the Don Lee string and are included in the toll line circuit that swings through the seven big city transmitters. Hooking in the quintet doesn't make much difference in the telephone bill and by feeding their communities with the class network commercials, the figures these stations benefit themselves from the popularity angle.

Quintet not a part of the bill given the advertiser are KFBC, Sacramento; KMM, Fresno; KWG, Stockton; KDB, Santa Barbara, and KERN, Bakersfield. But to get these five on a gratis basis the network account brought in by CBS is expected to go for the rest of the Lee web, which takes in KIL, Los Angeles; KFRC, San Francisco; KPFT, Spokane; KVL, Tacoma; KOL, Seattle; KGB, San Diego, and KOIN, Portland.

### LONESOME FOR HUSBAND

Jane Froman Quits Assured Chicago Job at NBC

Chicago, Jan. 30. Jane Froman, originally brought here two years ago from WLW, Cincinnati, by NBC, is severing her connection with that network and giving up her iodent commercial program to join her husband, Don Ross, in New York. Pair are rated as Chicago radio's most incorrigible honeymooners and, with Ross in New York, followed his partnership break with Jack Brooks at WBBM, Chicago, Miss Froman tossed up everything.

Understood Miss Froman will get a Columbia build-up over WABC, New York, but meanwhile has no commercial. She had three sustaining periods over NBC here plus iodent on Sunday. Marjorie Dodge will fill one of the sustaining periods, and New York NBC will absorb the rest of her time.

### Julius Tannen on Air

Chicago, Jan. 30. Julius Tannen, who has been living in Chicago the past six months, was the guest artist on the Armour program Friday (27) and may be repeated next week. Armour is not fully decided as to the exact type of program it will use following its parting with East and Dumke.

George Price and Tannen on successive Fridays have followed that team.

### Championship Claim

Minneapolis, Jan. 30. Champ long distance radio program is General Mills Co.'s Gold Medal Fast Freight, nine years on the air from WCCO, and a network. Eddie Dunstetter, organizer, has been with this program the last four years or so and Betty Crocker, now plugging the same company's Bisquick product, has been doing the spieling for Gold Medal four all of the nine years. Gold Medal Freight is off the air periodically, due to budget trouble.

## F-M BUILDING RADIO UNITS 'ROUND NAMES

Hollywood, Jan. 30. Fanchon & Marco have launched radio unit production at their Sunset studios, while in New York, Marco has already started weekly broadcasting from the stage of the old Roxy. Here, Fanchon has been holding auditions of prospective talent for the past several days with indications that three or four accounts will have been closed by the middle of this week.

One of the F&M rehearsals has been soundproofed and equipped with RCA Photophone transmitting apparatus. Loud speakers have been installed in the offices of both Fanchon and Marco, with the former, presently, personally handling all details.

Air units proposed will be built around such personalities as Rube Wolf, George Stone, Roscoe Ates and others. Plan is to have a permanent m.c. or announcer on duty for each individual program, with talent switched for each broadcast. Details are now being worked out, with the first audition having 36 accounts reviewed. Most of the contemplated F&M programs are intended for coast chain etherizing for the present.

### Social Legit

(Continued from page 1)

season was in 'The Firebird,' which had Elizabeth Schermerhorn Young and Helen Whitney Bourne. Also Mita Naid, who's important socially through marriage to the British Barclay banking family. June Blossom in 'Flying Colors' is a deb and another girl is in 'The Dancers.'

Three of the girls are in the Fred Astaire show, 'Gay Divorce,' and eight are supposedly dated for 'Evansong,' among them being Doris Randall, Joan Hamilton, Natalie Hays, Natalie Davis and Jane Wray. Another half dozen or so for the Tullulah Bankhead show, 'Forsaking All Others.'

According to the girls, it's now the smart thing to say, 'I'm working.' Snooty mob doesn't look down on toilers any more, no bother to deny that a lot of the kids, despite their social posish, need cash with conditions what they are.

From the show producer's standpoint the thing works out elegantly because not only do the girls bring many of the social squads to buy tickets, but they add considerably in the publicity thing. Almost any daily will give up good space for pictures and reading matter about the registered damoiselles time after time. And for their sets the girls think it places them in a bit higher niche than the social class girls who do their welfare work without pay, glory or Johns.

### Masking Origin

Detroit, Jan. 30. One of the local radio stations is putting local speakeasy bands on the air. This is done without any announcement as to the origin of the program.

With only two open spots holding name bands in town, Oriole Terrace with Henry Thies and the Book Cadillac with Barney Rapp, the speaker has the greater number of bands and mostly name combinations.

## RCA Prepares for Radio Transcripts In Three Plants

Hollywood, Jan. 30. The three plants of RCA Victor will shortly start production of transcripts for radio broadcasting. Policy on this type of recording, which RCA Victor has not done previously, will be set within a week by Edwin A. Nichols, head of the sales department.

Possibility is that RCA will go into the field 100%, hiring artists, establishing a sales agency and doing the recording, although it is considered more likely that the company will only do the recording through a tieup with transcription companies already organized.

The plants at New York, Camden, N. J., and Hollywood will handle this recording. Policy will not affect present function of recording for films and making phonograph records.

Victor has done a little transcription work in the east, but only on request. Company is following the move of Columbia Phonograph, which recently announced the same kind of an expansion policy.

### DROP BOOSTER PLANS

Davenport's WHO-WOC Call Off Request for Added Power

Davenport, Ia., Jan. 30.

WHO-WOC (Central Broadcasting Co.) have withdrawn application to the radio commission asking for more power. Abandonment of the plan for a 'booster' station, to be synchronized with a new high power, 50,000 watts, station in Mitchellville was announced by Dave Palmer, business manager.

With the killing of the idea purchase plans for WMT at Waterloo are out. Idea of 'booster' station was to give better reception in the tri-counties when the new station goes on the air in March.

### Trying for Old Gold

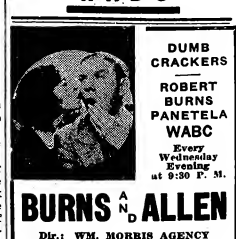
Due here from Hollywood Feb. 1, Old Gold was hot after Jimmie Durante to start off its new CBS series of Wednesday half hours on Feb. 8, with Warner's Pennsylvanians, but Durante will be too occupied with rehearsals for his Broadway musical, 'Strike Me Pink,' to do any radio commercialing.

Jack Benny and Joe Cook are both cold, following auditions, for the O. G. account, which is now flirting with Milton Berle and Harry Richmond for the berth.

## ABE LYMAN

AND HIS CALIFORNIA ORCHESTRA  
Columbia Broadcasting System  
PHILLIPS' THEATRE MAGNESA  
Tues., Thurs., Sat., 8 to 9:15 P.M. E.S.T.  
COAST-TO-COAST

W A B C



DUMB CRACKERS  
ROBERT BURNS PANETELA WABC  
Every Wednesday Evening at 9:30 P. M.  
BURNS & ALLEN  
Dir.: WM. MORRIS AGENCY

## A. KUZNETZOFF

with "JOLLY RUSSIANS" from  
RUSSIAN KRETCHMA (Rest) 244 E. 14th St.  
TUESDAYS, 10:15 P.M. 61st Consecutive Week STATION WOR

# TOO MUCH INSIDE STUFF

## Palace's Freak Policy No Panic; Peg Rich's Woes

Score of Martin Beck's new freak policy, a la Hammerstein's Victoria, at the RKO Palace, New York, so far is 2 to 0, and the 0 belongs to the Palace. The headliners thus far have been Prince Romanoff and Jack DeRuyter-Peggy Rich, at \$500 and \$600, respectively, and both flop.

The DeRuyter-Rich engagement last week terminated with Miss Rich pleading illness and not appearing closing day (Friday). DeRuyter has his troubles that "ay, too, being taken into custody by a sheriff between shows to explain some financial transaction downtown. The sheriff promised to bring him back for the next performance, and he kept his word.

Mrs. Rich's hearing on a bad check, charged pressed by a dress store was due Saturday (28), but postponed to yesterday (Monday). She claimed she signed a paper in belief it was a promissory note, but it turned out to be a check. She was given a couple weeks of grace in which to make good some \$300.

One of the act's \$600 a week salary, RKO deducted \$300 during the week for having paid Mrs. Rich and DeRuyter's hotel bill in Trenton, where the act broke in the week before. When the balance was paid off at the Palace, the 11-piece band with the turn didn't see any of it, and hadn't up to Saturday. Among the Rich-DeRuyter creditors also are Marvin Wolf and Dave Vine, who have \$800 coming for staging the act.

RKO declined to pay Mrs. Rich and DeRuyter further, and the other circuits didn't care to play them at all, leaving them out in the cold as a freak vaude attraction. So they're going out on one-nighters in the ballrooms, starting Feb. 4 at Roseland, New York, for \$200 for the night. Sam Berger is their manager.

## \$14,000 STAGE COMBO BREAKS RECORD BY 5¢

Eddie Cantor and Georgie Jessel as a stage combination at \$14,000, broke the house record for Loew's nabe Paradise, Bronx, with a \$41,000 gross last week. Former high was \$36,000, established when admish scale was 8¢ higher.

The \$36,000 figure was likewise set by a combination stage attraction comprising Morton Downey, Phil Baker and Bert Lehr.

## Blanchard Must Rest

Beverly Hills, Jan. 30. C. M. Blanchard, agent, who came out from New York a few years ago, has been advised by his doctors to take a month's rest. After leaving the hospital Jan. 15, he suffered a heart attack and on top of it contracted pneumonia.

Prior to his long stretch of illness weighing 215 lbs., Blanchard now tips scales at only 158.

## Freundlich's Up

Danny Freundlich, assistant to Arthur Will in the RKO booking office, moves up into a full fledged booker's job upon Dolif Lettler's departure. Lettler is leaving to go into the millinery business.

Freundlich takes over all Lettler's houses but Paterson, which transfers to Will.

## Richman's 5½¢ and %

Harry Richman is at the indie Hippodrome, Baltimore, this week on a percentage and gave the WTS Earle, Philadelphia, next week on the same terms.

Richman is getting a \$5,500 guarantee against the split.

## FALL FATAL TO ACROBAT

Henry Borchering of 3 Lordens, Drops 20 Ft., Landing on Head

Lowell, Mass., Jan. 30. Harry Borchering, appearing here with Mr. and Mrs. Lordens as the Three Lordens, gymnasts, died in a local hospital Jan. 27. He was paralyzed from the neck down as a result of a fall during the performance of the act at a theatre a few days earlier.

Borchering alighted and fell 20 feet to the stage, and landed on his head, fracturing his spine and causing a congestion from which the paralysis resulted.

All three performers are from West Reading, Pa.

## RKO's Mysterious

### Mrs. Schultz May

### Get Acts in Dutch

A mysterious Mrs. Schultz, who says she represents the booking office, is calling on acts backstage at RKO theatres and advising changes and improvements in their scenery, etc.

To acts who are limited nowadays to two or three weeks on the RKO time, suggestions that involve the spending of money for trimmings are just a laugh. But this doesn't discourage Mrs. Schultz. Just who Mrs. Schultz is or what she actually does is a mystery around RKO. Nobody seems to know, except perhaps Mrs. Schultz herself, and Mrs. Schultz herself couldn't be located.

## Roy Cummings' Shift

Phoenix, Jan. 30.

Roy Cummings and his partner, Florence Roberts, left F & M's 'Ubangi' idea here, will open at the Orpheum, Kansas City, Feb. 14 for RKO.

## F&M CANCELS

### BENNY RUBIN

## Fox-West Coast No Like

### Actor's Remarks About Eastern Efficiency Men's Effect on Show Business

—M. C.'s Laudation of F&M Outfit Resented by Theatre Executives

## F&M's 30,000 PEOPLE

Hollywood, Jan. 30.

Benny Rubin went off the Fanchon & Marco payroll last week for telling the audience at Pantages, the closing night of stage shows at the house, that the efficiency men from the east were responsible for the loss of stage shows, and not Fanchon & Marco, who were providing work for around 30,000 people in the amusement field. Rubin headed the 'Varieties of 1933' unit which had two weeks to go with the m.c. being chopped from the payroll at the request of F-W-C executives who resented his remarks.

Rubin at an interlude in the show mentioned to the audience that he thought they liked the show from the applause, and asked them if they were sorry that the stage entertainment was going out. Applause was the response so Benny then stated that Fanchon & Marco were not to blame; that they had heavy investments in stage entertainment, and that it was the efficiency experts from New York who had ordered the shows out, and would cut off the earning capacity of many thousand people. He then told

## BARTON'S \$1,000

Loew's Headliner Chops \$2,500 Off Old Top Salary

Jim Barton went into Loew's, Jersey City, for the current week on a replacement when Bobe Hope developed a bad throat opening day. Barton salary there is \$1,000, a decline of \$2,500 from his former top figure of \$3,500.

## Cliff Edwards Works

### As Two Sheriffs Wait

### For Him in the Wings

Chicago, Jan. 30.

Cliff 'Ukelele Ike' Edwards worked three days at the Chicago theatre with two deputy sheriffs standing in the wings. He was unable to post \$5,000 bond when arrested on complaint of his former wife, Mrs. Gertrude Ryerholm, on Friday. B & K patched up work but constantly under surveillance of the law until the court trial today (Monday). Court also enjoined him from leaving Chi until satisfying judgment in the alimony.

It is charged Edwards is \$6,752 in alimony arrears to his former wife for the support of their son, now 13, who lost both his legs in an accident 18 months ago. Edwards has paid only \$300 in the last year and a half the complaint against him charges.

about actors with families to support who would be out, and probably starving. The audience strongly applauded his remarks at their conclusion.

Next day, with unit laying off for a week, Rubin was called in by Fanchon who told him that on orders from F-W-C executives his tour had been cancelled without any explanation given.

## \$800 for 5 Acts

### At 35-40c, Indie

### Vaude's Outlook

The smaller Independents without circuit connections and running their own business, most of whom now are in straight pictures, say that the top price for a vaude bill if they ever return to stage shows will be \$800 a week. That must cover five acts on a full or split week.

Opinion among Indies who regard \$800 as maximum is that for that amount they can obtain the same bills that a year ago would have cost \$1,500.

The \$800 figure or less must be adhered to so that the total overhead on the theatre does not rise above \$2,000. It's necessary to be able to break at that amount, the Indies say, and any average house exceeding \$2,000 is taking a chance. In figuring on that cost, they count on 85¢ as the average admish price and declare 40¢ to be the very outside under average indie operation of the average vaudeville theatre.

## LEE MORSE'S 16-YEAR

### OLD SON DISAPPEARS

Lion, N. Y., Jan. 30.

Jack T. Morse, 16-year-old freshman at Rensselaer Poly in Troy, who has been missing three weeks, is the son of Lee Morse, a graduate of Kent School in Connecticut, has not been seen or heard from since he left his mother and stepfather (who appears in Miss Morse's act) at Savannah, Ga., Jan. 8. He had joined them in New York during the Christmas recess and accompanied them to New Orleans for a vaude date.

The youngster, scheduled to return to college for the second semester is said to have been given about \$200 for tuition money before he left for Troy. Local police have been requested by the New York authorities to co-operate in searching for the boy.

## Nixes Peggy's \$5,000

Los Angeles, Jan. 30.

After Loew's State had refused to tilt the ante at \$5,000, Peggy Hopkins Joyce declined to top the theatre's stage show last week.

House had offered her \$2,500 to sub for Mme. Schumann-Heink, out of the act because of illness.

## CHALK 1 FOR VAUDE

RKO's Oriental, Detroit, on Bill Howard's Book—6 Acts

RKO's Oriental, Detroit, will add vaude Feb. 10. Five-act bills booked from New York. House goes on Bill Howard's book.

Oriental played Pantages vaude when operated by Charlie Miles. Since taken over by RKO its policy has been straight pictures.

## Columbo-Miss Williams

### For RKO at \$3,850

Russ Columbo's tour for RKO takes him into the Main Street, Kansas City, Feb. 11, with Omaha and Minneapolis to follow.

Act opens at the Palace, Chicago, March 3, and plays Cincy as the next stand.

Included in the act is Hannah Williams, the combined salary averaging \$2,550 a week. Although Columbo withdrew from the NBC Artists Service two months ago, the vaude bookings were arranged through that bureau.



"AW SHUT UP—," said Chic York to Rose King while they were cavorting at the Detroit auto show last week. Now at the RKO Palace, New York, this week (January 28).

"The Originators of Tin Type Comedy"

## CHIC YORK and ROSE KING

Direction:—JACK CURTIS, CURTIS & ALLEN OFF ICE



## Inside Stuff-Vaude

Newest RKO booking office system for cutting actors' salaries involves reducing the salary on the contract and making up the difference in cash payment of railroad fare. As it really costs the circuit more money instead of representing a saving, it's just another case of the bookers fowling themselves. George Godfrey is credited as the inventor.

If an act's regular salary is \$450 and the act won't take less, and the fare for the jump amounts to \$50, the act will get a contract for \$400 and receive the extra \$50 from the theatre. As vaude acts usually pay their own fare, the double payoff doesn't make any difference to them. But the booking office imagines it has an edge on the records, because the contract on record will show a \$50 saving. Despite that the \$50 is paid out anyway.

It costs the circuit money because under a straight salary arrangement it would give the booking office its 5% commission on the full \$450, whereas with the r.r. fare paid extras, its commission is only on \$400.

Any salary setting or understanding amongst the major theatre circuits apparently lost its last chance of living in the Ed Wynn booking by Loew.

The Wynn thing started with RKO offering \$18,500, with Loew's getting in on it through a Loew booker closing with Wynn in Chicago. Not mentioned if Loew knew of RKO negotiations.

Though the Loew people mentioned the Wynn salary at \$20,000, Wynn has been telling friends he will receive \$25,000 weekly from Loew.

The inefficiency of the salary agreements among the circuits is exemplified by Bing Crosby's \$3,000, now from Loew's, et al., after a \$2,250 to \$2,500 figure had been set on the former \$3,500 act. Publix paid the crooner that largest figure for some 20 weeks last summer and fall. When Crosby was offered less, Irving Mills, his new manager, refused, until Loew's suddenly needed an act, and the \$3,000 was thus established. Demonstrating anew the old law of supply and demand.

Rex Story writes from Lahore (India) that the correspondent who recently placed him in India working the small cinema with Rose Lee and four girls, is off in his figure. Story says there were six girls, and programs he encloses names all six.

Calls his combo the Hollywood Hi-lites and is playing the higher priced cinemas. His outfit consists of himself, Rose Lee, Mantell's marionettes and the six girls. Expects to again see San Francisco in May or June.

Washington Hotel, Chicago, gives Walter Hawley desk space in its lobby gratis. This is all that remains of the N. V. A. in the windy city. Hawley continues as nominal correspondent for the N. V. A. of which organization he was once Chicago club manager and is understood at present to be a beneficiary. He is a former actor.

Hotel's angle is a hope of attracting theatrical patronage.

Musicians union has notified Arthur Klein he'll have to pay off the \$1,400 he owes the pit crew from the flop straight vaude venture at the Broadway, before he can engage another orchestra, in case he should want one.

### CHAS. "BUDDY" ROGERS

LOEW'S STATE, NEW YORK

(Week Jan. 27)

Booked by CHARLES V. YATES

By Arrangement with  
Harry A. Romm

SID

DON

### GOLD and RAYE

LOEW'S Theatre, Baltimore, Md.

Management  
CHARLES V. YATES

### Jealousy Plaintiff Gets

Tom McFarland Divorce

Pittsburgh, Jan. 30.

Charging his wife was jealous of all the girls in his troupe, Thomas McFarland, local vaudeville singer and member of a male trio, was granted a divorce here in Common Pleas court. McFarland also told the court that he found it almost impossible to obtain a livelihood because his wife objected to traveling and that she often threw things at him, including plates of soup, in fits of anger.

The McFarlands were married three years ago. Suit was not contested.

### Fore!

Chicago, Jan. 30.

Bob Murphy lost one performance Saturday at the Palace, when his daughter, Dorothy, also in the act, practicing golf shots in dressing room under Babe Dirlikson's tutelage, hit him. Murphy was rushed to the hospital where several stitches were taken under his eye and on the chin but Murphy came back and worked next show.

Accident occurred few minutes before Murphy's act and his two youngsters, Dick and Dorothy, had to do the act alone while Pop Murphy was at the hospital.

## RECEIVERS AND VAUDE GAINS?

So far as the vaude end of show biz is concerned, the bookers and agents can hardly wait for certain receiverships to happen. From their viewpoint, the sooner certain leases and contracts are broken, and the sooner houses revert to their original owners for direct, localized operation, the better it will be all around.

Agents recall the halcyon pre-chain operation days when competitive small circuits booked attractions in their particular territories, and all made money. So much so, that what was started the small circuit grab by the big chains, combining everything into a giant spoke which ultimately collapsed from its own weight.

### No F&M in N. W.

Seattle, Jan. 30.

Fanchon & Marco shows are out of Vancouver, B. C., and last week, out in Portland.

This means eastward journey starts from Oakland.

### Cleve. Palace's Stage Band Policy, Heidt's

Cleveland, Jan. 31.

J. J. Franklin, local RKO city manager, is putting vaude back into the Palace after Feb. 18 or 17, with Horace Hitt brought here from San Francisco as permanent stage band, and Maurice Spitalny directing pit orchestra. Heidt is getting a six weeks' contract but trouble with musicians' union local has been holding up the deal.

With Spitalny's band shifted from RKO-Hipp back to Palace again, the Hipp goes grind straight pictures and scale slashed in order to undersell indie Allen and Loew's competitive houses. William J. 'Doc' Elliott now managing Palace, but Frank Hines may be shifted from Hipp to his old post at Palace.

Franklin is also planning to re-install vaude in Keith's 105th, now a second-run film nabe.

### TRIBUTE TO WM. MORRIS

Jewish Theatrical Guild Eulogizes its Late President

A memorial service for the late William Morris, until his death the only president of the Jewish Actors' Guild, was held at an open meeting of the Guild in the Morocco theatre Sunday evening (29).

The theatre was filled by a representative gathering of theatrical folk including the leaders in every line of theatrical endeavor.

Eulogies were pronounced by Eddie Cantor, president of the guild; George Jessel, vice-president; Daniel Frohman, president of the Actors' Fund of America; Frank Gilmore, president of Actors' Equity Association; Gene Buck, president of the American Society of Authors and Composers; Edwin Milton Royle, playwright; Henry Chesterfield, secretary of the National Vaudeville Artists; Percy Moore of the Episcopal Actors Guild, and Gerald Griffin, president of the Catholic Actors' Guild.

In addition a letter was read from Sir Har. Lauder, who for years William Morris had always managed, and who had been compelled to leave for England the previous day.

### CAPITOL'S M.C.

Berle May Be Permanent at Loew's B'way House

Milton Berle opens for Loew on March 3 for a run at the Capitol New York, as m.c. Charlie Morrison agreed.

Berle's Capitol run is indef. with Loew holding options up to 10 weeks on the one house.

### COAST VODE PICKS UP WITH NEW SPOTS SET

Los Angeles, Jan. 30.

Figuring the holiday slump buried, six houses in this territory have gone in for additional vaude, with five acts on each program.

Garfield, Alhambra (suburb), which has set in acts two days a week heretofore, is now playing a split week. Mayfair, Los Angeles, a one-day-a-week house on the combo policy, has added another day. Burbank and San Fernando, suburban, are each booking two days a week. Acts also go into the Lelmer here, and the P-WC Ventura, the latter on Sundays only.

### Agents' Sunday Nite

Lyons & Lyons are taking over the Winter Garden, New York, for Sunday night variety concerts commencing Feb. 12. Agency is getting the Broadway house for the one night weekly on a percentage arrangement with the Shuberts.

Probable top is \$2. Policy involves a permanent run, not set yet, but may be Jack Osterman.

### ACADEMY'S STATUS

Chicago, Jan. 30.

Stagehands' union is protesting a change of policy at the Academy here that would eliminate the crew. John Nepo wants to take the house on sub-lease for straight pictures, but deal is held up on the union's claim that a contract with the typists calls for four stagehands.

Nathan Barrer of the Star and Garter around the corner has the Academy lease from Mrs. Caroline Kohl, who owns the property.

## EMBELLISHED 'DESERT SONG' TAB'S TEST DATE

F. & M.'s 'Desert Song' unit will be augmented by Publix for its engagements at the Paramount, New York, starting Friday (3) and Brook the week after. It has been on the road eight months.

Publix is adding Vivienne Segal as prima lead and Gus Shy, comedian, as well as increasing the number of voices to 55 and augmenting dancers by putting on eight extra girls.

Unless show clicks on the Paramount date, it will head directly back to the Coast via New Orleans, San Antonio and three or four other regular F&M stops. If it clicks, it will play Paramount, Brooklyn, and two Loew de luxe engagements, Valencia, Jamaica and State, Jersey City, as well as possibly others to be added around the east.

### Friedland All Set

Anatole Friedland's 23-people revue, marking his return as an actor after two years of producing, has been routed over the entire Loew time, comprising 12 weeks.

Turn starts in Washington this week, following a break-in last week at the Orpheum, New York.

### KELLER SISTERS JOIN F&M

Hollywood, Jan. 30.

Keller Sisters, arriving here after two years in and around Chicago, jumped into Fanchon & Marco's 'Varieties of 1933,' featuring Benny Rubin.

Team, which replaced the Paige Sisters, also doubled at the Ballyhoo (night spot) before going to 'Frisco with the unit.

## STUART and LASH

LOEW'S STATE, NEW YORK

(Week Jan. 27)

Management, CHARLES V. YATES

Bond Bldg. New York City

## HARRY GEORGE SAUL FIELDS, SMITH AND FIELDS

THIS WEEK (Jan. 28)

### RKO PALACE, New York

Direction  
RKO HARRY FITZGERALD  
DANNY COLLINS  
LOEW AND IND.  
LEDDY & SMITH

## MAE WYNN

FOURSOME WITH

### ZELLA

RKO PALACE, New York, This Week (Jan. 28)

Direction  
MAURICE ROSE-PADDY SCHWARTZ  
Thanks to DICK HENRY for European Dates Beginning in April

## BAL ACCORDION FIVE

A FANTASY IN MUSIC AND DANCE

WORLD'S GREATEST ACCORDION FAMILY

THIS WEEK (JAN. 27) FOX, BROOKLYN

Rep.: MAX RICHARDS

Personal Mgt.: T. BALABANOW, 20 So. 13th St., Newark, N. J.

## JOE AND JANE McKENNA

THIS WEEK (Jan. 28), LOEW'S STATE, NEW YORK

Per. Representatives CHARLES YATES & MILTON BERGER

## Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING  
ANNEX

160 WEST 46TH ST.  
BRyant 9-7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

## VAUDEVILLE ACTS, ATTENTION! FULL WEEK, DENVER

All Acts Going To and From Coast Get in Touch with Me Immediately.  
Can Give You Full Week Denver, Co. Salary Must Be Right. Please  
Pay Your Wires.

BERT PITTMAN  
Taber Bldg., Denver, Colo.

46)



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# 15 YEARS AGO

(From 'Variety' and 'Clipper')

Current song was 'Love Cannot Say Good Bye'. Snapper phrasing now.

Canada was considering closing all theatres three days a week for conservation. Not carried through. The one day vacation idea was working well in the U. S. Commercial houses closed on Mondays, and the theatres later in the week. Caught bumper houses Mondays and most gave three shows. Hurt Sundays, though.

Shuberts were trying to get Al Woods to sell them a half interest in the Eltinge (N. Y.), and Alwoods (Chi), for \$450,000.

Music pubs were getting after writers who made discs of copyright songs with Canadian labels, to evade payment of royalties. No copyright agreement with the Dominion.

Lytic theatre, Chicago, was the first to open on a 24-hour basis. Had been running as such for several years. When the gov. ordered all theatres closed on Mondays, they could not lock the doors. No locks. Had to hire a special officer to keep watch.

Kidding author reduced 'Hamlet' to modern audio language, offered it verbally to studio and was told there was nothing to it.

Ashton Stevens, Hearst Chl drama critic, had a play produced. Out in Los Angeles, where Stevens started.

# 50 YEARS AGO

(From 'Clipper')

New variety theatre was opened in Nashville. Had one barroom 55x20 feet, one large and two small wineroms. Wineroms were for the affluent who bought for the actresses at increased prices. Didn't have to buy wine, but beer was a dollar a bottle in most wineroms.

Barnum & Bailey were planning to tour Joe Wilton, Romer and Leroux in a horticultural show, and special posters offering \$3,000 to any team equalling their performance.

Adeline Patti played to a \$10,000 house at McVickers, Chicago, with a \$10 top and \$2 standing room. Record.

At the Bijou theatre, New York, the light man hit one of the gas tanks of the calcium light outfit with hammer. Some fool thought it sounded like a fire gone and said so. Panic narrowly averted.

Tweedle Hall, Albany, burned down. Its original cost had been \$100,000 with \$7,500 recently spent on renovations. One of the major houses, at that. Keith had not yet started the craze for \$1,000,000 theatres.

Manager of a troupe of British actors was crying out loud. Complained nothing seemed to suit them and his heart was broken by the constant complaints poured into his ears.

Calcium light gas tank exploded backstage in a Milwaukee theatre, killing two and injuring three stage hands. One of the tanks had been filled with mixed gases, forming a highly explosive mixture.

Circus season was getting close and those who had not hooked in were getting worried and advertising for jobs. Fine for 'Clipper'.

Juan Calcedo, wire walker, was advertising himself as 'artist on the submarine cable'. First Atlantic cable was still a novelty.

May Fluke was reviving her British Blondes troupe and announcing that old veterans were preferred. Like 'em younger now.

## Inside Stuff—Pictures

Meetings are being held all the way down the industry line as a result of the Paramount and RKO receiverships. Various film companies are so inter-related through film buys and theatre pools besides other business interchanges that all of them are presently crisscrossed in the situation. The current week is expected to be full of happenings as Par and RKO begin fighting suits by independent stockholders and bondholders, while the rest of the big looks around to see where it gets off in the receiverships that have happened.

In the case of the Paramount receivership it was not an altogether unexpected move. Reports that it would come have been around for weeks. Mostly these came immediately after John Hertz recently resigned from the company.

Downtown, even after the Hertz resignation, feeling was that nothing in the line of receivership would occur at Par for maybe three or four months hence. This outlook apparently was founded on inside information and may have to do with a willingness on the part of certain of Par's bankers to support Adolph Zukor, in reorganizing the company after the latter resumed operating charge of the firm.

It is a matter of record that up and to two weeks before the receivership action and although one suit by a bondholder, L. H. Harris, was pending against Par on an equity receivership matter, officials of the firm felt it couldn't come that soon. The Harris suit was filed Dec. 30 and last week, Par was given 20 days in which to make answer.

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Confidence and hope immediately prevailed in the Paramount Public Corporation and its subsidiaries upon the last week of Adolph Zukor and Charles D. Hilles as receivers in equity for the parent concern. Executives pictured this development as a vindication for Zukor as a showman and for Paramount Public as an organization. The Par president-receiver will not disturb his organization personnel. It is virtually promised.

Zukor is seen as in full and unhampered control of his company after more than a year of doubt and distress. He is expressed as being 'in complete charge under a judicial cloak' and with the aid of Hilles as co-receiver, a high Republican politician, who also has many industrial and commercial connections.

Zukor's supporters in the battle he is staging include everyone in P-P and about everyone in show business outside of it. The hope expressed that he will win is continuously heard.

That M. H. Aylesworth, president of RKO is a director of the Irving Trust, appointed receiver for the RKO company, has no bearing on the receivership and not a legal bar. If Aylesworth were the president of the bank, it wouldn't be a bar.

However, the receivership may make Aylesworth's post as president of the RKO company rather an inactive job. Same goes for all other officers and the directors. Any company becomes more or less a dummy in action under a receivership. Makes David Sarnoff's post as chairman of the RKO board also ineffective.

Aylesworth continues as the ranking head of RKO through his position as chairman of the board on the RKO theatre end. Neither this job nor that of president of RKO was sought by Aylesworth. He was forced to accept it, almost by the literal sense, even after he had declined to take it once or twice. This was when it became apparent that Sarnoff's appointee, Hiram Brown, was about to leave the company.

Aylesworth has served without pay all this time, a condition he put himself in when taking the job which was assigned to him directly by Owen D. Young, so far as info goes.

Back of the Ernst Lubitch-Josef Von Sternberg controversy in the German newspapers was the spilling of a confidence by one of the former's German friends. Inception of the wordy battle was at a dinner party given Lubitch on his arrival in Berlin. Matter of Von Sternberg's interviews in the press there, that he had been given bad stories by Paramount, came up.

Lubitch, asked for his opinion, stated in confidence that he knew that the particular film his brother megger referred to, 'Blonde Venus', was not only written by Von Sternberg, but that the latter got paid for it separately from the director salary. Von Sternberg, on the contrary, stated to a German newspaperman, and the latter sought out Lubitch and asked for confirmation. Lubitch gave it, and the war was on.

Leon Leondoff says that he, not Fanchon & Marco, staged a Japanese number at the old Roxy, New York, with the music of the stage, similarly to the 'Geisha Land' display at the new R. C. Music Hall. Leondoff, while not denying the two numbers had similarity, says he was in full charge when number in question was done at the 7th avenue Roxy and feels it an insult for anyone to think otherwise.

With the mail said to be coming into the Music Hall from people wanting to know how Leondoff gets the orchestra from the pit to the stage, the Music Hall stager thinks this the important point about the 'Geisha Land' presentation. Explains the pit gang travels underneath stage from pit on a cable or something but doesn't indicate when he's going to show audience how it's done.

Of the dozen girls from Hollywood who opened with the N. T. G. new Paradise restaurant on Broadway, 10 are still with the show. The other two known as Fatsy and Peaches, left after the first week, when they were given their share home by the restaurant management.

One of the girls who stated she was ill with her condition confirmed by the restaurant, left immediately for Hollywood. The other girl who gave as her reason for quitting that the sick girl was her chum and she wanted to be with her, also received money to go home but did not leave. With several other girls, then going west alone as far as anyone around the Paradise knows.

Nancy Lyon of the California group at the Paradise says all the Hollywood girls are perfectly well satisfied with their treatment. As a matter of known record among chorus girls in New York, all like to work for N. T. G. in its restaurant shows and for its vaudeville dates. He's had that name for years.

The matter came up with reports reaching New York that some of the Hollywood girls at the Paradise alleged they were let out and not given their transportation back to California. According to Miss Lyons, who has never been out of the city, her own group has been advanced to principal in the floor show, there has been no reason for any of those reports.

Costs of three features can be met by a year's interest on the \$47,000 bond, as pointed out in the Paramount Monday (30). First half of \$363,000 will not be paid this Wednesday (1) because of the receivership and the money will be diverted into other immediate needs. It was added.

Confidence was expressed by the company's financial executives that

## Inside Stuff—Music

Now that the MDS has been in operation for several months—it shapes right along—the publishers believe it'll work out in better stead than the old system. The originally over-stringent return system has been broadened to general satisfaction of the dealers, and the talk about the bulk number of copies having a psychologically negative effect on the trade is deprecated. The single bill is generally welcomed and the system of collections, with monthly settlements—was claimed paid by the 25th—is lauded by the publishers.

The syndicate stores are particularly enthusiastic about the central shipping idea of the MDS because it saves them (the chain stores) much expressage and clerical work. Also the bills to MDS, from each publisher constitute an actual statement of all sales, and can thus be used as a royalty statement to the writers as is, less returns.

The prime feature which appeals to some publishers is that they can step in on the fifth of the month, for example, and tap the till for the few thousand when needed. This can be done without any other publisher knowing, save the general manager, and protected of course by the extent of money outstanding. The efficient collection system of accounts guarantees that the amount of any advance will be due within a week or so.

The reserve which, it is hoped, will be built up in time, by the 1c. per copy margin to the MDS, will not only pay for the organization but show a profit.

The general co-operative good-will is another factor. Each business head at the merchandising meetings frankly airs his experiences from past and present problems for the mutual good of all. The combination of more than a score of the major publishers in dealing with the dealers is the major element in fostering prompt settlement of bills, the trade thus knowing that it would jeopardize its music supply if not paying its accounts promptly.

Some 150 new outlets have been created by MDS, it is claimed. All these new music counters receive unusual co-operation on liberal credit and returns until finding their level of ultimate sales.

The American Society of Composers, Authors and Publishers missed a bet when the plight of James W. Blake, co-author with Charles B. Lawlor, of 'The Sidewalks of New York' was aired. At Al Smith's behest, the city pension fund is taking care of the veteran songwriter whereas the society, it is contended, should have stepped in and declared itself as being capable of taking care of its own.

Instead, along with the pension, Max Mayer, of Richmond-Mayer, jobbers, who own the Paul-Pioneer Music Co., the technical copyright owners, declared himself as contributing to Blake. The latter, still a familiar character around the Flatiron building sector, is spoken of by the cash manager of the city, as having an immaculate taste which never tipped off his ill financial conditions. Only through sitting around for an unduly long period in the Pennsylvania railroad waiting room was Blake's wants disclosed.

A similar character is Theodore A. Metz, 77, author of 'Hot Time in the Old Town Tonight', who, however, is drawing a small weekly stipend from E. B. Marks without being particularly uncomfortable.

The trade is watching the picture song thing closely, particularly the numbers from Kate Smith and Al Jolson's films, for the Cantor picture 'Kid From Spain' tunes haven't sold anything. There is much doubt about the Smith and Jolson songs, the latter's 'Hallelujah, I'm a Bum' being a title that was previously a song hit already, but not the same song.

'Please and Here Lies Love', out of 'Big Broadcast', are credited more to radio than the picture for popularity although this Par film started 'em, while 'Sweethearts Forever' and 'Three on a Match', from Warners' 'Crooner', are likewise credited more to the air for exploitation than the film. 'As You Desire Me' was merely a titular borrowing from the Garbo film but otherwise not in any way associated.

With Cantor's title not selling, the Smith-Jolson outcome is regarded as an important slant on what songs from pictures may or may not mean.

Jack Bloom, ex-vaudevillean and now manager of the Gimbel department store's sheet music dept. in New York, and Mickey Kippel, Stanley the Cash Manager of the city, cash manager, have been tipped off by 'My Palace Where Love Is King'. It's for E. B. Marks publication. Bloom was of the 3 Hauser Boys before going Gimbel.

the receivers will probably not have to resort to a sale of receivership certificates.

In a co-receivership, such as is the set-up for Paramount one receiver, it is explained, cannot act without the approval of the other. In the event of dissonance, the dissenting receiver has the right to make his application directly to the court.

With his father, W. B. Usseton, publisher of the 'Kent News', Chesterton, Md., reported set for an appointment in the new Pres. Roosevelt administration, his son, Bill Usseton, will probably assume management of the Kent News, which has been sold to the New York City in an advertising capacity over a group of Greater New York houses.

Young Usseton was brought into RKO by Hiram S. Brown, a friend of the Usseton family, and from the same Chesterton.

'Kent News' has been in the Usseton family for three generations. Bill will be the fourth Usseton to take charge of its management and editing.

Murray W. Garsson, the special assistant Secretary of Commerce, in charge of the Hollywood investigations of foreign talent oversteering the trade, was with the tenor of them being that the writers were glad to 'see him again, even if through a new medium'.

Many claimed that they were staying away from pictures, according to Beery, because there were so many strange unfamiliar faces on the screen.

Local dailies did not take kindly to Tom Rully's plan at Paramount of having unit p.a.s. planting their own stuff. What has burned the reporters, desk men, Sunday editors and others handling news on the dailies most is the failure, they claim, of members of the publicity staff







# TOP LIMIT IN TICKETS?

## Co-Op 'Vanities' Cast and Trahan Go to Mat Over Disputes on Road

Al Trahan has filed an Equity claim for his share of the profits from the co-op road tour of Earl Carroll's 1931 'Vanities,' now playing one-acters in the south. He claims he was forced out of the show, which is on co-op, in Amarillo, Tex., last week, following trouble with other members of the cast. When reporting for work the next night in Wichita Falls, he had to buy a pair of tickets at the box office and enter through the front of the house, he avers.

The Amarillo jam occurred when Mitchell and Durant refused to go on upon Trahan insisting to work in a scene from which he (Trahan) had been removed. The town sheriff advised the troupe that the audience had paid to see the show, so they had better go on. They took the sheriff's advice, but when Trahan made his entrance the curtain was rung down. Trahan alleges the stage manager, Harry Long did it.

When he arrived at the theatre the next stand, Wichita Falls, Trahan declares, he found the stage door locked. He and his partner, Yukona Cameron, went around to the front, bought two tickets and reached the stage from the auditorium in order to show Jim Carroll, the producer's brother and manager of the show, that they were prepared to go on.

The troupe went co-op after its recent Chicago run, during which the cast accepted a 25% salary cut. Trahan claims he loaned Carroll his salary for two weeks prior to the Amarillo date to help keep the show going.

Trahan returned to New York after the Wichita Falls turn-down to file an Equity complaint. He opens for Leo Feb. 3 at the Capitol, New York.

## HOW ONE NIGHT OFF WORKS WITH 'ENGLISH'

Plan of presenting 'Pardon My English' five nights weekly at the Majestic, New York, ran to schedule. Thursday nights are out because of the show's star, Jack Pearl, who has an hour on the Lucky Strike radio program. An extra matinee was given Thursday afternoon, grossing \$2,000 at \$2.20 top. Capacity at the night price of \$3.30 top, about \$2,500.

It was first agreed by the radio advertiser to pay the show the difference between the radio and theatre takings and the possible capacity night figure. That was changed when the ticket scale was revised downward. Originally the show was to come in at \$5.50 and \$4.40 and also considered. Understood the weekly amount paid the show for the missed evening performance is \$2,500. This is to be sent weekly by Lord and Thomas, advertising for the giggle, concern.

George Givot who replaced Jack Buchanan when 'English' was try-out, is leaving the cast. He will be replaced by Joseph Santley.

## Beckhardt Vice Gribble

Arthur Beckhardt has taken over the staging assignment on the Selwyn's Tullulah Bankhead show, 'Forsaking All Others.' Harry Wagstaff Gribble, who started the staging, couldn't get along with the cast and asked for a release.

Beckhardt has a play of his own about ready to produce, but will put on Selwyn's a play first.

## Fixing Fears Play

'A Story of Love,' with Dorothy Hall, presented at the Broad, Philadelphia, last week, was called in for script revision. Show is one of several on Peggy Fears' production list.

'Love' is slated to go back into rehearsals this week and may reach the boards again within a fortnight.

## JESSEL'S JIGSAW REVUE

Wants to Blend Hit Bits of 3 Shows in One Road Musical

George Jessel is negotiating with Max Gordon and Lee Shubert to acquire some of the best scenes from the two Shubert revues, 'Americana' and 'Ballyhoo,' and Gordon's 'Flying Colors,' to combine them into a three-act one-revue for the road, especially with a view toward Chicago. Jessel is talking this combo road show for himself and Norma Talmadge at the helm.

Clay Webb and Ted Healy are also being figured for the combination musical.

## 'Traveling Road Shows' Is New Cooking School Union Classification

Chicago, Jan. 30. With show business at its presentebb, the road shows union has gratefully found an added source of employment from the traveling 'cooking schools' that are becoming increasingly numerous through the middle west. Union classifies the schools as traveling road shows and from three to four road men are carried.

Elaborate stage equipment, props, lobby displays, and special projection paraphernalia are carried by the schools, along with lecturers, etc. Regular theatres are frequently rented, although auditoriums and ballrooms are also used. Purpose, naturally, is to attract housewives and stimulate grocery sales.

Kroger Grocery and Baking Company of Cincinnati has one of the most pretentious traveling road troupes as an exploitation stunt to help some 5,000 retail stores it controls in 17 states. Charles Schoenberger framed the program which includes Mrs. Helen Schoenberger heading the troupe plus a special motion picture made with Alois Havrilla, the radio announcer. Three days are played in each town.

## 'Pink' for Garden?

'Strike Me Pink,' the Brown and Henderson musical show to be headed by Jimmy Durante, may land at the Winter Garden.

Managers declare they intend to confine the Garden to pictures. If not the Garden, the Imperial seems likely.

## 'Whirlpool' Withdrawn, Claims Exceed Bond

'Whirlpool' which opened at the Hollis, Boston, last week, closed suddenly and was brought back to New York. It was presented by Richard Herndon. Gross on the week approximated \$800.

Understood Eugene Bristol Rodney, who wrote the drama, forced the sudden withdrawal. Claims filed with Equity were incomplete. Some of the players received partial salaries with others demanding payment in full or nothing. Protective bond filed with Equity, said to call for less than \$1,000.

## Copley's Musical Rep

Boston, Jan. 30. Copley announces reopening next Monday night with musical comedy and operetta repertory company. First is 'Prince of Pilsen,' and Lee Morrison is understood to be behind, with society backing.

Prices range from \$1.50 to 50 cents evenings, \$1 to 50 cents mats. Pierre LeRocier directs orchestra; in the 'Pilsen' cast will be Miriam Winlow, smart set dancer fav; Wesley Boynton, Alce Wellman, Evelyn Dorn, Meba Ryder Lindgren, Edward Hale and George Vivian.

## DRAMATIC SHOWS CAN'T GET MORE

Challenging Lessons of 'The Play's the Thing'—Actors on Percentage and Only One Set, but Couldn't Survive—Empty Auditoriums at \$2 Might Be Filled at Lower Prices, Some Showmen Think

## MATINEES VS. NIGHT

Chicago, Jan. 30. Hazards of whitening dramatic attractions and other lessons in present day road conditions can be gleaned from the sorrowful two months' history of 'The Play's the Thing' which expired ingloriously last week at the Blackstone theatre here. Between Thanksgiving week when it opened until its stranding the piece traveled around 4,000 miles and had only one profitable week.

Show was scaled at \$2.20 and it was abundantly proved that the price was too high. Especially in the big barn-like auditoriums was this manifest. A gross of \$300 was

(Continued on page 50)

## Selwyn Wants P.C. Split for Coast

Hollywood, Jan. 30. Because of Metro's proposed plans to produce around six new legits a year in Hollywood, Edgar Selwyn is trying to induce the Dramatists' Guild to amend its present rules so that the stager will receive 50% of the play's selling price after a run of only three weeks in either Hollywood or Los Angeles. Present ruling allows the producer to share only on shows getting a three weeks' run in New York or Chicago, or 15 consecutive performances elsewhere.

Selwyn who will act in an advisory capacity on the studio's legitimate points out that inclusion of Selwyn in the three weeks' rule will stimulate legit production here. Plenty of playwrights are already here, he points out, and producers would be willing to take a chance on new plays when shown right under the eyes of studio heads.

Metro is understood to be looking for a theatre, with several spots in Los Angeles and Hollywood under consideration. Harry Cohn of Columbia is said to have offered to finance the idea, despite it being a Metro enterprise, but the latter turned thumbs down. Laura Hope Crews is in charge of staging if the plan materializes.

Plays starring Joan Crawford, Norma Shearer and other Metro names are in mind for production this year.

## Pasadena Players Plan One-Nighters on Coast

Pasadena, Calif., Jan. 30. California Theatre Guild, financed by local money, plans to stage six plays at the Pasadena Community Playhouse, on six successive nights, with a tour of the coast to follow. Victor Jory and other members of the Community Players are interested.

Six plays scheduled are 'Mourning Becomes Electra,' 'Counselor at Law,' 'Animal Kingdom,' 'Criminal at Blossom,' 'Devil Passes' and 'Loudspeaker.'

Besides Pasadena, the troupe will play San Diego, Santa Barbara, San Francisco and other dates.

## Lower B'way Scales Pep Up Grosses, Takings Jump from \$1,000 to \$5,000

## Sentiment Over Role

Beth Merrill has rejected the lead in 'Painted Veil,' Pat Kearney's play which Carroll Sax is preparing. She was rehearsing the same role for David Belasco at the time of his death, rehearsing it for some time and drawing salary.

For sentimental reasons, says Miss Merrill, she'll take any other part in any other play, but not that one.

## Grace Moore Gambles With Cast 'Dubarry' Picks Up, Now Indef.

'The Dubarry' is holding over at the Cohan and a spurt in business may keep it there indefinitely. Increased attendance is partially the result of a downward revision of prices, with last week's gross around \$13,000.

Grace Moore is credited with holding the company together, cancelling her salary guarantee and accepting percentage like the other principals. Songbird was loaned by the Met for the opera, the leave of absence spanning the season.

'Dubarry' has a working arrangement with the house. Latter receives the first \$2,000, that taking care of the theatre's share, stage and orchestra labor and the ensemble. All above that figure is shared by the cast.

## Liberty, Lincoln, Sound

Lincoln, Jan. 30. Bob Livingston, veteran exhib, is wiring the Liberty here for sound, which will bring the old legit stand into the picture field.

The Stock company, there for 16 weeks, is currently doing a farewell. With Livingston coming in, there will be six first run picture houses in town.

## Edith Ransom Dies of Poison, Called Suicide

Seattle, Jan. 30. Edith Ransom, the original Tondelayo of 'White Cargo,' died Jan. 26 at the Harborview hospital here, two days after taking an overdose of paraldehyde, a powerful sleeping drug. A coroner's jury brought in a verdict of self-destruction.

Her last appearance on the stage here was three years ago when she played in 'The Play' by the Bainbridge Players. Since then she has lived a precarious existence. She filed a \$1,000,000 damage suit against one of the Pacific coast steamship companies, charging she had been 'shanghaied' from Honolulu.

She also sued three local newspapers for large amounts, charging libel. Actress was 32 years old.

## Givot Quits 'English'

George Givot is going out of the jury role in 'Pardon My English.' Joseph Santley is succeeding.

Givot had followed Jack Buchanan on in short notice when the English star decided to bow out.

## MILLER SPEEDS 'SPELL'

Gilbert Miller has bought the American rights to 'The Spell' by Lily Hatvany, and will run it into production as his next play.

Sanford Greenberger agent.

## Three Dropped by 'Tales'

Hollywood, Jan. 30. There were three actors from Frank Fay's 'Tattle Tales,' during the week.

They are Florence Robinson and Guy Robertson.

Broadway's downward revision of the ticket prices for legit shows progressed further and last week nearly all attractions modified the scale in some form, with prompt and favorable box office reaction. All show business now seems to realize that cheaper rates comprise a tonic for patronage.

'Take a Chance' at the Apollo is now the only musical at \$4.40 top, but that only applies in the evenings. Without publicity the Wednesday matinee was cut to \$2.20 top and the show sold out. Saturday's matinee was reduced to \$2.75 top and the show's gross on the week advanced to \$27,000.

'The Late Christopher Bean' at Henry Miller's tested in a Saturday matinee and for the afterwards the scale was cut to \$2.20 top, with the gallery at 77 cents. Favorable box sales and an increase on the week of \$1,000.

Grosses Move Up

'Music in the Air' waited until the buy expired Saturday (28) and announced a \$2.30 top and the rates starting Monday. Top was \$4 for 12 weeks. Matinee prices were reduced to \$2.75 top. 'Pardon My English' a new musical at the Majestic topped the week. 'Walk a Little Faster' advanced another \$2,000 to \$17,000 a betterment of \$5,000 in two weeks that the lower prices have been in effect.

The favorable effect of lower prices is indisputable in the cases of shows not doing as well as those on their way out. 'Gay Divorce' at the Shubert improved further and approximated \$15,000. 'The Dubarry' at the Cohan leaped \$3,000 to \$13,000. 'Walk a Little Faster' advanced another \$2,000 to \$17,000 a betterment of \$5,000 in two weeks that the lower prices have been in effect.

'Another Language,' longest run show on the list had been announced to close, but early this week plans called for continuance through winter. That show sold out in half, nights being \$1.65 top and matinees at \$1.10—capacity. Show is low cost in operation and \$7,000 ok. Among the other comedies 'When Love Takes Over' and 'The Better Dances are Main'—taining a \$2.30 top, which figured on the theory that there always will be exceptions to the rule.

Newest of the outstanding attractions is 'Design for Living' at the Barrymore, the only \$4.40 drama on the boards. It is a natural draw and will maintain the gate for some time. Whether it can maintain actual capacity throughout the engagement is to be seen. Dinner at Elmer's at the Music Box, is another dramatic smash with a top of \$3.85. No plans to reduce the scale, but some time ago the balcony prices were revised downward.

Some shows have been able to reduce operating costs to low levels. One show which recently grossed \$2,250 made a profit of \$700. House formerly demanded a \$10,000 stop-out, but now the theatre may not be making money but is getting some revenue which diminishes the fixed charge, red if the house was dark.

Another sign of slack of actors has a payroll of less than \$3,500 weekly, whereas two years ago salaries would have topped \$5,000.

## 'Only Girl' for Frisco

Hollywood, Jan. 30. Victor Herbert's 'The Only Girl' goes into rehearsal here shortly for presentation at the Gracy, San Francisco, with a Los Angeles date to follow if clekling. Herbert L. Haddock is producing, and will direct the music with John Cameron starring the book.

Musical is priced at \$1.50 top in the hope of getting an extended run in Frisco.

Charlotte Lanning arrives here on completion of her engagement with the Chicago Light Opera Co. for the lead. Others cast are Guy Voger, Roland Young, and the Fortell, Wyndham Standing, Mariene Macbee, Mary Doran, Pat Shannon, Eve Cunningham and Margaret Rilling.

# 'Pearl' London Success for Delysia, Play About Wagner Flops Quickly

London, Jan. 30.

Quite a busy theatrical week here, with only one really outstanding opening, however. That's the new Cochran show at the Gaitey, which looks like a smash.

'Mother of Pearl' stars Delysia and was enthusiastically received by all hands. It's an easy triumph for both the star and the producer.

## Wagner Biog a Play

'The Beggar's Bow' lasted only five shows at the Duke of York's. It is a chronological history of the life of Richard Wagner. It was alternately interesting and thesaurus, though without wide popular appeal. Oscar Asche produced the piece and Frank Harvey played the part of Wagner. Equity stopped it Saturday night (28) when no payroll in sight.

'Green Bay Tree' at Saint Martin's is a curious play of parental selfishness. It's skillfully written, with excellent comedy features. Frank Vosper and Hugh Williams are in the cast. Doubtful whether the piece can gain general support.

## \$1 Top Limit

(Continued from page 49)

obtained in 5,000-seat auditorium that might have been filled nearly so, at \$1.00. At least, that was the view of showmen observers.

Sticks won't pay \$2.00 for a dramatic show. Perhaps for an occasional musical with a mighty chorus. Showmen opine that the chief mistake was in ignoring everything else and concentrating on New Orleans. That was the ripe orange that the auspices expected to provide them with vitamins. But to get to New Orleans the itinerary was the world's worst, from accounts. It was a route laid out for an aviator rather than a traveling dramatic company.

## Happy Days in Dixie

New Orleans loomed so large in the hopes of this particular attraction because it was the stronghold of Guy Bates Post, the star of the Molnar revival. One of the jumps on the way is said to have been from Wheeling, W. Va., to Evansville, Ind. Finally New Orleans was reached and Post's faithful following proved out to be a complacent one. A gross of \$5,200 was obtained, the best they had and profitable for the first and last time.

But even New Orleans had its lesson to teach apropos the road. At least the road of '32-'33. Of the \$5,200 gross only \$3,200 came from the seven night performances at \$2.20 while the matinees at \$1.10 provided the disproportionately large share of \$2,000. Refusal of Blackstone in Chicago to permit cut rates cramped any chance locally.

Robert Brown and Playmates H. Brown were in on the production, but later Press Agent Edward Mullen was understood to have a piece. Mullen supposedly advanced \$500 to move the show when an earlier stranding in one of the towns threatened. Actors were all townsmen at 2% of the gross, with Post reported to have a larger percentage. Show barged into Chicago with several C.O.D.'s against it and stayed two unhappy weeks. There were 10 stagehands at the Blackstones for about \$300 weekly. They collected nightly.

## Nice Production

Production was regarded as worthy and well up to road averages. One set and seven actors was modest enough. Matinees along the way were good although not too effusive in Chicago itself. Final week income was around \$1,500 with most of that pledged and the actors stranded on a small New York bank that only provided enough cash to send them back to New York by bus, a 33-hour trip. Actors received only 111 a piece the first week and no salary at all the next week of the Chicago engagement. Cast included Richard Lloyd, Roy Mordock, Guy Hittner, Roger Quinlan, Katherine Standing, and Donald Wilson.

Guy Bates Post received an offer from Arthur Asche to appear Feb. 5 in a two-week revival of 'The Masquerader' at the Lyric at the Orpheum, St. Louis. He therefore did not return to New York.

## 26% COMMISH

Lederer Kicks Back to Four Different Sources

London, Jan. 30.

Francis Lederer pays 26% commission for his American engagements. His two English representatives get 10% and 6%, American Equity gets 5%, and an American agent collects another 6%.

## Going Places

(Continued from page 11)

So, no indignity is horrendous enough to wreck a complaint. She sticks in the face of everything. Actually she likes it, she has such a glowing good time being martyred.

No actress suffers so much, and none can afford to. Some day her screen husband's going to kick her, frenzied by her fine womanly resignation. So far he's only run shirking to the arms of the other woman, but Miss Dunne had better watch out. She has endurance, but what about her husband's? The one in 'No Other Woman' has an additional grievance, too, poor fellow. Miss Dunne is so economical she makes him rich and then he's got to live in a palace with marble staircases and rooms so tremendous he shouldn't be surprised to see trains puffing in, mistaking the place for Grand Central station. So he spends more and more time with Gwili Andre, who will never go as much as she can do to look alive. Her flawless features seem so unwilling to disturb their perfection with any expression save that of a wax model's.

## ROXY

(Continued from page 13)

and the enormous effect of that radio exploitation is gleaned from the fact that the Roxy started to r. o. b. the current week. All of which indicates Bill must be quite a radio figure.

It's the most remarkable tie-up made. The result has brought hundreds of children into the theatre who otherwise might not attend. Radio reserves and 25 exchange store big all along the Times Square area where drugists caught by the police and the neighborhood cops on boards in their windows advertising the toothpaste. The house may play more than 100,000 customers currently, as the neighborhood cops on boards in their windows advertising the toothpaste. The house may play more than 100,000 customers currently, as the neighborhood cops on boards in their windows advertising the toothpaste. The house may play more than 100,000 customers currently, as the neighborhood cops on boards in their windows advertising the toothpaste.

Curious enough the cash intake daily is greater by 7 to 1 or almost against the wrapper trade—that's in number of customers as well as cash. Namely, that there are three cash customers to every wrapper coming in. Another strange angle and one that the toothpaste sponsors must be taking into account is that most of the full-sized wrappers than others, meaning that customers do use the wrapper.

This unusual Roxy gain can be counted only to showmanship. The house publicity staff had nothing to do with it.

Another thing currently demonstrated is that under no circumstances can be made to work for the theatre. The 'Plain Bill' tie-up and the tremendous draw proves this for the Roxy will get the most wide spread mouth-to-mouth talk possible out of the scheme besides the daily plugs on the air. The folks who use the wrappers for admissions are stay-at-homes mostly and the radio plug who may range up to a theatre. Third, the house is demonstrating the value of a lowered b. o. scale backed by a flashy stage performance.

The Viennese 'waltz king' tried it at the Rex, here, and did well.

## Rent Out or Closing, Brussels Circus Plea

Brussels, Jan. 19.

M. Jacques Fermo, who has leased the Royal Circus, Brussels, for the proprietors, the town council, for the past 12 years, is in difficulties and circus will go dark unless town agrees to reduce rent and permit the staging of other than essentially circus turns. Mr. Fermo states that his present lease for \$715 a week and that the past four seasons have cost him \$20,000 from his own pocket.

Despite staff reductions and willingness of artists to accept half pay Mr. Fermo declares that nothing but a substantial lowering of the rent of \$8,570 he has to pay for the 16 weeks' season he is bound by contract to provide and permission to put on spectacles more in keeping with the modern public idea of entertainment can save the circus. Among the acrobats cannot stand up to the cinema, he adds.

## PAVILION RE-FINANCED AS ABRAHAMS VACATES

London, Jan. 30.

A. E. Abrahams vacates the London Pavilion at the end of the present week, with the entire staff of the theatre getting a week's notice.

New company has been formed with a \$38,000 capital to run the house. Ernest Bennett, president of the Royalty theatre, is back of the venture and John Southern becomes managing director.

## Amsterdam Legit Burns, Vaude House Goes Pix

The Hague, Jan. 19.

The big Arena theatre in Amsterdam, taken on lease by German Scala Concern in Berlin, burned down Jan. 16. Alternative vaudeville and revues were staged there. A change had just been made from the revue 'Red Spider' to a new one, 'Vendetta.' Shortly before the fire the props had been shifted and stage set ready for new show. Properties of both shows lost.

Sixty-five actors, stagehands and musicians lost their jobs.

The greatest theatre in Rotterdam, which housed vaudeville and musical comedies, is being turned into a cinema; provisions being made to seat 1,600; ready early February.

## Palladium 'Crazy Month' Goes to 6-Week Basis

London, Jan. 21.

The success of the London Palladium 'Crazy Months' has been so satisfying the management has decided to run them for six weeks to a street. Originally scheduled with a fortnight and developed into monthly affairs, the last one lasting five weeks, and the next one, which is due to start on Feb. 10, six weeks.

It is further intended to have them three times a year, and more than likely they will become a four per annum affair.

The success has been far from surprising. This may be attributed to the tastes of the theatre's clientele, who have become accustomed to the boldness of the 'Crazy' shows, with the succeeding programs comparatively slow and actionless. On the other hand, it may be taken that the ordinary programme has been up to the usual Palladium standard. The last 'Crazy' program saved somewhat of a show with parts written for the show and the hitherto 'impromptu' routines, and didn't fare so well.

## Mexico's Theatre Near Ready, No Policy Set

Mexico City, Jan. 30.

Now that the National theatre here is nearly ready for work under construction for nearly 30 years, a controversy is on as to what type of presentation would be best.

Musicians and those musically inclined want grand opera or a concert by the Mexican Symphony Orchestra. Jobless thespians desire a production with a big cast. A bright fellow in the staff is now urging that the initial piece for the theatre be a massed jazz band concert—to express the modern national spirit. That the edifice was last actually finished and placed into service.

## London Show World

London, Jan. 21.

Edward Port Montgomery in his 'Double Harness,' produced at the Haymarket, made a well-written play, both in dialog and construction.

A girl meets a brilliant young lawyer who is a bit of a lad with the ladies, and determines to land him for herself. He is not the marrying kind, so she eventually accepts an invitation to his apartment, and we next find her visiting him regularly. Three months later she frames it so her father enters the apartment and finds her there in the lawyer's pyjamas. Father demands they marry, and the lawyer says if the girl is willing, he is. They marry, but it is an alliance in name only, and this continues for three years.

Meantime the wife has prodded him into a successful political career and built him up into an important member of parliament. At this stage, the wife's sister, who has been entering him, and the lawyer being refused further advances, denounces the wife to her husband, telling him he was framed into the marriage.

The last act is interesting.

## Murray Takes Plunge

Paul Murray has filed a bankruptcy petition because money-lenders were pushing him so hard that he couldn't pay the bills. After a long partnership with Jack Hulbert he found himself around June, 1930, in the position of having

## South Africa

By H. Hanson

Capetown, Dec. 30. A welcome New Year's development is the announcement that the gold standard will be the government being nervous lest the heavy buying in exchange and withdrawal of gold should strike at the credit and banking position. But there is another side to the story. The government is to have the last legs, and the off-the-gold-standard is a political move to win support.

Show Business Slightly Better During the holidays there was a slight improvement in show business. Due to the long holidays, preventing holiday makers leaving the towns, as usual.

## Lease Changing

Announced that African Consolidated Theatres has transferred the lease of the Strand, Capetown, to the Royal, as from Jan. 2. Considered that the Royal is largely to be credited for screening M-G-M pictures.

'Ben Hur' is drawing capacity at the Strand, the outstanding show house of the town.

## Poor Profit on Fight

The Transvaal Sporting Club, promoters of the Stribling-McKordinkale fight, is not likely to be able to make a profit. From 4,000 pounds was taken in receipts. Amusement tax cost 939 pounds. Then 724 for the fight. The balance, after deducting Preliminaries, preparing stands, grounds, etc., took a fair bite into the money. The promoters got a few pounds, and other expenses. The promoters may get between 100 and 200 pounds as profit. As optimists go, they are conservative with the fact that despite the poor fight it was worth while for the game's sake.

## 'Belle' Okay

'Belle of New Orleans' was re-suscitated. Johannesburg by Philip D. Levard and proved as strong an attraction as ever.

Stribling-McKordinkale Return Ted Broadbribb, manager and fighter in the McKordinkale fight, South African heavyweight, states that he and the boxer return to England Jan. 6. Says that Jeff Dickson, top fight promoter in England, has offered Don matches with Paolino in Spain, Jack Doyle and Peterson in London, and return fight with Stribling at the Albert Hall, London.

Broadbribb is indulging in open hints about Stribling, inferring that he will trouble to twist out of a match in England, and that the American is afraid to meet the South African. Stribling has proved his willingness to give Don a return fight in Johannesburg, and that leaves no doubt that after his demands that McKordinkale get a return match before Stribling leaves the country, and insisting that the American gives a written undertaking.

The proposed contest with Clyde Charvin, Stribling's sparring partner, is still arranged to enable the South African to rehabilitate himself before the return match with Stribling. Broadbribb's attitude is doing the South African a lot of harm among his friends and sporting public, including the news sheets.

advanced around \$35,000 to the firm of Jack Hulbert and Paul Murray to cover losses on their revue, 'The House That Jack Built.'

They produced 'Follow a Star' in August, 1930, which was a failure, and a further loss of around \$12,000. By March, 1931, he was able to carry on any longer, as their production, 'Folly to Be Wise,' did not maintain its capacity business long enough to straighten out matters. In this crisis Hulbert took over the show, and he and Murray partnership and began to assume his share of the responsibilities. Murray's personal liabilities are estimated at around \$25,000. He is now endeavoring to get on his feet once more as a booking agent.

## Four Lady Revue

Matt McKelvue (McKelvue & Elliott) has sold his 'Between Ourselves' revue to Charles Clora, of the Prince of Wales theatre. Show, which has played around the provinces for some time, is new to London. Several of its former members are being lined up for the Wales' engagement, which is four times daily.

The former cast returning are Leslie Sarony, Lena Chisholm, Billy Mayerl and Ivan Samson.

## GB Refunding

Gaumont-British shares have been going up lately, and, according to 'inside' reports, they are preparing a new issue to refund the 7% debentures. It is figured in this way that the company will be able to obtain cheaper money.

## American Palladium Hits

Three outstanding hits of the Palladium program with Jan. 18 are American acts. Probably the biggest 'wow' Monday night was Bobba May, a return to the gold standard due to the government being nervous lest the heavy buying in exchange and withdrawal of gold should strike at the credit and banking position. But there is another side to the story. The government is to have the last legs, and the off-the-gold-standard is a political move to win support.

It is a question if Condos Brothers weren't equally as healthy a hit. The latter two acts have played 'top' over all over London. You can't blacklist hits such as these in face of the present dearth of good material.

Another newcomer is Karina, a contortion poseur, assisted by a couple of husky men to throw her about.

## Laughton's in London

The picture 'In the Footsteps of Laughton' is to be started by London Film Productions in 'Dom Napoleon.' Alexander Korda will direct.

## Cliff Show Weak

'Rhythm and Rhyme,' Laddie Cliff's revived show at the Prince of Wales' theatre, minus Laddie Cliff, as continuous entertainment with management already looking for successor, although show originally scheduled for four weeks.

Negotiations at present pending with Jack Taylor, provincial revue producer, to stage one of his shows.

## All Lloyds as Act

Harry Foster has lined up the entire Lloyd family, consisting of Alice Lloyd, Dorey Lloyd, Daisy Wood and Marie Lloyd, Jr., and forming new act, with material specially being written by George Alf.

Act opens for try-out at Brighton end of January and comes to the Palladium week after.

## Moss Empires' Loss

Moss Empires' trading loss for last year is \$23,800. Gaumont-British will have to dig for money to operate their newly acquired circuit.

## Fugitive's New Hook-up

John Maxwell may be in grabbing 'The Fugitive' for immediate release at the Regal. Picture has been rushed, replacing 'Blessed Are They in Order to See Him.' The Sam. Furnace murder story currently a fugitive and being sought by the police.

## Wingrove Pavilion Booker

Alfred George Wingrove, for 12 years booker of the Pavilion, has recently let out, has been appointed to a similar position for the London Pavilion.

Henry Sherek's position as end but with Sherek being given preferential treatment in getting act Wingrove wants.

## Ervine's Radio Post

St. John Ervine has succeeded James Agate as dramatic critic of the British Broadcasting Corporation. Agate held the job half a dozen years.

## Little-Goffin

Cora Goffin, principal 'boy' of the 'Mother Goose' pantomime at Dalys, and Emilie Littler, manager of the English Theatre, are contemplating marriage.

# 'Cat and Fiddle' Does Chi \$17,000, At \$2 with Biz Convention's Help

Chicago, Jan. 30. Cannery's convention last week may have helped a little. 'Show Boat' got a big boost in ticket sales on its way out to the Auditorium, and 'Face the Music,' also washed up, got a portion of the cannery's dough. This week the automobile show is in session.

Town, generally speaking, is sluggish, with few causes for joy. Er-langer lost 'Sign of the Cross' and its advance legged looking at the same time. 'Mademoiselle' with Grace George and Alice Brady went to the Auditorium, for the sufficiently logical reason that 'Mademoiselle' folded at Boston.

'Dixie on Parade,' locally produced colored revue, opened Sunday at the Garrick.

## Estimates for Last Week

'Cat and the Fiddle,' Apollo (M-1,500; \$2.25) (4th week). Hat to note difference between advance sale at \$3.30 and new scale at \$2.00 maximum starting last Sunday. But cheap seats seem to be catching on, and excellent houses have been reported all week. Attraction carried cinema-size audience in dollars for several days, selling the public on price. Response encouraging. Around \$17,000 last week, and 'Face the Music' and 'Show Boat' scrambling will have things much to itself during automobile show week.

'Family Upstairs,' Cort (C-1,100; \$2.20) (6th week). Not far short of \$4,000, with nice profit for house and attraction at that figure. Building up a family clientele with a fair amount. Same show played Seivyn three years ago and was a flop. Cheap prices probably cut rates plus nice Leonard Doyle production explains growing popularity.

'Song of the Flame,' Civic (O-8,900; \$1.65). Reported having trouble with musicians under last week, but rated having a chance to groove if it can take the first business. 'Desert Song' closed last week and 'Song' held over for reported reason could get right tenor. 'Desert Song' not considered good choice by showmen, but old version played Chicago, Tivoli and Uptown recently. Figured around \$7,000.

## STAGE RELIEF PASSES \$20,000, 'DESIGN' HELPS

Total contributions to the Stage Relief Fund are estimated over \$20,000, there being several items due in addition to the moneys listed below. The fund is to get half the receipts of the opening night of 'Design For Living,' which had an \$11 premiere and the takings from a Sunday night of 'Autumn Carnival' are also forthcoming.

The clothing department now has 12 persons collecting and distributing, all being volunteers without pay. A direct line telephone has been installed, contributed by the Business Assembly. It is expected \$-8233. Cleaning service is donated by the Newark Cleaning and Dye Works. Department is supplied with the requisite motor car service by the Treasurers Club, which pays for no longer mentions to have cars, also taking care of gas and oil.

There was no benefit show last Sunday in deference to the Actors' Fund show. Next Sunday (4), however, the 'Depression Galette' with many well known professionals participating will be given at the Imperial. Proceeds will be divided between the Actors' League and the fund and the Stage Relief. Tickets are \$10 top. Other benefit shows arranged are 'Alice in Wonderland,' Feb. 10, matinee, New Amsterdam, and 'Dinner at Eight,' Feb. 12 (Sunday), Broadway. Box Contributions up to last Friday (27):

Previous Contributions	\$15,411
Florence Reed	120
George Abbott	25
Paul Dunning	20
Gilbert H. Montague	20
Frank Gillmore	12
Mrs. A. G. Davis	12
Mrs. John Magee	12
Raymond	8
Charlotte Muller	5
Marion Hood	5
Agnes McCarthy	4
Other Contributions	228
Total	\$15,871

## HALF-WEEK BOOKINGS MINNEAPOLIS TONIC

Minneapolis, Jan. 30. Manager E. G. Tunstall of the Metropolitan thinks he has solved the legit problem here. It's to average one or less high grade attractions a month, hold the scale down to \$2.25 top and book 'em for a half instead of full week.

Utilizing these methods, the Metropolitan grossed \$5,000 for four performances of 'Good Earth,' last of the Theatre Guild series. This followed on the heels of \$4,500 for Cornelia Otis Skinner (four performances) and \$6,000 for 'Rhapsody in Black' (five performances). 'Stu-Idle on Parade' and 'Blossom Time' underlined.

The Bainbridge stock at the Shubert pulled a fair \$2,500 with 'The Only Son.' Gladys George is back this week in 'The Marquise.'

## Tashman's \$6,000 Week In Frisco Satisfies

San Francisco, Jan. 30. Lillian Tashman in 'Grounds for Divorce' had a neat opening week for her play.

The blonde picture player has been drawing heavy matinees with plenty of fens dropping in for a peek. The show is well received, matinees materially affected grosses, the \$6,000 take was satisfactory. Stays another week, then on to the 'The Grapes of Wrath' with a probably darkening for a short time until Joe E. Brown can get here for 'Elmer the Great.'

'Another Language' has been pulling good comment for its Geary engagement, while his bit of getting by rather at \$5,000. Another week to go.

Barbara Stanwyck and Frank Fay open tonight at the Curran in 'Tattle Tales' with good run anticipated.

## 'Too True' in 4 Times Good Portland \$5,000

Seattle, Jan. 30. Maurice Colbourne-Barry Jones in 'Show Boat' has been doing well at Metropolitan, grossed close to \$5,000 last week in four performances.

Company, plotted by H. L. Hill, continues route through Canada, after engagement this week in Portland. On Jan. 31, open at Theatre Guild, in Boston.

## 2nd Ace. Cure

(Continued from page 48)

elements called for in Yiddish musicals. It has the one scene back in the Greek Revival, it has the frustrated love, a villain plotting plots against the heroine, and the eventual happy ending. It also has plenty of songs, most of them very comic, but songs nevertheless. Lebedeff is chief among the actors, but his is a bit more obvious. He likes to be known as the 'Chevalier of Second Avenue.' He has quite a voice—from a volume standpoint—and a pleasant personality. They like him and have for many years; so many years, in fact, that he no longer mentions his age. Leon Blank, a veteran scene-chewer, has a considerable rep for straight legit. Here, in this troupe, he handles the sympathetic old men parts, generally. All Yiddish musicals have a sweet old rabbit in the background, somewhere, and Blank does them excellently. Currently, he's an aged and nice American business man, which isn't so good, but he tries to do it convincingly. Yitzchok Feld, comic, is a very small person with a considerable knowledge of stage business. He knows all the tricks and takes advantage of them all. The rest of the cast is equally capable.

The songs in 'Honeycomb for Three' are better than usual, though Herman Wohl, the composer, really ought to be a more prominent name. He doesn't steal tunes any more than a lot of more famous composers, but he's a bit more obvious about it. Lyrics by N. Stuchkoff are not up to those in the show preceding this one, but the music is outstanding. Number is called 'The Eternal Immigrant,' which has definite sales possibilities as sheet music. It's a good record, or at least medium—if anything of that sort still exists.

It's a naive evening at the theatre, if you will; it's an entertaining evening, and well worth experiencing. *Kawf.*

## Shows in Rehearsal

'Both Your Houses' (Theatre Guild) Guild.  
'East River Romance' (Howard Inches) Mansfield.  
'Hangman's Whip' (W. A. Brown) Broadway.  
'Alien Corn' (Katharine Cornell) Belasco.  
'Forbidding All Others' (Arch Selwyn) Times Square.  
'Our Nell' (Shepard Traube) Booth.  
'Sunday Afternoon' (Peters and Spiller) Unity Hall.  
'Before Morning' (Bannister and Norman) Long.  
'Strike Me Pink' (Brown and Henderson) 44th Street.  
'Four O'Clock' (Charles Henderson) Little.  
'A Story of Love' (Peggy Fears) Alvin.

## Film Names Do \$6,200, Bullish For L. A. Bridal

Los Angeles, Jan. 30.

'Tattle Tales' screamed town Saturday (28) after two weeks at the Hollywood Playhouse following a fortnight at the Belasco downtown. Final week got slightly under \$3,000, which means red ink. Beset by trouble since it opened, revenue represents \$20,000, on the Frank Fay-Barbara Stanwyck bankroll. Before leaving here Fay took over the interests of Felix Young, eight weeks ago. Miss Young's work goes into the show for the San Francisco run.

'Bridal Wise' at the El Capitan opened Sunday, getting \$4,200 on the initial tangle. Lois Wilson and Tom and Matt Moore in the cast getting credit for the drama. 'Bridal Wise' continues at the Egan with the Los Angeles Theatre Guild, producer, using the play as a training school for amateurs. Last week got \$800, enough to show a small profit.

## Estimates for Last Week

'Bridal Wise,' El Capitan (1st week) (C-1,571-\$1.65). Better than average opening week at \$4,200 estimated. Only house getting party business.

'Love's Passport,' Los Angeles Theatre Guild, Egan (4th week) (CD-334-\$2.20). Continuing more as a school than a legit theatrical offering. Last week's take of \$800 satisfactory.

'Tattle Tales,' Hollywood Playhouse (2d and final week) (R-1,103-\$1.65). Blew to an estimated \$5,000, with a splendid San Francisco and subsequent engagements will pull him out of the red.

## Cleveland Try-Outs

Cleveland, Jan. 31.

'Brain Sweat,' new drama of Negro life, by John Charles Brown, author of 'Not Farm,' is being premiered here by Gilpin Players Jan. 31. Brownell taking trip from New York to attend opening.

Another new play by Albert and Edwin Barker, labeled 'Midtown,' to be tried out by Play House Feb. 15. Both authors, who are Chicago newspapermen, slated to be here for premiere of piece which deals with town of Middletown, O.

## Current Road Shows

Week Jan. 30-Feb. 4

'Abbey Irish Players,' Broad St. Newark.  
'Another Language,' Geary, San Francisco.  
'Blossom Time,' Grand Opera House, Chicago.  
'Bringing Up Father,' Williamsport, Pa.  
'Broadway Rhapsody,' Morgantown, W. Va., 30, 31, 1; Clarksburg (repeat) 2, 3, 4.  
'Cat and the Fiddle,' Apollo, Chicago.  
'Caponsacchi' and 'Hamlet,' Majestic, Brooklyn.  
'Cavalcade' (film), Majestic, Boston.  
'Cornelia Otis Skinner, Lyceum, Rochester, Jan. 30; Court Square, Springfield, Mass., Feb. 1, 2, 3, 4.  
'Counselor at Law,' Chestnut St. Philadelphia.  
'Dixie on Parade,' Garrick, Chicago.  
'Wynn's Erlanger,' Buffalo.  
'Green Pastures,' Forrest, Philadelphia.  
'Melody,' Nixen, Pittsburgh.

# 'Design' Points to \$29,000 as 'B' way Grosses Go to Jan. Peak; Agency Week-End Demand Tops Supplies

Broadway has a new leader in 'Design for Living' which, true to form, opened to smash business at the Barrymore last week. In the first seven performances the gross was \$24,500. Actual figure was higher, what with an \$11 top pre-sale, but half the first night's take went to charity (Stage Relief Fund).

Playing to standing room, 'Design' points to \$29,000 this week. That will doubtless beat any of the musicals, only one of which is paced anywhere near that gross. Show, which has a three name draw (Noel Coward and the Lunts) is the only drama at \$4.40 top. 'Dinner for Eight' has led the way in grosses since it opened, over three months ago, and still maintains a great pace at \$22,500. That show is one of the few which has not lowered its top of \$3.85, the only high scaled drama this season until the advent of 'Design.'

Stage business among the legit steadily improved through the month, the season, such as it is, being in full stride. Saturday night saw the best of the theatres opening. It was better than the previous week-end. Ticket brokers kept, for the first time this winter, had more customers than tickets.

First full week of 'Pardon My English,' Waldorf, had a steady and claimed satisfactory, though not big, at slightly over \$20,000. 'We, The People' did somewhat better at the Empire than indicated, with takings over \$7,000, but that is not profitable for large cast drama. 'Marathon' opened last week at the Manhattan with little chance indicated.

'Pigeons and People' did not fare as well as most others. It moved from the Harris to the Lyceum, and stands a better chance there. 'Alice in Wonderland,' which stood out among the new plays by the Civic Repertory, moved from the 14th Street to the New Amsterdam intact Monday, going on a pop prices.

Most promising premiere this week is 'Evansong,' with the original leads imported from London. It opened at the Alvin. No definite closing this week, except the revival of 'Whistling in the Dark' at the Waldorf, which gets 'The Monster,' also a revival. 'Melody' may come in alone one Sunday afternoon, 'Before Morning,' 'Four O'Clock' and 'Sickness of Youth.'

## Estimates for Last Week

'Alice in Wonderland,' New Amsterdam (1st week) (C-1,702-\$2.20). One of Civic Repertory's new shows given occasionally at 14th street; moved here with company intact Monday; moderate scale conforms to prices downtown.

'Autumn Crocus,' Morosco (12th week) (C-1,702-\$2.20). Piling three matinee weeks; solo Shubert attraction making some money with over \$10,000.

'Another Language,' Booth (41st week) (C-708-\$1.65). Held over; final week again announced, but engagement may be indefinite. Price scale increased attendance; about \$7,000.

'Bad Manners,' Playhouse (1st week) (CD-332-\$3.30). Presented by William A. Brady; written by Dana.

## Coast Routes

'Another Language,' Geary, San Francisco.  
'Bridal Wise,' El Capitan, Hollywood.  
'Grounds for Divorce,' Alcazar, San Francisco.  
'Louders,' (road co.), Community Playhouse, Pasadena.  
'Love's Passport,' Egan, Los Angeles.  
'Tattle Tales,' Curran, San Francisco.  
'Of These I Sing,' National, Washington.  
'Of These I Sing,' Shubert, Cincinnati.  
'Rhapsody in Black,' Carlton, Philadelphia.  
'San-Kar Dancers,' Garrick, Philadelphia.  
'Sign of the Cross,' Biltmore, Los Angeles.  
'Springtime for Henry,' Broad St. Philadelphia.  
'The Vagabond,' Auditorium, Shreveport, La., Jan. 29; High School Aud., Little Rock, 30; Auditorium, Memphis, 31; Ryman Auditorium, Nashville, 2; Memorial Auditorium, Louisville, 3, 4.

Burnet and William B. Jette; opened Monday.

'Biography,' Guild (8th week) (C-314-\$3.30). Guild reading other shows but current success liable to stick through season again and other theatre credited with \$15,000.

'Criminal at Large,' 48th St. (17th week) (D-893-\$3.30). Moderate money sticker; around \$15,000 or bit more seems enough for small cast mystery piece.

'Dangerous Corner,' Fulton (15th week) (D-913-\$3.30). Paced under \$5,000 but comparatively good profit for show and date indefinite.

'Design for Living,' Barrymore (2d week) (CD-1,090-\$4.40). Hit capacity right off; with strong box office notices and name draw high scaled drama got \$23,000 in five days and looks like \$29,000 this week.

'Dinner at Eight,' Music Box (15th week) (C-1,000-\$3.85). Seems as strong as ever with steady line of business enough up last week, bettering \$22,500.

'Evansong,' Selwyn (1st week) (D-1,067-\$3.30). Presented by Arch Selwyn; led the way in the theatre, written by Edward Knoblock; principals brought over from London; original leads imported from London.

'Flying Colours,' Imperial (20th week) (R-1,016-\$2.20). Getting by at about \$14,000; deal with cut seats should improve the pace of first matinee top chop price.

'Gay Divorce,' Shubert (10th week) (M-1,395-\$3.30). Jump in gross accompanied ticket reduction; 'Gay Divorce' business up again to nearly \$15,000.

'Goodbye Again,' Masque (6th week) (C-700-\$3.30). Moderately steady coming in with good profit; moderate grosses; about \$7,500 or bit over last week.

'Honeycomb,' Vanderbilt (7th week) (C-771-\$2.20). Costs little to operate and both house and show satisfied to go along to about \$3,000.

'Late Christopher Bean,' Miller (8th week) (D-1,067-\$3.30). Extra matinee added last week; afternoon prices reduced and gross improved to \$10,000.

'Marathon,' Mansfield (2d week) (D-1,067-\$3.30). Opened late last week and drew a general paucity.

'Music in the Air,' Alvin (13th week) (C-1,397-\$3.30). Good business right along, however; about \$22,000.

'Pardon My English,' Majestic (3d week) (C-771-\$2.20). Costs little to operate and both house and show satisfied to go along to about \$3,000.

'Pigeons and People,' Lyceum (3d week) (C-957-\$2.20). Switched here from Harris; moderately paced at \$5,000; missed Saturday's performance; George M. Cohan strained leg tendon.

'Sickness of Youth,' Blou. Village product announced, but date not yet set.

'Take a Chance,' Apollo (10th week) (M-1,270-\$4.40). Best figure since opening last week, when takings from \$10,000 to \$12,000. Admission scale same, but matinee prices cut.

'The Dubarry,' Cohan (11th week) (O-1,000-\$2.75). Perked up amply last week, with the gross going to \$13,000; instead of moving may stay here.

'Twentieth Century,' Broadhurst (8th week) (C-1,118-\$3.30). Has built up steadily and last week's takings close to \$15,000; Saturday night capacity same.

'Walk a Little Faster,' St. James (9th week) (R-1,520-\$2.75). Another musical benefited by lowering prices, but it's not again and added \$17,000; should go through winter.

'We, the People,' Empire (2d week) (CD-1,099-\$3.30). Chances still doubtful; upstairs trade mostly, with little cut; agency held; rated bit under \$7,500 first full week; not profitable at pace.

'When Ladies Meet,' Royale (18th week) (M-1,520-\$2.75). Popular price tickets sent pace ahead further, and the takings were over \$12,000.

## Other Attractions

'Face the Music,' 44th Street; brought in from road for repeat engagement.  
'Oliver Twist,' Ritz; dollar top series opened Monday.  
'Whistling in the Dark,' Waldorf; closing this week; 'The Monster'.  
'Shakespeare Theatre, Johnson; Shakespearean revivals.  
'The Hunchback of Notre Dame; revival.  
'The Show-Off,' Hudson; revival.  
'Italian Marionettes,' Lyric; indefinite.









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# Night Club' and 'Tabloid' Tone Poems Highlight Whiteman Concert

By ABEL GREEN

For his 'fifth experiment in modern American music,' Paul Whiteman again proves his worth in the interpretation of the contemporary American sympho-jazz-jazz. It's of a quality that's becoming more and more standard and less 'experimental.' Furthermore, it is possessed of a worth which, were Whiteman not in the economic position to personally underwrite matters, would merit endorsement to the utmost.

As it is, considering that this is still show business and that Whiteman is essentially a showman, his ventures into Carnegie Hall every so often undoubtedly must be paid in no small measure with some radio commercial sponsor's revenue which the jazz maestro so generously puts right back into his experiments in modern American music.

As usual, his last Wednesday night's (Jan. 25) recital at Carnegie drew capacity, with plenty of ermine from the regular Carnegie-Met patronage rubbing elbows with the songwriters and songpluggers from Broadway. Both sections were equally enthusiastic, if using different means of expression.

John W. Green's 'Night Club' (six impressions for orchestra with three pianos, at one of which the 24-year-old Harold Warshaw, who has been the piece-de-resistance of the first half, and, as it developed, it somewhat eclipsed Ferde Grofe's long heralded suite, 'Tabloid.' Again proving, in another way, why newspapermen seem to hang around nite clubs rather than their own city centers where only, as Grofe sub-divides his 'Tabloid,' there can be the 'Run of the News,' 'Bob's Sister's' 'Comic Strip' and 'Going to Press' to intrigue them.

## Green's Suite

Johnny Green's orchestra opportunities were much more pregnant with color. His six impressions, chronologically programed as starting at 7 p.m., with 'Linen and Silver' passively entice on the setting of the scene for the East 59's bolle de nuit when, at 9.30 p.m. the 'Ladies and Gentlemen' arrive. At 10 p.m. ('Table for Two') the romantic theme, the jazzified, leads into the hectic 1.30 p.m. ('Dance On A Dime') when the jazz motif runs wild and the room is getting hot. At 12 m. 'Tango At Midnight' brings forth the m.c. to introduce the second half, the exhibitionists, as an accordion and other instrumentation associated with the Argentine tango come to the fore in the orchestration. The finale, 2 a.m. ('Corks and Bubbles') is a fittingly rhythmic top-off to this highly colorful and popularly appealing impressions of 'Night Club.'

Besides the youthful Johnny Green, who used to hang round Billy Pierce's studio and tickle the ivories as the Broadway ingenuos came in for some hoofoology introduction, Roy Barge and Ramona (Daisy) and woman and another two pianofortes. Green did his own orchestration, and just for the record—the internationally popular 'Body And Soul' started him off in his songwriting career.

Climaxing the second half and the evening, came Grofe's 'Tabloid,' also self-orchestrated, whose four pictures of a modern newspaper are program-explained by city editor George Clark of the N. Y. 'Daily Mirror' so that even the 'Times' circulation could understand it.

Grofe, who was performed earlier in the evening, was an exception from his 'Grand Canyon' suite, introduced typewriters and revolvers as part of the orchestration. Some of the comic sketches on the mentioned machine guns also but while the pistol roars in the staid confines at Carnegie Hall startled many a patron there was no gaudy gun stuff other than one or four shots in 'Going to Press' as part of the motivation of the news breaking into printer's ink.

Perhaps if Grofe had labeled it 'Newspaper' instead of 'Tabloid,' he might have been met with a little kinder treatment from the standard metropolitan sheets, but that's

## The Mass Idea

An idea of radio's undying for pop song sales purposes is recounted by one manager of an important sheet music company.

If it is suggested, the usual reply is, 'Oh, that's two or three weeks old; we hear it on the radio often.'

That two or three weeks' longevity of a popular song hit is one of the answers to the despatch in the music biz.

Sheet music is sold these days either on direct call, because some song appeals to the purchaser who asks for that, and that alone; and, secondly, on a little sales talk that this is a brand new song, just being popularized. That latter is a new sales approach—the idea of selling against the over-familiarization of a tune.

only casual commentary, for Grofe's own picture of a modern newspaper had their moments, some very brilliant. Perhaps 'Bob Sister's' was a bit lachrymose and mebbe 'Comic Strip' reminded of Moe's Moe. But there's no gainsaying the general vigor of his lurid novelty orchestration which sought to match the ribald gusto of a tabloid's conception of the news.

## Braine's Concerto

Just preceding, Richard Rodgers' 'Lover' waltz (Carroll Huxley arrangement) was a proper popular touch to follow Robert Braine's 'Concerto.' It was also a self-orchestrated composition, with Josef Stokop's violin solo featured. While not outstanding it held some distinction in its general undertaking. Opening the second stanza, Roy Barge's rhytmopom of Liszt's 'Liebestraum' was competent sympho-jazz, but nothing new.

First half of the third expert pop orchestration but nothing particularly brilliant. Barge again with the popular 'Peanut Vendor,' by Moises Simons, and Victor Young's 'Valencia' (Jose Padilla) were passively fetching but nothing unusual.

The colored William Grant Still's 'Africa' only the third movement from his suite, scored by Still, likewise didn't impress particularly. 'On the Trail,' one of the five pictures from Grofe's 'Grand Canyon' was by far the most interesting, reformed in full completed the first portion.

With the exception of Green's own program notes for his 'Night Club' and Clark's introduction on behalf of 'Tabloid,' Ford Bond supplied the explanatory program data. NBC Artists Service (George Engles) management.

The consistency of Whiteman's capacity draws is best proof of the general interest in his quality 'experimental' program seen assured of the earlier pop appeal with such succeeding program.

## INFRINGEMENT CLAIM

Wirges Says 'River Home' Smacks of His Orchestration

Bill Wirges through the publisher of the composition, Luz Brothers, has notified Irving Berlin, Inc., that the latter's song release, 'My River Home,' is an infringement on an elaborate instrumental piece he wrote and put on the market in 1931. Orchestration gave as the title of the number involved 'Fascinating' Manikin, which he claims received frequent plugs over the air. Berlin tune was released several months ago.

Bernice Petekere wrote the music of 'My River Home' and Joe Young, who has lyrics, Wirges claims that the particular strain out of his instrumentation, which he alleges to have been infringed upon, has had lyrics written for it, with the intention of releasing it soon as a pop number.

## Holman Over KJH

Los Angeles, Jan. 30. Bob Holman's orchestra, at the Cafe de Paris, goes KJH twice a day on remotes.

Combo is spotted for one half hour at lunch time and a similar period before midnight.

## WHO LIGHTED THE LAMP?

Hillbilly Song Embroils Shapiro-Bernstein and Jenkins Cos.

Shapiro, Bernstein and the Jenkins Music Cos. of Kansas, are tangled over the publication of the hillbilly tune, 'When It's Lamp Lightin' Time in the Valley.' Within the past three weeks both firms have put out a sheet with the same title, Shapiro claiming priority of copyright and demanding that Jenkins desist from further distribution of the song.

Although it has had the number registered with the Music Publishers' Protective Association since 1929, S-B did not place on the market until after the Jenkins version came out. Jenkins contends that by giving its 'Lamp Lightin' Time' ditty constant plugging over southern stations it created a demand for the composition.

## ASCAP STARTS DRIVE TO CUT EXPENSES

Movement to cut down the overhead of the American Society of Composers, Authors and Publishers has been started by the board of directors. First action was the appointment of a committee to study the situation and devise means of reducing the cost of collecting the Society's fees.

Committee is scheduled to hold its first hearing this week. Among the economy suggestions already made by board members is that E. C. Mills, the Society's business manager, be asked to take a cut on the \$50,000 a year salary he is now receiving.

Society's preliminary financial report for 1932 shows that it took in around \$1,900,000 and of this sum cleared less than \$1,300,000 for distribution among publisher and writer members. On the basis of these two figures the board found that the Society expends \$2c for every dollar it takes in.

In discussing the overhead reduction board members have expressed the opinion that under conditions the cost of collection should be reduced to at least 15%.

## Appellate Div. Reaffirms Union's Verdict on Rubens

Maurie Rubens, former general music director for the Shuberts, has been ruled by the American Federation of Musicians until he pays a \$5,000 fine imposed upon him by the executive board. Union's action was again upheld by the Appellate Division when the court last week denied Rubens permission to carry the case to the New York Court of Appeals. Appellate Division had originally ruled in the federation's favor.

After the New York local had dismissed the complaint, Rubens was brought up by the international on charges of accepting fees for obtaining musicians jobs in Shubert pit orchestras. In resorting to the court for relief from the union's fine and consequent expulsion, Rubens claimed he had been framed by a couple of musicians.

## Can. Bandmen Ask Some Ruling on Nat'l Anthems

Toronto, Jan. 30. Because it is impossible, through the numerous arrangements, to conduct a massed band rendition of 'O Canada' and 'The Maple Leaf,' the Canadian Bandmen Association will ask the government to give a definite ruling on the tempo and expression of these national anthems. Outcome of the result of a mid-winter meeting here, which precedes the Dominion-wide convention in June.

No authorized arrangements exist for the anthems and the bandmen set their own. When massed bands start on them, so does the trouble.

## Chandler Joins Miller

Billy Chandler is now pop manager of Miller Music. Chandler was last with Robbins.

Everett Miller will assist.

## Society's Silly Pout

The general uncertainty on both sides of the music vs. radio struggle, as to which is the saturation point, has created much needless ill will. As a result the more powerful radio interests are giving the music copyright owners a far more vigorous tossing around than anything previously encountered by the American Society of Composers, Authors and Publishers.

Even in the formative period, when the vigorous pioneering and attendant test suits against the hotel and restaurant men first established legal precedents, nothing as formidable as the broadcasting interests' crossed the music men's path.

Having bested the hotel men, dancehall and cabaret proprietors, and ultimately the picture theatres who, likewise lobbied the ASCAP—against any counter-legislation in their favor, the society, through present-day mismanagement and general tactical bungling, seems to have led itself into a pock of needless trouble.

Urged long ago by the foresighted in the industry to engage expert public relations counsel to offset the National Association of Broadcasters' and other opponents' too efficient propaganda, the music men confessed their own weakness by stating they knew of nobody else other than E. C. Mills, as their \$50,000-a-year general manager. He resumed as their mouthpiece. Mills may have impressed the people of tin pan alley, but it's something else again when the tin pin alley's spokesman crosses foils with the skilled propagandists of snooty industry.

## Some Smarter

Unlike any of Tin Pan Alley's former antagonists, the broadcasters do not deny the authors and composers their rights. It's just to what degree they would extend these rights. The broadcasters take the wind out of the ASCAP's sails by expressing amenability to a reasonably modest financial settlement—rather than the all-or-nothing demands of the ASCAP from the radio which has literally annihilated the music publishing business, the broadcasters tactfully switch their defense into rebuttal.

The legislators are bombarded with statements by the NAB that the ASCAP's rigid inflexible the shunt-ins and the inviolate of the fund of musical entertainment made possible—gratis—by that marvel of the 20th century, the radio.

Legislators, by the same token of equity which first gave the ASCAP its greatest arm of protection—the copyright statute—can't help but recognize the eternal antagonism between the two groups. The desire to dodge financial obligations, whenever possible. The fundamental protection of artistic creation, even if only popular songs, is indisputable.

## Can't Call Names

But where the ASCAP's spokesmen seem to err is in being thing-skinkers. If New P. Schuette, the NAB's spokesman, from his Washington headquarters, calls the ASCAP 'racketeers' or kindred terms, the wisdom of the ASCAP's fathers should prevail. What avail it if Mills suddenly pouts and sends out letter proffering cancellations of contracts? Schuette's ignorance, more or less, with the practical wrinkles of tin pan alley to beside the point when he evidences the result of having thus drawn fire from the society. His seeming blundering may not be as stupid as some of the things he has done suggests. Although, judging by his bulls with the Milton Well songs, Schuette has much to learn as to what it's all about.

## As to Mr. Baker

Newton D. Baker's appointment as the broadcasters' 'czar' could almost be optimistically taken up by the society, for they would now be treating with a diplomat and not a professional trust-buster such as Schuette. Schuette enjoyed some vicarious renown in connection with his acting for a radio manufacturing body against the patents pool in the early days of sound recording.

Baker's influence and standing as a former cabinet member may well react to the dignity of the broadcasters' interests but not even a former secretary of war can go against the principles and tenets of the copyright law. The broadcasters' concession of the important relations of music to the other—some 85-90% of all radio broadcast music—is materially evidenced by their own grave concern over the music-radio situation.

The society not only could cripple but virtually annihilate a \$100,000,000 business if, on the morrow, it withdrew its public performance privileges of the existing music. The society would also eliminate itself at the same time, of course, but this is evidence enough how crucial and how necessary is the society's income from the radio interests. If the air is to maintain its plenitude of new song material and enjoy the wealth of the world's fund of favorite music, it must pay the creators thereof. At the same time, the percentage ratio between the music men's demands, because of existing trade conditions, whether the broadcasters deem it equitable or not.

But Mills and the society also must learn how to treat with Big Business such as is personified by the NAB. Just because a professional public relations man is on the job does not mean that it is no cause to pout and further aggravate an already agitated antagonist. The society is wise in exempting any music levies on political programs but is decidedly justified in a percentage demand on all commercial programs whose most vital appeal is predicated on the use of music.

It is the society's hope that the cause is as secured by the necessity of enlisting the Mr. Baker as the front man. The music tariff that can result for the radio men is the minimization of the music tariff.

## Weber Planning Coast

Confab with New Execs

Los Angeles, Jan. 30. With the existing of Local 47 now in control and many problems regarding studio music coming up, Joseph N. Weber, president of the American Federation of Musicians, arrives here Feb. 1 to confer with the local union execs. Theatre situation, which has been very bad, and restrictions and tax on members playing studio recording engagements will occupy Weber's attention while here.

Since the last election of officers, J. W. Gillette, retiring president, has been appointed personal studio representative for Weber.

## Lyman Stays on B'way

Milton Adler and J. Arthur Adler, Albany and New York, respectively, have a piece of the new Paradise restaurant.

Abel Lyman and his band remain under the same management. The combo may come in. The Katz record company has succeeded Lyman dropped up through negotiations for next summer.

## ENG.-U.S. COLUMBIA

DISC COS. JELL AGAIN

Resumption of the old working arrangement between Columbia Graphophone Company of England and the domestic Columbia Phonograph Co. is cemented with the arrival in New York of Raymond Langley, recording manager of the British concern. Langley, on an indefinite stay, will book the act and make use of the company's Manhattan labs for the recording of disks for British distribution.

Between these two re-organizing organizations was broken off when the British end merged with RCA-Victor in England some years ago. Jimmy Campbell, of Campbell and Country, English music firm, came on several weeks in advance of Langley and turned out several masters of American performers for shipment to the Columbia Graphophone Co.

## Musicians Take Inn

Albany, Jan. 30. Freddy Engel, old leader, and his featured trumpeter, Chuck Miller, have taken over the Ambassador Inn, on the Albany-Troy road.

## Bands and Orchestras

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant. As far as possible, street addresses in large cities are also included.

**A**

Marsonen, Irving, Ruxton H. N. Y. C.  
labweg, Chas., care Kennawood, Chicago.  
Albert, John. CBS. 485 Madison Ave.  
N. Y. C.

Wally, 1914 Divd East. W. New  
York N. Y.

Madson, U. J. Os Liberty St., Newburgh.  
Madson, A. 612 E. 9th St., Flint, Mich.  
Madson, ud. Liberatorie R., Elmira.

Appel, Oscar, The Cathay, Baltimore.

Marand, Henry, 63 Broad St., Newark.  
Marand Synopactors (C. Edgerdon), 2004  
Broadway, Phila.

Marciatorci (Wm. Hughes), 404 Blindina  
Ulton, N. Y.

Markell, Lee, L. V. Tacoma, Wash.

Marmon, J. K., B. A. C. Buffalo.  
Marmon, J. K., B. A. C. Buffalo.

Marshall, G. M. C. Chb

Marshall, Paul, Capitol N. Y. C.

Marina, A. P., 2014 9th Ave., Des Moines.

Marston, S. Davis, is Country, C. Tampa.  
Mar, Dr. Wm., M-2-B. Country, Culver

**B**

Lachman, Lewy, 21 N. Central, Chi.  
Laidley, Maynard, Crystal T. Knoxville.  
Laird, F. Fontaine, Quaker, Can-  
terbury, Earl, Cavalier Beach C., Virginia  
Hall, Va.  
Lallow, Smith, Muehlbach H., K. C.  
Lawder, Jos. Goodwin Phoenix, Ariz., Betts,  
Richmond B. 833 W. Morrell St. Jackson,  
Calif.  
Leavitt, George, Don Collico Cat B., Miami,  
Fla.  
Lear, O., Book-Catalogue H., Detroit.  
Lee, J. R., 607 E. 9th Ave., N. Y. C.  
Lecarley, Benson, Montauk Point, Mon-  
k L. 1.  
Leech, J. Jones, 65 No. 14th St., Newark,  
N. J.  
Leisner, F. J., 87 Ormond St., Rochester,  
N. Y.  
Leum, Pabz, 224 K. St., Reading, Pa.  
Lewis, Fred, WMAK K. C.  
Ligon, Walter, NBC, S. F.  
Linton, T. 102 E. 8th St., Wilmington,  
Del.  
Ludlow, Leon Ambassador H., N. Y.  
Lunsdale, Sam. Fisher T., Detroit.  
Sennett, Dave, Station WJTV, Palmer  
use, Chicago.  
Lynch, Billy, KXO, El Centro, Calif.  
Lyons, Edith, Abn. ROW, Portland, Ore.  
Merges, W. E., 67 Grand Ave., Englewood,  
Colo.  
Meyer, Jack, Astor H., N. Y. C.  
Meyer, W. J., 5559 Penn Ave., Pitts-  
burgh, Pa.  
Mergin, Fred, idora Park, Townington, O.

Berlin Paul, 4258 Archer Ave., Cbl.  
Berlin, Fred, 1919 Broadway, N. Y. C.  
Berenson, Freddie, CBS, N.Y.C.  
Bestor, Don, Hotel Lexington, N. Y.  
Bessie, Madeline, Jmmie, KMTR, Hollywood.  
Bessie, Madeline, Joe & Jill Taverna, Portland.  
Bissette-Macdonald, Mergil Rober, Rochester.  
Black, Ted, 1919 Broadway, N. Y. C.  
Black, Tom, KJZZ, Fresno, N.B.C. Chicago.  
Bumenna's Orchid, Sovereign H. Chi.  
Bob's Sunnyside, 80 E. Haverrill St.  
Boswell, Mass.  
Burr, Mischo, Emsa, Waldorf-Astoria.  
Bovee, Ralph, KHQ Spokane.  
Bowles, Ray, El Deacon St., Hyde Park.  
Boyd, Tom, Sacramento H. Sacra.  
Boyd, Tom, Calif.  
Boyd, Tom, Copley-Plaza H., Boston.  
Boyd's, Marian, KHQ Spokane, Wyo.  
Boyd's Singing Band, Palmer's Park.  
Boysen, Mich.  
Boysen, Wm., KJR, Seattle.  
Bresnigh, Daniel, Earle T., Washington.  
Brigade Ace, Merry Garden B. R., Chi.  
B'way Collegians, Waiden Lake B. R.

Dr. Taylor, Ted. Toem's R. B'way and S. L.  
 N. C. W. C.  
 Brooks, Harvey. Zulu Hut, No Holly-  
 wood.  
 Brody, Dave. Grant T. Pittsburgh.  
 Brownage, T. 622 9th St. Harrisburg.  
 Brunswick, Nat. 18 E. 49th St. N. Y. C.  
 Bryant, W. H. 1528 S. 6th St. Erie,  
 Sued. Ind.  
 Buck Ven. Sheridan T. Chi.  
 Buckeye Wonders. 645 So. Main St.  
 Chicago.  
 Buffano, Jules. 5th Ave. W. Seattle.  
 Bujaokewies Calif. Eagle B. Milwaukee.  
 Burchuk, Toshi. Capitol T. N. Y. C.  
 Burk, Mico. Brooklyn, Mass.  
 Burke, Phil. Amesbury.  
 Burke's Canadians. New Constant Spring  
 I. Kingston, Jamaica.  
 Burnett, Jordan. Greenhill B. H. Chicago.  
 Burns, Alf. Spring, Orpheum T. Seattle.  
 Burne, Jimmy. Lida, Venice H. N. C.  
 Chicago, Ont.  
 Butcher-Out. Pinea. Matucan. N. J.

**C**  
Calloway, Cnb, 799 7th Ave., N. Y. C.  
Caperoon, Fred, 401 B'way, Camden, N.  
Cappo, Joe., Lakeside Park, Dayton, O.  
Carlin, Herb, Guyon's B. R., Chicago.  
Carberry, Duke, Walpole, Mass.  
Carpenter, Earl, 1619 B'way, N. Y. C.

Carr Bros. 2137 Gulyot, Okemawide, Cal.  
 Carr Jimmy. Ben Marden's Riverside, Cal.  
 Cass, M. J.  
 Cass Louis. 749 Jefferson, Long Beach, Cal.  
 Cass Loma. 760 7th Ave., N. Y. C.  
 Cass Nova. Greenwood Village, Dayton, O.  
 Cassis. M. 146 Pine St. Williamsport, Pa.  
 Casaldi, D. L. Vancouver H. Vancouver, B. C.  
 Casson, Peop Victoria H. N. Y. C.  
 Castro. Manolo, National H. Havana, Cuba.  
 Castor. John, 2145 H. H. H. H. N. Y. C.  
 Cavaliere, John. 20 Irving St. New Haven.  
 Cavato, Eto, Flotill Club, Pittsburgh.  
 Cave, Don. El Cortes H., San Diego.  
 Cavers. Esay. 502 Blockstone Bldg. Pittsburgh.  
 Cherles. Roy. Golden Pumpkin C. Chi.  
 Chilo-E-Havels. Station W3D0, New Or.  
 Christensen, Paul. W.K.Y. Oklahoma City  
 Christie, H. J. 1831 N. Ormsby Ave. Louisville.  
 Christie, H. J. 1831 N. Ormsby Ave. Louisville.

Lake, O.  
 Clarke, Bob, 1006 Roxbury Rd. (B). Co.  
 umba, O.  
 Clark, J. H. L. Municipal Band, Long-  
 beach, Cal.  
 Clevengers, Fuller's Grand, Cincinnati.  
 Coakley, Tom, Athens C. Oakland, Calif.  
 Coe, P. 262 W. Douglas St., Reading, Pa.  
 Coleman, Emil, Waldorf-Astoria, N. Y.  
 College Club, 4120 Dewey Ave., Omaha.  
 Collegien Suerender, Fer East R. C. Clava  
 Columbus, Ruess, Park Central H., N. Y.  
 Cole, King, Solomon's D. H., L. A. C.  
 Cole, A., Adelpsi H., Philadelphia.  
 Conley, Ralph, 1119 Grand St., Wheel-  
 ing, W. Va.  
 Conrad, H. 1068 Park Ave., N. Y. C.  
 Cook, Arthur, WXYZ, Detroit.  
 Cooky, Fritz, Maple View, Pittsburgh.  
 Cooney, Bernard, K.W.G. Stockton, Calif.  
 Corwell, Frank, MYA C., Boston.  
 Coyle, L. H., 219 E. 10th St., Easton, Pa.  
 Coyne, R. H., Horowitz H., Washville.  
 Creasht, Arch, Armorel, Middletown, N. J.  
 Crawford, "Busn," 2115 Pennsylvania  
 Ave. N. W. Washington.  
 Crawford, Fred, Fox T. Seattle.  
 Crawford, Thomas's 6th St., South Sea.  
 Cullen, S. E., 814 W. 21st St., Kansas  
 City.  
 Currie, Harry, Seelbach H., Reading, Pa.  
 Cusack, J. M., Schmie, Webster B., Can-  
 daigua, N. Y.  
 Cummins, Bernice, Tranton B. R., Chi-  
 cago.

**D**

Dahl, Ted. Beverly Hills Hs. Beverly Hills, Calif.

Damaki, Henri. KJBR, Seattle.

Dantlie, E. J., 642 Fulton Ave., B'way, N. Y. C.

Darby, J. R., 1000 E. 12th St., Phoenix.

D'Arris's Office, 81 14th St., N'York.

Daugherty, Emery, Grand Lido, Arlington Hs., Washington, D. C.

Davidson, J. W., Norborne T., Chicago.

Davis, C., Indiana, T., Indianapolis.

Davey, Meyer, 18 E. 48th St., N. Y. C.

DeBorja, David, 1000 E. 12th St., Phoenix.

DeForest, Don, 171 King St., Portland Or.

Delany, Jack, KJLK, Oakland, Calif.

Delbridge, Don, 404 Madison T., Big Detroit.

Del Poso, Senor, 1687 B'way, N. Y. C.

DeLuca, J., 831 St. Marks Ave., Brooklyn.

Denny, Charles, Norborne C., Chi.

Denny, Jack, Waldorf-Astoria Hs., N.Y.C.

Detrich, Roy, Stevens Hs., Chicago.

Devos, Lowell, 1200 Jackson St., Springfield, Ill.

Dickenson, Bob, McElroy's B. R., Seattle.

Dittmar, Ivan, K.O. Seattle.  
Dixon, Bert, Bond Hotel, Hartford, Conn.  
Domine Orth, 22 1/2 St., Troy, N. Y.  
Donnelly, W. H., 230 Glenwood Ave.,  
Orange, N. J.  
Dornerberger, Chas., Mt. Royal B. Tacon  
Orange, N. J.  
Doty, M. K., Calumet B. R., Tacoma  
Wash.  
Dougherty, Doc, Adelaide H., Phila.  
Doughs, Boats, Cotto C., San Diego.  
Downey, Harry, Ballyhoon C. B'way at  
46th St., N. Y. C.  
Dunn, Jack, El Patio B. R., L. A.  
Duerr, Delch, 11434 Orville Ave., Cleve-  
land, Ohio.  
Dustin, E. C., Central Park, N.Y.

D  
Eckel, Charlie, Hotel Montclair, N. Y.  
Edmunds, Gen, Elk's C. L. A.  
Ellis, Sam, Buks, 709 7th Ave., N. Y. C.  
Elmwood Band, 672 Van Nostrand Ave.  
Jersey City.  
Eppel, 5788 N. 7th St., Philadelphia.  
Erickson, Harry, Saltair Beach Co. Se-  
aside, N. J.

**F**

Fay, Bernard, Fay's, Providence.  
Farrell, F., Ind., 4 Sheridan Sq., N. Y.  
Feeney, J. M., 226 E. 11th St., Oakland.  
Fagan, Ray, Sagamore H., Rochester.

Fabbello, Phil, Albee, Brooklyn.  
Farr, Aaron, Miami Beach Country  
Miami Beach.  
Feldman, Joe, 1032 E. 98th St., Cleveland  
Ohio.  
Felton, Happy, DeWitt Clinton H. N.  
Ferdinando, Felix, Le Chateau B.  
Manchester, N. H.  
Forko, Jos. A., 500 W. Glenwood Ave.  
Phila., Pa.  
Foyl, J. W., 278 River St., Troy, N. Y.  
Flo-Rito, Ted, St. Francis H., S. F.  
Fischer, Carl, Majestic D. H., Detroit.  
Fischer, C. L. 914 South Westledge S

Fisher, Mark, Budo, Boheman C., Beechwood  
 Kishner, Mark, Edgewater C. Hall, H. Ch.  
 Pinatton, Nat. Pat. National Hollywood.  
 Pitzpatrick, Eddie, N.B.C., S. F.  
 Reed, Don, 1419 Reed Ave. Kalamazoo  
 Mogg A. M. 174 Beacon St., Portland  
 Pomish, Henry, Pleasant Lake, Jackson  
 Much  
 Foster, Gene, Ry Bath & Tennis C.  
 Westchester  
 Freed, Carl S. 8 Orange Ave., Newark  
 Friedman, L. F. 200 Rockland, Mass.  
 Friedman, L. F., St. Louis T. St. Louis  
 Friedman, Snooks, Paramount H., N.Y.C.  
 Frisco, J. F., Strand T., Stamford, Conn.  
 Frost, Jack, Station WJAR, Providence  
 Furler, Earl, Swiss Garden, Cin.  
 Funk, Larry, WEAU, N. Y. C.  
 Furst, Jules, Village Barn, N. Y. C.  
 Fye, Gil, Silver Spray B., Long Beach  
 Coff.

Delvin, J. J., Platts T., Worcester, Mass.  
Gallicchio, Jo, 5500 Sheridan Rd., Chi.  
Gardner, C. C., 1527 N. 24th St., Little  
Rock, Neb.  
Garrigan, Jimmy, Oriental Gardens, Chi.  
Gee, Ed, KGER, L. A.  
Getes, Manny, Alcanar H., Miami.  
Gay, Geo., Washington, D. C.  
Gaylor, Chas., La Boheme, Hollywood.  
Gibson, Al., 117 E. N. 3. Ave., Alhambra  
City.  
Gerun, Tom, Bal Taberin C. S. F.  
Gibson's Blue Devils, I. O. O. F., Bal-  
timore.  
Gill, Sumit C., Baltimore.  
Gill, Joe, Frankwood C., Galveston, Tex.  
Gillen, Paul, Detroit Yacht C., Detroit.  
Ginsberg, M., Portland, Ore.  
Ginsberg, Ralph, Palmer Hn., Chi.  
Gervin, Hal, 1628 Gough St., S. F.  
Goff, Mark, Briggs R., Bay Shore  
Park, Baltimore, Md.  
Golden, Neal, W. N. Y. C.  
Goldkette, Jan, Book Tower, Detroit.  
Gonzales, S. N., 810 E. 4th St., San  
Francisco.  
Gorell, Ray, 404 Madison T. Bldg., El  
trot.  
Gramann, Paul, Zenithers Pw., El  
trot.  
Grass, Chas., 2040 S. Corona, Denver.  
Grass, Jimmy, Beach View Gardens  
Chicago.  
Grass, Prestis, McInroy B., Portland, Ore.  
Grass, Bill, 1021 Main St.,avenport.  
Grass, Bill, 1021 Main St., Aventura.

Orier, Jimmy, Adolphus H., Dallas.  
Grosso, Paul, Arlington H., Colorado.  
Springer, Col.  
Gustafson, H. M., 18 St. Bernard St., Quebec.  
Gurnick, Ed., 86 Reynolds Ave., Providence.  
Gunsenotter, W., 440 E. C. S. F.  
Gusman, H. M., Valencia C., Baltimore.  
Gutterston, Waldemar, Roosevelt E., Hollywood.  
  
Haas, Alexander, 254 W. 70th St., N. Y. C.  
Helmes, "Whitney," Tavern Inn, 183  
Bend St., Pawcuctt, R. I.  
Hall, George, Taft H., N. Y. C.  
Hall, Harry, MCCA, Chicago.  
Hamilton, Geo., Airport Gardens, L. A.  
Hammond, Jess. Sky Room, Milwaukee.  
Hammond, Chetline, KIT, Yakima.  
Hann, Henry, M. H. Hopkins H., N. Y. C.  
Hancock, Hogan, Jefferson H., Birmingham.  
Harmson, M., Club Mirador, Washington.  
Hart, Phil, Ambassador H., L. A.  
Horrisen, J., Rensdowne, Toronto.  
Hart, Ronnie, Biscuit Columbia Pk., Vancouver, B. C.  
  
Hawkins, Ed., 2040 Franklin St.

Hatch, Nelson, Old Mill Tee Garden, T.  
ronto. Can.

Hatch, Wilbur, KNX, Hollywood.

Haney, Al, 26 Capital St., Pawtucket.  
R. I.

Hauvics, Curt, Rainbow Gardens, L. A.

Haymes, Joe, Village Nut Club, N. Y.

Hays, Bill, Cethey Tea Garden, Phila.

Hays, Emil, Bond Mt. Hartford.

Heldt, Horace, R. K. O. Golden Gate.  
Frisco.

Henderson, P. 228 W. 130th St., N. Y.

Henderson, Ted Capital T., Sydney, Aus.

Henry, Joe, Astoria, N. J.

Henry, Tal., c/o NBC, 711 5th Ave.  
N. Y. C.

Hines, Earl, Grand Terrace C., Chicago.

Hins, Earl, 1128 Gloomton St., Phila.  
burgh.

Hite, Les, Cotton Club, Culver City, Cal.

Hobbs, Frank, St. Catherine's, H. Catali.

Hoffman, Earl, Casa de Alex. Chi.

Hoffman, L. G., 78 Ernst St., Buffalo.

Hogan, Bill, Fred's C., Culver City, Cal.

Hogan, Twest, Chanel Lake, Ill.  
Hogland, Everett, Rendczvous B. R., B  
boa, Calif.  
Hollowell, B., Strand D. H., Wllimgntg  
Del.  
Hollywood Collegians, K. of C. C., N.C.  
Holman, Bob, Cafe de Pareo, L. A.  
Holmes, Wright, Martinlaue H., N. Y.

Hopkins, Claude, Roseland B. B'way  
50th St., N. Y. C.  
Hornick, Joe, NBC, S. F.  
Houston, Chas., Monmouth Beach  
N. J.  
Huston, Billy, 1636 B'way, N. Y. C.  
Hultberg, Henry, Inglaterra B. R., C.  
Hyde, Alex., c-o Wm. Morris, Mayfair  
Bldg., N. Y. C.

1

Innis, Ed, Vanity Fair B., Huntingt  
W. Va.  
Irving, E., Lyceum T., New Brita

Con.  
 Leonger, Bill, Hagerstown, Md.  
 Leit, Doug, Butte, Mont.  
 Iula, Fells, Rivoli T., Baltimore.  
 Iula, Rufino, City Park Bld, Baltimore  
  
 J  
 Jackson, Jack, 18 Chestnut St., Glover  
 Jale, N. Y.  
 Jaffy, Gilbert, Leighton's Arcade, L. A.  
 Janis, Fred, Turkish Village C, Chica.  
 Janover, A. L., 1285 Grant Ave., N. Y.  
 Jansen, Edward, XVI, Tacoma, Wash.  
 Jaron, "Halt Free" WEDD, Chi.  
 Jedel, H., 45 Hawthorne Ave., Newa.  
  
 J  
 Nehje, John, 78 Driggs Ave., Brooklyn.  
 Johnston, Al, 1618 Power, N. Y. C.  
 Johnson, Small's Paradise, N. Y. C.  
 Johnson, Dwight, Empress H., Portla.  
  
 O  
 Johnson, Gladys, KTM, L. A.  
 Johnston, Merle, 110 W. 46 St., N.Y.  
 Johnson, O. W., 48 Grove Ave., Ottaw.  
 Jolly Juggles the Byn., 919-117 Walnut

Jordan, Art, 6241 Newwood St., Phila.  
Jones, Grant, KVO5, Bellingham, Wa.  
Johnson, Hollywood Rd., N. Y. C.  
Jensen, Ruth, 1225 Sheldon St., Ja.  
Kane, J. J.  
Joy, Jimmie, Variety, Hollywood.  
Joy, Jack, KFWB, Hollywood.

K

Kahn, Art, Via Lago G. C. Chicago.  
Kahn, Harry, 5230 Gaimor Road, Phila.  
Kahn, Herman, Capitol T., Newark, N. J.  
Kahn, Roger W., 1607 W. 94th, N. Y. C.  
Kalla, H., Ltd Venice, Boston.  
Kallman, Al, Swane B. R., Washington  
Kassel, Art, Birmarck H., Chicago.  
Katzman, Louis, 2789 W. 94th, N. Y. C.  
Kaufman, W., 18 N. 10th St., Lebanon, Pa.

Kay, Herbie, MCA, Chicago.  
Kayser, Jack, Nixon R., Pitta.  
Kiefer, Ross E., 22 Rd. St., Fresno, Cal.  
L. J.  
Kiehn, Fred, 447 R. St. Ave., Pen Argil, Pa.  
L. J.  
Keller, M. W., 4115 61st St., Woodside, N. Y.

Kelly, Paul, La Granda, S. F.  
Kelsey, Walter, KFRG, S. F.  
Kemp, H., New China C. Cleveland.  
Kennedy, Clem, KTAH, S. F.  
Kenneth, Larry, 801 Kennan Bldg., Pittsburgh.  
Krentner, B., Denji, Franklin H., Phila.

**A**  
Aft, Chas Joseph H., Paoli.  
Adkins, George, Recreation Pier, L  
Beach, Cal.  
Koonster, Jos., N. B. C. Merchand  
Bank, 222 North Bank Dr. Chicago.  
Red King, Bernadine, Gd. Rivers Tr.  
trot.  
King, Dan, and his Radio Scandal,  
Towers, Cedar Grove, N. Y.  
King, Melody, Gd Mueller St., Singha  
ton, N. Y.  
King, Wayne, Airways B. R., Chi.  
Klein, Fred, Kinsway H., Hot Sprin  
**B**  
Baird, Wm. J., 6450 Spruce St., Philadel  
Kiesel, E., Biltmore H., Atlanta.  
Knickerbocker Club, Berks County T  
Bldg., Reading, Pa.  
Kissel, Sam, Spring, Friends H., K. C.  
Kossia, Jim, Station WLFL, Chicago.  
Kroukhill, Walter, 347 Claremont Bl  
S. F.  
**C**  
Carter, Art, WISN, Milwaukee.  
Krumholz, G. P. O. Box 940, New  
ford, Mass.  
Kyta, Benny, Station WJR, Detroit.

Lagasse, F. 618 Merrimac St. Low  
Mass.  
Latham, Ben, Maestro T. Bldg., L. A.  
Los Angeles, Cal. Pulse D'Or, N. Y.  
Latham, Clayton, Lane Park, Co  
la., N. Y.  
Lane, Eddis, McAlpin Hs., N. Y. C.  
Landfield, M. BBW & Callory, Hollywood  
Los Angeles, Cal.  
Lang, J. W., Baker H. Dyer.  
Langs, J. V., 27 Abbott St., Lowell, M.  
Lanning, Sam c/o CBS, 485 Madison A.  
N. Y. C.  
Lanin, Howard, CBS, N. Y. C.  
Larson, Herold, Fattis Co., Des Moines,  
Mickey Lazarus, McFadden B. R.,  
Francisco.  
Lee, Baron, County Club, N. Y. C.  
Leffert, Harry, 27-10 Newtown A.  
Astoria.  
Leffort, Harry, Casley R., Scrant.  
Pa.  
Leffort, J. J., Oceano Hs., Wrights-  
Branch, N. C.  
Levant, Phil, MCSA, Chicago.  
Levin, Al, 678 Whalley Ave., New Ha-

Levitow, Bernard, Commodore H., N.Y.  
Lido Orch., Suite 86 Loew Bldg., W  
ington, D. C.  
Light, Enoch, Plantation Gardens, Ph  
delphia, Pa.  
Lindebaum, Joe, Breakers H., L  
Beach, Calif.  
Lisbin, Hank, Adolphus H., Dallas.

Lombardo, Guy, Roosevelt H., N. Y.  
 Lopes, Vincent, Congress H., Chi.  
 Lowd, Howard G., 4106 8rd St., N. Y.  
 Wash., D. C.  
 Lube, Bernie, Nanking Cafe, Des Moines  
 Lowe, Sol, Manchester T., L. A.  
 Lundek, Frank, Davenport H., Spokane  
 Wash.  
 Luss, Harley, Wilson's B. R., L. A.  
 Lyman, Abe, Paradise R., N. Y. C.  
 Lynn, Correy, Blue Grotto C., Chicago  
 Lynn, Sammy, 2006 Wichita St., Delhi

M

Macdonald, Ben, Coliseum St. Bk.  
 Macdonald, Ben, Coliseum St. Bk.

Burg.  
Mace, Art. Redwoodville B. R., San Francisco.  
Monica, Cal.  
Mack, Dave, Paris Inn, L. A.  
McCall, Elizabeth H., Fort Worth.  
Madreguera, Enric, Commodore I. N. Y. C.  
Mahon, Margie, EMO, Seattle.  
Major, F. J., 5097 S. St., Ocean Park, Tenn.  
Mahins, Eddie, LeClaire Cal., Chicago.  
Maloney, R. B., 600 Elmore St., Knoxville, Tenn.  
Manabe, Al., 807 N. Francis, Media, Pa.  
Merburger, H., Roseland B. R., N. Y.  
Marango, Joe, Italian Village, L. A.  
Marsh, Chas., Pitts River, Pittsburgh.  
Martin, Vanio, Venice, Calif.  
Martiano John, Buiss Mart, C. 80  
dirt, N. Y. C.  
Martin, Fred, Rosent H., Pkayes.  
Mathison, Sam, Sunset St., Rochester.  
Maxon, Bobbie (Miss), New China I.  
Youngstown, Ohio.

Masters, Frankie, Morristown, N. C.  
 Matson, George, Seattle.  
 Maspina, Rex, KTYW, Chl.  
 Maurice, Jack, KGFJ, La.  
 Mayfair, Bernie, To. S. Division.  
 Mayfield, George, KTVB, Salt Lake City.  
 McCcloud, Mae, care Paul Cohan, 54 W.  
 Randolph, Chl.  
 McCord, Clyde, Drake H., Chicago.  
 McDowell, Adeline, Town & Country  
 Milwaukee.  
 McEneaney, E. J., 90 Sylvan St., Springfield, Mass.  
 McGeay, J. Detroit Country Club, Detroit.  
 McGowan, Leo, c/o R. W. Kask, H.  
 Ewary, N. Y. C.  
 McIntire, James, KATBS Laurie, c.  
 Hava.  
 McIntire, Lani, KMTR, Hollywood.  
 McVase 1 S. 1221 E. 840 St., L. A.  
 Melia, Wm., 91 Edwin St., Ridge-  
 Park, N. J.  
 Memphisiana, 92 S. Main St., Memphis.  
 Menard, J. A., Roseland, Taunton, Ma.  
 Meroff, Ben, Variety, N. Y.  
 Meyer, M. F., 926 Broadway, Brook-  
 N. Y.  
 Meyer, Oscar, 4529 Kansas St., Phil-  
 delphia.  
 Meyers, Herb, State Hofbrau, S. F.  
 Meyerich, Al, 6500 Girard Ave., Phil-  
 adelphia.  
 Meyer, E. J., 222 E. 22nd St., N. Y.  
 Meyers, Viv Trianon B. R. Seattle.  
 Miles, Dusty, The Roof, Kenosha, W.  
 Miles, Jack, Granada C., Chicago.  
 Millard, L. L., E. CCA, Spokane.  
 Miller, Frank, Statler H., Detroit.

Miller, Gladys. KOMO, Seattle.  
Miller Jack, Press Club, Montreal.  
Miller, N. 121 Williams St. Chula  
Mills, Wm. Lewis's State, Syracuse.  
Miles, Bert, Eastwood Park, Detroit.  
Miles, Floyd, 788 Fayette St. Cum-  
Mills, Del. 878 E. Washington St. Po-  
land, Ore.  
Minnor-Doyle, 1192 Middeasx St. Low-  
Minsch, Ed. 1061 Prospect Ave. Nor-  
ton, Pa.  
Mitchell, Al. 4 Reed St. So. Norwa-  
Mohrman, Marie, KJFR, Seattle.  
Morton, Frank, Itallap Garden, Spoke-  
Wash.  
Moss, Carlos, Roosevelt H. Holly-  
Moore, Carl, care Kenaway, Chi.  
Moore's, Dinty, Washington Arms, I-  
maronck, N.Y.  
Moore, Pryor, Schaeber's C. L. A.  
Moore, Tom, Cinderella B. Long Bea-  
Cal.  
Morey, Al. Worth T. Ft. Worth.  
Mose, Glen, Silver Slipper, Baltimore.  
Moss, J. 408 E. 49th St. N. Y. C.

Mosby, Curtis, Apex C. S. F.  
Mosher, V. 8137 10th Ave. S. Minneapolis  
Muller, Fred, Oriental B. Detroit.  
Murphy H. Walkeil Beach. Honolulu.  
Wali.

N

Nappi, Blm. Tutwiler H. Birmingham  
Nash, Len Nash's Barn. Compton Cal.  
Nashold, Dudley. Noshold's B R. S. Diego.  
Naylor, Oliver, Walton H. Philadelphia.  
Neff, Art. 6228 Spruce St., Philadelphia  
Neglar, Merlin, Fox T. Spokane, Wash.  
Newlind, Nick. 810 24th St. Astoria  
Nelson, Ozzie, Hotel New Yorker, N.Y.C.  
Nelson, Tom. Roosevelt H. N. Y. C.  
New Orleans Office H. Roosevelt, N. Y.  
Newman, Alfred, U. A Studio, Hollywood.  
Nichols, Red, Glendon Pheasant, Cleveland.  
Nolan, Bob, Fisher T. Detroit.

Noone, Jimmy, Club Dixie, Chicago.  
Norman, Jess, 1770 Green St., S. F.

O

O'Brien, Tom, Saranac Lake H., Saranac Lake, N. Y.  
O'Connell, Mark, 810 W 98 St., N. Y.

(Continued on page 61)

# I'm Telling You

By Jack Osterman

**BUY AMERICAN...BUT WHAT TO USE FOR MONEY?**

The Yankee Doodle Dandy among George Cohan with a play without intermission making it impossible for the folks in the rest rooms to make a quarter. Incidentally, we loved George and his philosophy in "Tigons and People." It's a great logic—providing you've got Cohan's money.

**Oh, Doctor**

Doc Lubin, a dentist with a sense of humor, has a pal who will soon get a high-class job in the rest rooms. "Why don't you get me a job in the internal revenue department?" Doc asked him. The Democrat replied, "What does a dentist know about collecting money?" And Lubin says "Don't be silly, collecting money is just like pulling teeth."

**Thrifty**

Things are so tough we read where Harry Lauder will save his annual U. S. A. Farewell tour this year. It would have been his eighth.

**Show Business**

And who would ever think the day would come when you would see this billing in front of a theatre, Mary Garden and the Mills Brothers.

**Out of the Bulbs**

Speaking of billing for a days if you're in a flop your name remains in lights weeks after. Evidently if they can't pay off the electricians they can't pay off the electricians either.

**Dietrich Quick Wallflower**  
That Marlene Dietrich gag of wearing men's clothes is a new racket. If it clicks, gals will probably be ordering dresses with two pairs of pants.

**Appropriate**

The music publisher's theme song should be, "Here It Is Monday and I've Still Got My Office."

**Minute Review**

The Noel Coward opening was sensational with mounted police giving a "Ben-Hur" atmosphere to the front of the house. Coward and Lauder with their "Cavalade of Youth" are swell. He gives you a great design for living, but doesn't tell you, if you followed his advice, how long you would live.

**Depression Gag No. 48573**  
Arthur (also of Club Richman) Brown knows a guy who is so broke he is on another fellow's last legs.

**Capital News**

An authentic report from Washington informs there is a movement on foot to prohibit any sort of "Cavalade" of tab newspaper reporters. Maybe Odd McIntyre will get a chance to be the love interest yet.

**Precaution**

Harry Hershfield advised us the other night not to use too many gestures while making a speech. He said he talked at a political dinner last Friday and had a terrible frame-up of pointing. The next day three judges resigned.

**By Way of Punishment**  
And since your columnist has been broadcasting from the Club Richman, the wife tells the baby, "Be a good girl or I'll tune in on your father."

**By Way of Retort**

Walter Winchell reports that very few people stand up when they play our national anthem, yet at "Cavalade" the entire audience rises when they play "God Save the King." Dear W. W. ... It's played at the end of the picture—they can't stay in there all night.

**Ostermania**

Julius Spector opening new ticket agency with only two phones...probably one each for Lunt, Fontanne and Coward... Wait'll you hear Kohler and Arlene's new "Stormy Weather"...Bert Lahr thinks it's a "DOGONE" frame-up...RKO bills Leon Errol as Rubber-Legs himself...We know places that could be billed, Rubber-ckes. Themselves...It's getting so now the way they distinguish the two is by saying "I'm going to the 36c Roxy...Mike Dorso, Paramount's sheik trombonist, is having

picture tests these days...Well, anything can happen...And we understand the Rich-DeRuyter Society Orchestra originally played in Feltman's...Hot Dog, society!...ARE YOU READING?

## St. Paul's 'Pioneer Press' Underwrites Auto Show

St. Paul, Jan. 30. With prospect of no auto show for St. Paul, 'Pioneer-Press Dispatch' underwrote project for 10 grand then pushed show, with full-page ads and columns of news copy. Auto show to run full week, 4 to 11, with local merchants presenting style show as added feature Tuesday (7), parading live models.

In teeth of ballyhoo over revival of live music with Lou Bessie and his band of local musicians to relieve unemployment, at Paramount, 'Pioneer Press' goes outside and hires Paul Specht's 14-piece orchestra.

Admission to auto show, 40 cents, dancing included. All profits to local Community Chest.

Joke of the town is the 'News', 'P.P.-D.' opposal, which is frantically plugging show as a play for advertising, but automobile men, grateful to P.P.-D., are concentrating their paid space in show's 10-grand sponsor.

## Nevada Anti-Gambling Bill Blocked Till '34

Reno, Jan. 30. With Thomas Carroll, Las Vegas real estate dealer and exponent of wide open gambling, in charge of the public morals committee of the Nevada assembly, there's small chance for the anti-gambling law, presented by initiative petition, being enacted into a law at this session.

Carroll has the initiative bill locked up in his desk and it will probably stay there. That means that the Nevada voters will decide by ballot in November, 1934, whether they want gambling and how much.

## One Pres to Another

Washington, Jan. 30. From an incoming vice-pres. to a stage pres. was the gesture by Speaker John N. Garner to William Gaxton at a dinner tendered the latter by the former Sunday evening. Gaxton is the "Wintergreen" elected to the White House, nightly in "Of Thee I Sing." Show is here for the week.

## Wedding Ballyhoo Gets Promotor in Law Jam

Providence, Jan. 30. A dance marathon in Pawtucket, which has been in operation since early last November, abruptly ended Thursday (28) when police ended the affair following complaints of clergy.

Sam Lewis, operator of the marathon, was arrested on a charge of tending to corrupt youth. He was released in \$400 bail.

There were 16 couples on the floor when the police stopped the show. The 16 were survivors of the 55 couples who started out to win \$2,000 prize. The marathon went on unnoticed by the police for weeks.

Lewis got ambitious and decided to stage a public wedding of two of the participants. He ballyhooed the wedding over the air, and in the newspapers, with the result there were plenty of complaints from church people.

William J. Manion, 22, a jockey, of 55 Bantam avenue, St. Louis, Mo., and Martha Pearl Black, 21, a factory worker of Bayonne, N. J., two marathons, obtained a license to wed at Pawtucket City Hall, but the wedding was called off.

## Welcome Off Reno Mat

Reno, Jan. 30. The flaming arch that graces Reno's main street announcing to the world that "Reno, the Biggest Little City in the World," has a wide open welcome for all comers is not going to flame any more.

## Rubbing Out Bad Debts

A class nite club recently changing hands discouraged the new owners through the light attendance immediately following the investigation revealed to the management that outstanding accounts on the club's books were keeping most of the members away.

The new owners hope they have solved the business difficulty by writing letters to the members of an entire new management that knows nothing about old debts, with everything free and clear from scratch.

## WATSON IN UPSET SHADES LA BARBA

By JACK PULASKI

A boy from Elmhurst known fictitiously as Seaman Watson brought curses on his head from the wise guys who make the betting prices on fights and who layed four to one that Fidel La Barba would defeat him. Seaman, who if he was a sailor, was probably bus boy on a liner, caused the biggest upset of the season at the Garden last Friday (27) by winning the decision.

How he scored more points than Fidel was rather a puzzle to many at ringside and especially the sports writers who touted La Barba as a clinch winner. Fidel subbed for Ed Chocoma, who got into passport trouble at Key West and was sent back to Havana.

Watson was off his pins no less than six times and he had no reason to look like he had rubber ankles. Three times he slipped or was dropped in the first round, bounding up immediately, however. Seaman smacked La Barba in the second, third and sixth sessions. Apparently he got his land-legs after that and remained perpendicular.

The win was a break for Charley Harvey who has stood for plenty of kidding because of those horizontal British boxers he insisted on importing. Harvey is now lame. He stomped up the steps with the aid of a cane to advise Watson at every rest period. After the decision Joe Humphries remarked: "Well looks like Edmund is going to pay the way debt after all."

Watson smacked La Barba around plenty in the latter part of the 12 round event. They say he has a good punch, but although he has absorbed several hard right fists he did not appear to be in trouble at any time. That goes for the Seaman too. His next bout will probably be made for the public cash and scrap and the sailor being a winging sort of fighter, that match for the championship should be interesting. It will be for the featherweight title (124 pounds). Early this week Watson threatened to sail back and resume his job as barkeep in a pub.

Semi-final brought on Benny Bass the Philly cocker and Sid Lampe of Jersey. Latter looked as rugged as Benny, but he went out like a light early in round two. One of Benny's specials—a left hook to the button—turned the switch. Sid's dome hit the floor so hard that he was doubly kayaked.

A little tragedy occurred at the

# Dade County Sheriff Clamps Lid Down, Miami Gay Spots Socked, Trim Shows

## LEGAL N. Y. BETTING UP

Mutuels for Revenue Proposed in State Assembly

Albany, Jan. 30.

Declaring that \$68,000,000 was bet last year on horse racing, Assemblyman William Breitenbach, Brooklyn Democrat, introduced a bill legalizing pari-mutuel betting in all New York state race tracks. He estimates that the state could net an annual revenue of \$25,000,000 from the machines.

"It is just as sound to urge 'betting for taxes' as 'beer for taxes,' said the Assemblyman.

## Keeping USC Football Take QT Miffs Dailies

Los Angeles, Jan. 30.

Local dailies are burning at the University of Southern California since the officials of the institution have for the first time consistently refused to issue any information covering the gate receipts for the past season's football games.

USC officials contend that any statements as to the amount of money made would be harmful to the school, and that the public believes there are millions made in inter-scholastic football, while in reality the profit is small. Another reason, according to the papers, but not admitted by University officials, is that if the profits were large, the institution might have a difficult time raising funds.

Known fact that the past season's record for total games, Gate of around \$350,000 put the season wall in the back. However, the New Year's Day game at Pasadena ended Pittsburgh knocked considerable off the profit side, but still permitted USC to finish the season with a surplus.

Sufficient profit was made on last season's athletic events at USC to insure the continuance of all sports for another year. Several of the larger universities have found it necessary to limit athletics due to lack of funds.

finale of a preliminary between Al Roth and Jerry Mazza. Neither had ever lost a contest. Jerry was ahead on points when in the fifth round, Roth landed a straight right to the chin and only the bell saved Mazza. His handlers foolishly permitted Mazza to continue. The kid came out of the ring with a swollen jaw and bell. He was quickly dropped and lost consciousness, being carried out like a sack of flour. He was removed to Polyclinic hospital with a brain concussion. The kid called for his mother, who had been dead a year.

Rather good house, best attendance at the Garden in quite a spell. Looks like another good card this Friday (31) when Tony Canzoneri and Billy Townsend mix it up. Not a title bout.

# Free Lager for Thirsty, if—

## Coast Brewers Plan House-to-House Give-Away of Pints When Law Is Changed

Hollywood, Jan. 30. If and when the beer bill is finally passed, coast brewers are planning to distribute several hundred thousand bottles of free beer in a house-to-house canvass for steady customers.

Brewers will all have to start from scratch, so they figure the free beer as their best angle for a big business. The public consciousness of their particular brands. Another angle is that the brewers feel it will be necessary to educate the public in beer drinking. Being away from it for 44 years, they have weaned the former beer drinking populace from the amber brew. Whetting the appetites with a mug of free beer may bring back memo-

ries and a revived taste for lager. If this can be accomplished through the medium of the give-away pints, brewers feel that the investment will repay them well.

In California, some 32 breweries are standing by awaiting the passage of the bill. No telling when beer will be legal, but the brewers have high hopes. Now that the grape growers who feel that their cause has been lost for the time being unless the Democratic administration will make good its campaign promises. To them a kind of wine free or bought is far distant.

Legalizing of wine would increase the returns to California grape growers some \$20,000,000 yearly.

Miami, Jan. 30. Sheriff Dan Hardie dealt a solid upturn to night life business here this week when he announced, in effect, no gambling and a general clean-up in Dade county.

Hardest hit were the Embassy club, Ira's Supper club, Bouche's Villa Venice, the Floridian hotel, Palm Island club, all of which have, heretofore, depended upon their casinos to get off the floor show and kitchen nut.

All these clubs are running, but gaming, if any, is surreptitious, and the overhead has been pared by putting on modest shows.

The Floridian, hopeful that the newly elected sheriff would either do nothing or be lenient, opened with a bang-up show headed by Lou Holtz and 'dropped to second, rather than the pronounced came. Bouche brought in an elaborate, sexy show, but admits he'll have to take it on the chin, hoping, however, to prepare a cast which will keep him at his Chicago club next summer.

Palm Island has the Yacht Club boys and a dance team; Ira's probably keeping in the black with a good cuisine and neat floor show and Ford's Embassy likely will be a feeder for the Deauville Yacht club casino at Hollywood across the bridge from Broward county line.

Despite gambling situation, however, Miami has been a gainer, from an amusement standpoint, by the suppression.

Palmetto Beach is almost a deserted village, while the wealthy who previously homed there, are practicing comparative thrift by residence here.

New clubs, obviously opened for their casinos, in Broward county include Rigaud's at Hallandale Beach, just over the line and George Carter's Cass Grand, also at Hallandale. Rigaud's advertises supper and a show, Carter's place advertises nothing except by word of mouth.

Fires at all resorts, including hotels, are lower than since the boom.

The Doherty-owned Miami Biltmore and Roney Plaza hotels both have reported business 20% or more over last season; the Fisher hotels at the Beach also claim more guests, more revenue.

Highway, party revenue takes are over last season, and attendance is believed to be 30% greater than in 1932.

## \$16.50 Bargain Rate For Mexican Divorce

Mexican City, Jan. 28.

Bargain divorce tariffs are under consideration at an emergency session of the Chihuahua state legislature, presumably as a means of boosting biz for the commonwealth.

Solons are figuring on amending divorce law to fix equivalent of \$16.50 as the price for gaining freedom from matrimonial bonds. Ciudad Juarez, across the river from El Paso, Tex., is Chihuahua's chief spot for divorce seeking Americans. State announced that 200 divorce decrees were granted by its courts last year.

## Silver Issue in Colo.

Denver, Jan. 30.

The buy-an-ounce-of-silver movement is causing gray hairs for owners of gasoline vending machines. Once pence of silver, exactly the size of a silver dollar, are being sold three for a dollar, and are being found in serve-yourself gas pumps.

Because the slugs are silver they pass through an electric protection device in the pumps which prevents slugs of iron and other metals from being used. Oil man complained to the secret service, but they apparently can do nothing, as the slugs do not intentionally violate the counterfeiting law.

The legislature may remove the nuisance, however. A law has been introduced making the automatic gas pumps unlawful.



Broadway

Jerry Vogel elected to the Lambs. Sol Lesser in from the Coast on a visit. The J. H. Lubins on their annual to Fla. Lee Marcus has started his car going west. Dave Gould to Hollywood for Warner Bros. Tom Naughton, the ticket broker, reported very ill. Lew Montoy, former RKO agent, selling for General Foods now. 'Freebie' is 1933 Harlequin for a party or affair at which everything's free. Sidewalk handbook makers have been chased off West 47th to 46th street. Latest in Broadway honky-tonkery is a shoe-shine parlor's street bar. Abe Lyman goes to the hospital this week for observation. Trick stompers. Larry Boyd trying to park his 330 pounds on one seat at the Garden, right night. Ballard Macdonald and Harry Carroll to make a songwriters' short for Master Art. Beth Brown planning to sound-proof her Riverside Dr. manse as an aid to literature. Friends drank up all of Charlie Levy's Scotch before he scampered to Florida last week. Jean Frontal teaching 'The Gay Divorce' cast to join hubby, Chik Chander, in Hollywood. Larry Schwab and wife sailed on the Franconia to Mexico City and will fly from there to Mexico City. 'The Dubarry' now has two stage managers, Basil Smith and Charles Fulton, who replaced the late A. O. Huhn. Louis Arndt from Wall Street visited Broadway with Mrs. George Jones. Said it was mourning for Farina-mout. Terry Turner rooted for a boy, but was presented with a second daughter, weighing upward of four pounds. Lionel H. Keene, Loew's southern theatre supervisor, made one of those Kentucky colonels by Gov. Laffoon. Hubert's Museum on West 42d has added a Chain Gang show, with a free trial in the lobby, that has 'em splitting out onto the sidewalks. Jimmy Gillespie's pop visited Radio City to see 'the Animal Kingdom,' then squawked, 'There wasn't a damned animal in the picture.' Louis Greenberg, composer of the music for the Mervyn LeRoy Jones, is the son of a violinist who once played in a Yiddish theatre on the East Side. Mrs. Mort Blumenstock, wife of Warners' head on theatre advertising, underwent an operation for appendicitis last week at Medical Arts hospital. New York. Reported doing nicely. Kingfish Levinaky, the Chi heavy-weight battler, bought two tickets for a show for Leo Newman who may have them when he comes to fight. Kingfish discovered he had to error that night. Louis K. Sidney and his family, and also Maryvichchen, of Loew's, to Florida on vacation, but not together. Sidney going for fishing off the west coast. Boca Raton, Schenck to Miami. Helen Wheeler, who had to quit dancing about a year ago in order to submit to an operation on her spine, in harness again. Did four weeks at Chez Maurice, Mead, and now at the Chez Francis in Chicago. 'Variety's' cub reporter No. 2, Jack Osterman, has turned author, compiling theatrical 'bits' of two continents for a book which he calls 'I'm Telling You.' He has dates with publishers 'n' everything. Joe Kudlin, tackle the North Dame team and an unanimous choice for All-American honors, is an honor student in journalism at the South Bend institution, and hopes to land a plenty-paying newspaper job after he graduates. Busy as he was with the problem of balancing New York State's budget, Governor Herbert H. Lehman found time to attend, with his wife, a recent performance of Weber Fields at the Metropolitan. Chief Executive is a personal friend of the veteran comedians.

Montreal

H. P. (Horse Power) Bell and Tim Little left spiritual. New Radio Commission to put theatre up in the air. Motor Show at Stadium helps deplete picture grosses (21-23). Honore Vaillancourt, joint lessee of His Majesty's and premiere French Opera society, died Wed. (25). International Snowshoes convention here (27-28) finds no snow and carries snowshoes on backs in street parade. Percy Hutchinson with 'Green Pack' cuts out after a week for litigation and sails with company by Montclair. Montreal furniture stores featured in show window with Oxford Group book 'For Sinners Only' on spread. Laughs aplenty, but no kinks so far. Police action against parish halls

and basements showing pictures at low admish and barring no one with the price, dropped. Theatremen will soon fight if Children's Act is talked out by Quebec legislature. Many petitions and big lobbying campaign to amend or repeal Children's Act, barring minors under 16 from flickers in this province. General opinion also to sue to sue to sue to sue. Dancing after midnight actions by local police against cabarets being fought in courts. Charles Peck, operating Imperial cafe, takes test case to quash suits. Cabarets affected are Moonlight Gardens, Lion d'Or, Frolics, Cozy Grill and Chez Maurice. 'Variety's' featuring of N. Y. Philharmonic orchestra as among favorite radio programs with Canadians, excites many letters and favorable editorial comment right across Canada. Many papers praising themselves on compliment to Canadian cultural level.

The Hague

By M. W. Eddy-Leal

Saalfon Company has bought rights in Holland of Ludwig's play, 'Verdell'. Latest success of Holland shows population now at 3,000,000, which is about 50,000 more than the German Nibelung film, which was a big success as a silent here, now being shown in Holland with sound and sound (Lang production). Premiere this week in Lux-Furor Palace, Rotterdam. Concert hall flooded by foreign talent: Greek pianist Stefan Askenase, South American pianist Carlos Tagliaferri, Russian pianist Cecilia Hansen, Spanish dancer Teresina, Russian dancer Sercer Laffon, successor of Diaghilev in Paris, and the two violinists, Simon Goldberg (German) and Heifetz. The Guarneri Quartet will play at the Memorial Evening held for Pavlova at The Hague on Jan. 20. Evening arranged by Impresario Dr. Kraus, two partners of the famous late dancing star, Alganoroff and Hitchens, and the ballerina Yvonne Giletti. Pavlova's widow, who died wrote a new biography of her, Dandros, also to be present. Three jubilees in artist circles this week: Mrs. Euderman van der Voort, Dutch actress of three generations, who celebrated triumphs in 'The Gela's' in the gay 90's, enjoying in good her 81st birthday; Sylvain Poins, popular revue-comic 20 years on stage, and Bronslaw Huberman celebrating his 40 years' jubilee as a violinist in Amsterdam Art Circle, together with his 50th birthday. Owing to depression, the two big shows for poultry and motor cars were skipped in January, 1931. As business seems to pick up, comedy and poultry shows are being held. Aviculture is having its poultry exhibition in Haze 200 and R. A. I. in the motor show. Automobiles, bikes and cycle at Amsterdam, both this month. It is whispered though that most of the stands for motor show are being given away.

Toronto

Ernie Geyer to par 'Cavalcade' for Canada. The dancing Harri Walder back from Germany. Gitz Rice giving up the stage to go into business here. Phil ('Porgy') Thomas opening a southern style chicken-and-waffle shop. Evelyn ('Bits from Hits') Fortner and Melville Keay, the costume designer, will ban sale of pop at sporting events to overcome bottle bills. The Dickson-Kenwin drama academy will merge with the Broad-Farmer music school. With no snow here, Michel Fokine wondering what to do with all those woggles and fur coats. That step-out violinist at the Imperial who draws the co-eds down from Grant Milligan. Frank ('Lucky') Chamberlain facing a \$15,000 libel suit for that Ethel Shutta item in his column. Daniel Frohman recalling when Margaret Anglin got \$40 a week because she was willing to barnstorm. Percy Hutchinson and his 'Green Pack' company, claiming that trans-Canada tour and sadly sailing. Ed Wynne sending the boys duets for the Buffalo engagement of 'Laugh Parade,' which was cancelled here. The boys will sue 'Liberty' for using his alleged copyright photo of the Prince of Wales which was credited to a rival. The Buffalo show for Victoria for the first time this season. It's a rarest hall now for the Junior League show which will go into the Royal York.

CHATEAU

London

Lawrence Wright being nursed at Blackpool. 'Paderewski' killing Albert Hall as solo attraction. Four Musketeers fairly successful at Cafe de Paris. Aldous Huxley now writing for Sunday 'Referee'. Louise Brown getting to look like Vivienne Dunlop. Eric Wolheim's 'ft' attack cause of postponed Paris trip. Lord Beaulieu's money behind all Hyams brothers' ventures. Even Henry Shure could not ward off the 'ft' epidemic. Furdard latest society nightery, operated by Lady Douglas. 'Strange Intervals' beating 'Smilin' thru record at Empire. West End clubs report increase in membership applications. Bobby 'ft' Henshaw cancelling the Victoria Palace due to 'ft'. Jeannette McDonald and Bob Ritchie off to the south of France. Michel and Nan scheduled for new Tommy Lorne touring revue. A 'ft' for 'In Linger' sketch. Palladium signed 'ft' sketches for Joe Friedman, head of Columbia in Europe, on continental-business trip. Joe Gilbert complaining about publishing situation over here. Harvard Hoyt and Kendrick have split, with Harri Hoyt now working at A. E. Abrahams and Eric Wolheim have interest in J. L. Sachs' Lady Hingsworth throwing party, with family pearls worth \$50,000 on sale. Clifford Gey off to Paris, working on English version of 'Ro' Pausole' and 'ft' sketches for G. B. Ritchie, of Monogram Pictures, in close conference with Arthur Carpenter, head of act. 100,000 records of 'Underneath the Arches', Bud Flanagan's classic, already sold. Marjorie Harris postponing her American trip, awaiting cable from New York. Chevalier's 'One Hour With You' flopping badly on general release. Collett complimenting Deszo Better on his act at the Savoy cabaret. 'ft' of 'ft' (opelicans), trimmings all the actors with his electric shaver. Constance Carpenter and Freddie Carpenter, new 'ft' for cabarets; no relation. Metropoli, Zurich, Switzerland, offering American dance trio to Swiss francs (\$14) per act. Wallace Parnell bought provincial as a 'ft' currently at the Comedy theatre. 'Strange Interval' ('Strange Intervals') starring Greta Garbo and audience at the Empire. Bon Vivant gaining fame as night rendezvous after occasional visits by the 'ft' of 'ft'. St. John Ervine appointed professor of dramatic literature of Royal Society of Letters. Marshall Roberts throwing big birthday party at Savoy, with Duke of Devonshire as guest of honor. Edna Ferber convalescing. Two members of 'Dinner at Eight' cast out during first week of house. Walter Hutchinson showing uncensored version of 'Call Her Savage' to a few intimate friends. Percy and his William is one of the publicity slogans used for 'The Streets of London' revival. Comtesse de Sineour, Gordon Selridge's daughter, reputed to wear biggest sized pearls in England. Harry Foster lining up numerous American acts for Leicester Square theatre, with many new names. 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# Hollywood

Low Martin laid low with flu. Diana Wynyard resting up at La Quinta.

Two week-end of rain has put a dent in Caliente's business. J. Robert Rubin misses his daily walk around Central Park. Howard Dietz still nursing that busted digit on his left mitt. George Nixon back after looking over New York and Chicago. Halperin Brothers trying to get Pola Negri for "Supernat" to get George Landy hopped to San Francisco for a couple of days. Irving Thalberg playing backgammon last week with Joe Schmuck. Chico Clime, tenor, here under the Low Golden management on spec. Martin Browne, actor, here on a special trip through the Canal. Henry Garat, Fox French importation, pronounces his name Garrah. Tudor Williams singing in the "Cavalcade" prolog now a regular on KKK.

John Maltin making all the class passes to throw flip boules at the guests. Tiffany Thayer has bought a new car which is something for a Thayer. Staging parties on the French and Grand boats with Joe Ziegler getting popular. Hugh Sinclair and his wife, Valerie Taylor, return to England in February. La Quinta getting a great play from the picture colony over week-end. Elissa Landi in town again with a quota number, and plans to apply for citizenship. Elbenek threw a party for Peggy Hopkins Joyce over the week-end at Caliente. Elbenek-Gaker writing combination are never seen in public without their manager. Moss Hart disappointed because he did not receive a gift from Sid Grauman this visit. First annual motion picture golf tournament will be staged at Agua Caliente Feb. 25-26. Elliott Nugent, who slipped away from New York 13 days ago, will be back about Feb. 10.

W. H. (Bud) Loller back from a week in Arizona on tax matters for Fox-West Coast. Diana Wynyard has left her pedal impression in the cement in the foreground of the Chinese. Jack Conway sports a grey fedora, spate and a malacca cane when shooting exteriors. Lillian Harvey brought a mauve pink-colored Mercedes roadster with her. Car geared to go 120 miles an hour.

Barbara Lee proved to the Witmark personnel that she can cook as well as warble. Her cake was delicious. Bernie Williams travels to New York for the second time with Metro. Paramount studio had Peggy Hopkins Joyce at home fighting the flu while she was looking at the fights in the auditorium.

J. Boyce-Smith, president L. A. branch of Columbia university, is hosting the first meeting on a public radio stage. Doug Fairbanks, Jr., took Max Asher, assistant prop boy at Metro, east with him. First time kid has been outside of Los Angeles.

Interviews with George Harris, now in England, and his book-keepers are reaching here. All complimentary to Hollywood. Unusual. In addition to handling the French club, Maxie publicist Maxwell Shane is now in charge of advertising and publicity for the William Mink agency and his office here.

Rian James, dog fancier, is the only person allowed on the Warner lot with a canine. Arrive with a mummy with his wire-haired terrier and a bottle of milk to feed him.

# St. Paul

By Walt Raschick

Paramount staff already preparing copy for Mills Brothers, March 14. Rust, Rust, RKO returned to a headache when two kids stole a mummy he had planned downtown as publicity for "Mummy". George Hooney, nine years leader of RKO band, now first fiddling across the street in opposition Paramount under Lou Lubin's baton. George H. Bradley, 16 years at the "News" and once that rag's city editor, resigns to move into new state office as director of Minnesota Tourist Bureau. Ed Stanley, nine years financial

reporter at "News," who left when there was no longer any chance to report, now general stenographer at Minnesota's house of representatives.

Peter McFarlane, sup of Union Gospel Mission, walked into Hotel St. Paul's dining room Wednesday (28) and addressed 100 Exchange club members: "Would you give up this meal for a needy man? You'll not get 100 cents. Fine," nodded McFarlane, "Get up and give your places to these men." In trooped 100 jobless, hungry Missionites.

# Pittsburgh

By Hal Cohen

It's a girl at the Kaspar Monahans, dramatic editor of the "Press." Emily Zivita, local gal, is the latest addition to the chorus at the Variety. Charlie Gentry, bass player with Earl Hulse, married Ora Steely of Birmingham. Automobile show last week at William Penn hotel's Chatterbox drew capacity crowd. Fulton pulled "Vampire Bat" this week at the last minute, substituting "Fox's Face in the Sky." Hilda Feldman here from New York visiting her brother, Joe Feldman. W.B.'s advertising chief, Harry Rader, former supervisor of W.B.'s local deliverer, now managing the Mayfair in New York. Ted Dorfman around ahead of "Melody," with Sam Blair in town singing the "Cox hit, 'Cavalcade'." "Lois" Mingling-or, singing-organist at the Penn, now a regular sustaining artist at station KDKA. Brian McDonald leaving the Nixon company to take over the m.o. open at the Chez Paree in Chicago. Louie Epstein, who used to come here in town before he took the drums for Cantor-Jessel vaude revue.

# Oakland

By Wood Seanes

The Piedmont Community Players make a second try next month with "The Best People" at the Oakland Women's City Club. Somerset Maugham's "The Breadwinner" got its first bay city hearing (20) at the Berkeley Playhouse, under the direction of Helen Buel, one-club.

The University of California Little Theatre resumes productions for the semester with "Simon Rice's 'See Naples and Die' on Feb. 10. Stanford University starts a week with "The Two Faces of Good" with Philip Barry's "Holiday."

Fulton is still dark with no prospects of re-lighting. Colbourne, supervisor of the Police in the east-bay, decided to change bills at the Columbia in San Francisco after the flop of "Too True to Be Good" and stick it out there. Their best bet was "The Queen's Husband."

Richard Spier's first act as supervisor of the Police in the east-bay was to book "The Bitter Tea of General Yen" into the State downtown, where it will be shown simultaneously. Results were rather curious. The Grand-Lake, which has been in the red for some time, is now in the black and did better business; the State took a rap. Now Spier is putting a twice-weekly change into the State and letting the Grand-Lake resume its week stands.

# Lincoln, Neb.

By Barney Oldfield

Joe Cooper was in and out of town again. Liberty stock is scheduled to close tomorrow. The Liberty about to be wired for sound. Harold I. user guest artist for the Symphony Sunday (29).

Skip Dean is planning another season with the M&M tent. Price was three miles and Capitol to 10-15 scale and Orpheum to 15-25. Bob Livingston figuring to make a first-run house out of the old leg leg.

About 26's spent on vaude equipment. Theaters still all are no indication of its ever being used. Abe Hill's orchestra has a minus record—working co-op, the union tax has so far been more than they've made.

KFOR is reincorporated by the Cornbelt. The scribes misrepresent the activities of the lawmakers. Chatter about denying press facilities. Yaah!

# Miami

By Ben Prouty

Frank Ford's Embassy club opens this week. Lou Holtz sticking around though unemployed. Ted Husing broadcasting from Hialeah park.

John Hertz and Albert Lasker winter over here. Fred Jardine, Olympic diving champ, at Roman Pools.

Edda Reed takes on third 'double engagement' at Paramount. Rigaud, formerly at the Breakers, opens his spot at Hallendale.

Maurice McKenzie of the Hays office among the beachcombers. Eddie Rogers comes to be master of ceremonies at Aubrey's Lagoon.

Rudy Vallee and band at Roney Plaza and Olympia theatre for three days. Dave Harman assembles new orchestra for two-bit Frolics, doubling as m. c.

Eddie Cantor reported signed for appearance at Olympia theatre in February. Frolics cafe closes Monday at \$1.50 general admission; opens Saturday at two-bits.

Warner and Mrs. Baxter drop in from Hollywood enroute to Havana. Max Baer's appearance here. Joe Reichman's band washes up with Frolics cafe, but is promptly hired for reopening of Ambassador club.

Bouche getting his share of business at Villa Venice with spiciest and most elaborate floor show in town. Red Teal packs 'em in at Paramount with two show changes weekly, and much of talent picked up.

One dollar and a half covers all charges at Regard's Nite Club, including drink, ginger ale, water, show, and dancing.

Irving Berlin drops in to say that "real melodies and words that mean something are necessary to the popular song of today."

Al Jolson Mammies and Sonny Bono Babes in Toyland from the Roney Plaza hotel, Miami Beach, while hundreds look on. Ambassador club closes, will be reopened Tuesday at the Roney Plaza and Marquette, dance team. Their first venture in night club proprietorship.

Cliff Enoch and Charlie Farrell will be headlined for opening, probably will return to Deauville Yacht club at Hollywood after things get going.

# Minneapolis

By Les Reese

Paul Ash and orchestra underlined for Orpheum. Harold Finkelstein, head of theatre chain, in New York on his way to New York to see stage director, landing considerable radio work.

Public uptown house, had 11-piece Sioux Indian orchestra for one night. George Winant, once noted singer and member of "Bostonians," died here in obscurity.

Low Fine, local boy, now featured on radio as a variety stock burlesque troupe at Gayety. "Randy" Merriman, former Minneapolis theatre assistant manager, making hit as radio performer.

Gladys George, popular and talented stock leading lady, here at Shubert with Rainbridge company. Town excited about proposed \$278,000 municipal sports center some 15,000-seat stadium and field house.

Municipal Auditorium failing to secure money to pay any part of bond interest, amortization requirements or taxes.

Girl cashier at Radisson, one of local "flying hotels" fought off bandit at busy downtown corner and saved \$2,700.

George Winant, 28-year old Minneapolis Symphony orchestra member, dropped dead from heart failure on way to rehearsal.

Salvatore "Bismont" and "Student Prince" to follow "Good Earth," last of Theatre Guild subscription series at Gayety.

John P. Read, formerly at Council Bluffs, Ia., now manager at Publishers' Clearing House, basketball game with Breese leading universal in New York.

Rochester Times' advertisements over radio on only Minnesota newspaper publishing complete radio programs and using airplane for distribution.

Lou Breese, St. Paul Paramount orchestra conductor, composer of new Minnesota cheer song played by Minneapolis basketball game with Breese leading universal in New York.

New York newspapers to the con-

spiracy, "Real Things," recently produced at Shubert, here, is brand new play written by Grandon Rhodes, Bainbridge stock company's leading man, and never presented elsewhere.

# Hartford

By M. H. Hammer

Arthur Meynard leaves Allyn to go with Daley theatres. Local newspaper copy desk men getting rather risqué on headlines.

"Courant" headline, "Mae West Flaming Film Roll." What a blaze. Warner creates poster-art department, and A. Lloyd Foley is in charge.

Euroque to give its farewell bow-wow in Hartford, with company going elsewhere for business. Hennessee, McCarthy and Hoff, the three usqueaters, go to the Warner Club banquet in New York.

You should see Henry Needles' "Emerson" revival. Horace Bushnell Memorial management permits only benefit shows in its building. "The Great Gatsby" sub-head in four different theatre advertisements in one day. Walter Brown, "Courant" columnist, still ill, with other staff and in total pinching. "Thanks for that card, Fogarty." Capitol Jams them in with prettiest lighter.

More than 100 stage characters, and smash black ads make the feature more attractive. "The show is at low price." A new sales angle for pictures.

# New Haven

By Harold M. Bone

Albie Booth's a pappy. Paderewski into Woolsey Hall Feb. 10. Jimmy Hall a Shubert burley first-ner.

Red Early's asthma's bothering him again. Worthly Hills and orch have quit Pavilion Royal.

Barney London has the iron lid out of mothballs. Aleo Bookman joined the fu contingent for a week.

Cliff Pascarella hops from Par band to Seven Gables Inn. Tony Angeli's waited till closing night to become a Par actor.

Par band gave themselves a farewell banquet in Little Italy. David Stanley Shubert conducted third New Haven Symphony.

Thornion Wilder's sister, Isabel, here for funeral release, Fri. (27). Rev. Lyon Field addresses Little Theatre at annual meeting Feb. 8.

Harry Feldman posing for a painter in "The Vanishing Stagehand."

Now that Harry Arthur is on Broadway, he's back here. Buster Lomax a Roxy usher.

Studies who tried to crash backstage at Shubert burley premiere reported ending next day at dentist's.

"Final" ("Sweet and Lovely") stage show at Shubert. The show should have been a columnist. "Loc Loc Luine's a jig-saw puzzle expert."

Learned (or is it Clarence) Stroud learning to play a clarinet, and Clarence (or is it Claude) learning to yodel. "Blanche Sweet's hobby is clay modeling. She made a 'Forgotten Woman'." Jill Carroll one of those fans and firebrand girls.

Shubert's remodeling has enough courage to kill two cats. Marie Gallagher never even heard of the famous Mr. Shean. "George Sutton the famous Mr. Shean. Milheim the muscle bulger with a comedian complex....and the final curtain of the last stage show at Par.

# Memphis

By Walter D. Botto

Loop gamblers railed daily. Loew's State and Warners dropped double bills. Kirk Kaye Orchestra leaving RKO.

Orpheum. Walkathon Marathon going strong—25 couples under 250 hours. Early stage show at Shubert.

The Evening Appeal—a radio yon. Bob Courtney of Harenbeck-Wallace gave a dance for a few weeks.

"The Little Theatre" preparing "Craig's Wife" for next production. Two thousand Memphians aided the American Legion at RKO.

Lycium Theatre Stock Co. reduced ticket price 50%, and tough sliding at that.

Old Time Dixie Circus at Auditorium. City department store gave free coupons to get 'em in.

Capt. Menke's Show Boat on the Mississippi fighting the City License right to continue on the levee, but license to continue refused.

Sunday movies. Memphis are a certainty now if the local managers want them. Congressman Crump of Memphis behind the bill.

# Cleveland

By Glenn C. Pullen

Cops also raiding gambling joints but wisenheimers are folding. Vic Wolcott and Al Wilson opening new black-and-white busy house.

Sam Bradley doing a hermit act while putting across charity show. J. P. Buckley finally succeeded in getting a sig over his "News" radio column.

Frankie Burns is looking a bit forebore since the cops padlocked his nitery.

Emile Hager in Billy Culliton's band marries Ruth Adkins, ex-'Follies' girl.

Death of mother forced Chita to cancel week of singing with Merle Jacobs band.

Six-day bike fairs squawking when gate prices were hiked unannounced on final night.

Sophie Wild, former stenog to German consul, put in by Terminal as jobless.

Few Wasserman, who quit p. a. Job at Palace to go to West Coast with Helen Hoff, is back.

Benjamin Hoff, let out as Rain-bow Room's p. a. Al Gregg, former Palace publicity man, is in.

Emerson's "Leaving Lotus Gardens" Feb. 8 for southern band tour, with Dick Fidler following Feb. 9.

Mrs. Helen Williams, stage manager, cracked an ankle the second week she hit town. Robert McLaughlin's plans for new company at Ohio held up by booking of "Rasputin and Em-pire."

Ellen Miles of flickers, doing a personal here, signed by Irving Berlin for new musical, "As Thousands Cheer."

Cook crashed all the sheets with his six week-old baby boy which his wife brought along from Chicago.

Condensed "Show Boat" with Helen Morgan penciled in for State Feb. 10, with "Secret of Madame Blanche" as the pic.

Edward H. Smith of WTAM and WGAR starting novel course in microphone and radio technique at Academy Guild.

Bill McDermott, the "Feedee" who was in radio technique at Academy Guild, is in.

Winsor French is town's only columnist. He's wearing three suits with pleated trousers—and gets away with it.

Police by two cops to office of chief of police, who-framed gag and gave him autographed photo of himself. Bill Seidman's renamed his nitery the Night Court, redecorated it like a jail and made all muskies put on uniforms of prison duds.

Kenneth Webb's writing new play for Thurston Hall, who intends to produce it next fall after finishing radio series in New York.

Teddy Lloyd, p. a. for Teddy Brewer's band, got into trouble over a picture of him in paid ad and found himself in the noose.

Arthur Rodzinski, from Los Angeles Symphony, is now the assistant director of Cleveland Symphony at \$25,000 yearly, succeeding Nikolai Sokoloff.

Bob Hope, local lad on Loew time, got befuddled when he got an MGM film offer and a chance at a radio show at the same time, but favors picture job.

Sidney Adorn claims he's writing a movie scenario for some guy. He's offered to make him a Hollywood. But what happened to that long-promised novel?

# Seattle

By Dave Trepp

Rachmannoff next at the Met. Feb. 23.

Col. Dow now with K. L. Burk holding all prices. State sales tax proposed would hit amusements 2% of the gross.

Amelia Earhart here on lecture tour draws oke publicity and audience.

J. Willis Sayre is press agenting. Don Geddes again with Sterling chain.

Danny Carran, band leader, opens Logo cabaret Feb. 2 after long absence.

Walt Fenney on the job for Jensen-von Herberg's Roxy at Tacoma as manager.

Gilmore radio artists to be headliners at the Seattle Auto show end of February.

The Jolly seat sold out early for Fritz Kreisler at the Civic auditorium. Then the \$150.

Geo. Coy and 11 black accu-pies from Chi's Cotton Club for hot music Thursday, Jan. 25, at Trianon. More movies to be playing theatres in N.W. for seven weeks opening March 30, management F.P. Parks.

Newman changes sign at offices from div. mgr. "Fox-West Coast" to "Pacific Northwest Theatre."

City council cuts out free tickets at dance halls or ticks with dime charge for service, declaring it unfair to young to trip. "Kick gag" (Continued on page 63)

## East

Mrs. Ruth McDonald, professional Jean Grey, was shot four times and seriously wounded by her husband in the tea room of the Victoria hotel Tuesday (24). Husband, a shell-shocked veteran, says he was too drunk to remember shooting.

Some 30 noly Yale students were bounced from the Shubert theatre in New Haven Monday (23). Opening of a burlesque venture and the students' razed it.

Ariette LaCrosse held in ball as a material witness in the case of Henry Gironda, former Mamorneck constable, who was shot in the Hollywood Inn early Tuesday morning. She's hostess there.

Helen Henderson gets final decree from William Duryea. Her fourth slough. Says back to the stage.

Louise Carr gets a wedding supper at the St. Morris Monday (24). Married more than a year, but only lately remembered to tell her friends.

Appellate division of the N. Y. Supreme court ousted the receivers for protectionists' local. Parent body of IATSE gets jurisdiction on \$500,000 bond. Hailed as a victory for all organized labor.

Theatre Guild takes an option on 'Native Ground' by Virgil Geddes.

Augustus Kleesee, sec-treas. of Tyson & Bro., ticket agent, shot and killed himself in the hallway of the Richmond apartments where he made his home. Came in about 2 a. m. Tuesday (24), sent the elevator man for a glass of water and was dead when the latter returned. Ascribed to nervous breakdown.

Cheryl Crawford denies that group theatre is through for the season.

Faderewski from Poland for concert tour. More interested in matters of state than matters musical.

James Hall found guilty of non-support of his wife, and under \$5,000 bonds to pay \$100 weekly for one year. New Haven court.

H. H. Rogers, Jr., and Harold McCracken, explorer, will make pictures under the title of 'Standard M. P. Inc. Eddie Fox, Jr., and Vera Marsh are working on a comedy in a L. I. studio. McCracken was a cameraman for Pathe before he got to exploring.

Police alarm out for Jackie Morse, 16-year-old son of Lee Morse, radio singer. The lad was on his way from the south to school in Troy. Last seen in the Penn station, N. Y.

Theresa Helburn and Lee Simonson will be the production committee for the Theatre Guild on 'Both Your Houses.' Helen Westley and Simonson will have the similar job on the O'Neill trilogy of one actors.

Nita Naldi before in the production company says that she's broke and trying to support a husband. One of her liabilities is a \$1,000 fur coat she bought before her marriage and for which her husband is not responsible. Furriers suing to collect the 10-year-old debt. She explains she has been traveling so much she's lost the receipt.

Ara Gerald will head the cast of 'Four O'Clock,' play by Nan O'Reilly and Rupert Darrell, which Charles Henderson has in rehearsal. Others

## News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

are Betty Worth, Sarah Strong, Mary Tunner Jones, William Jarney, Jack Harwood, Herbert Warren and Carl Reed.

Wednesday newspapers carried a story that Libby Holman Reynolds would be unable to leave her Philadelphia for three months, due to nervous disorders. Contradicted the following morning with report she is rapidly recovering.

S. Z. Poll loses a lot of champagne and liquors when thieves raid his New Haven home.

Richard Aldrich and Alfred de Liagre, Jr., have bought an untitled play by Gertrude Tonkonogy for production in the spring. May follow with Fred Jackson's 'School for Husbands.'

L. Lawrence Weber reading 'Manhattan Medley,' which did not look so hot at tryout. New version by Paul Hervey Fox.

John Golden working on a production of 'Women's men,' play by Sam Ransphorn with a Holland background and a realistic hospital locale.

Arthur Hopkins reading 'Barbe of Fate,' with Judith Anderson and Eileen Herlie in the cast. Modern version of 'Hamlet' with a Freudian complex.

Dramatists' Guild of the Authors' League plans a fight to prevent N. Y. state tax bureau from making retroactive recent U. S. decisions that copyright profits are not immune from state taxation. State wants payment on the past years when no taxes were collected on royalties.

Actors' Dinner Club presently to remove to the Great Northern hotel.

Jack Dempsey conferring with the receiver of a Jersey shore hotel over establishment of a health camp in the busted inn.

George Abbott, N. Y. theatrical man, divorced by his wife in Ill. on grounds of desertion. Decree granted in Dec., but only entered last week. He took off from any participation in her estate.

Ethel Barrymore better and considering a new play. Won't talk about it.

Will of the late Elisabeth Marbury leaves the bulk of her estate to Elsie deWolfe, now wife of Sir Charles Mendel. Her summer home is the 14-room country club for members of the American Women's Assn. Her agency is left to Charles Reed.

Mary Clark, night-club dancer, is suing Sewell T. Tyng, social register, for \$250,000 breach of promise. Defense is that she knew he was married at the time he proposed.

With 'Pardon My English' off his hands, Herbert Fields left for London last week to collaborate on a new musical with Cole Porter. George Gershwin heads for Florida.

John Golden will stage the London production of 'When Ladies Meet.'

De Wolf Hopper goes into the revival of 'The Monster.'

Jessie Royce Landis replaced Gloria Holden in 'Before Morning' last week.

Central Hanover Bank and Trust Co. seeking to foreclose the mortgage it holds on the Joliethe theatre, Bronx, RKO property. Kell Co. took out a mortgage of \$550,000 on the property in 1921, and five years later took out an additional loan, making the consolidated mortgage \$750,000; \$500,000 still due and the co. defaulted Jan. payment.

Chas. Friedman and Ray Gallo will have the summer theatre at Locust Valley, L. I.

IATSE heads signed a stipulation that if the Kaplan auditor is sustained it will hold an election. Local 306 within 46 days to permit the selection of a new head in its place.

New Haven paper, claiming an authority close to S. Z. Poll, announced last week that manager would recover his Fox-Foll theatres after the necessary litigation.

Referee for Supreme court appointed to take testimony in the plea of Jos. D. Bannon that he was not the legal husband of Evelyn Klein. Bannon finds her Florida divorce not legal in this state. So

she's still the wife of Arthur Klein while within the state limits. He's the theatrical agent.

'This Naked Age,' nudist pic, takes another slap when N. Y. State board of education backs up the censors in withholding permit.

Anonymous telephone call to the Globe theatre last Friday night told of a bomb planted in the second balcony. Search disclosed a package which was turned over to the police. House has no labor trouble. Maybe press stunt for gangster picture playing there.

Lawyers Title and Guaranty Co. files suit 'or foreclosure on Forrest theatre and hotel. Action is against the title to 235 W. 45th St. Co., the Treble Co., Shubert real estate subd. and others. Original mortgage of \$1,200,000 is down to \$960,000. Co. has been in default for a year and no installment of principal paid Jan. 1.

'Our Nell' becomes 'The Sophisticates.' Due at the Bijou Feb. 13. Shepard Traub piloting.

Auction of property of late David Belasco brought \$6,000 for 450 items. Some small items brought from a dime to a quarter, but the piano used in 'The Music Master' got \$37.50. Oil painting of Lenore O'Leary, a chair used in 'Zaza' and other items brought no bids.

Basil Smith and Chas. Walton will jointly manage 'The Dumb-bells,' replacing the late A. O. Huhn.

Clifford Cochran and John Krimsky will do the German musical arrangement for 'The Beggar's Opera.' Cochran arrived last week with the score.

Joe Gilbert back from Hollywood and preparing to make drama picture.

John McCormick, former husband of Colleen Moore, ill in Paris. Says physicians tell him he is suffering from a complex for his ex-wife.

Horace Liveright in Roosevelt hospital. Recovering from pneumonia, and suffered a relapse.

Clarissa La Framboise, dancer, suing Clifford S. King, broker, for breach of promise. He married another woman and the summons followed.

Gatti-Casazza was given a testimonial marking his 25th year as impresario of the Met. Lucrezia Bori, his ex-wife, was present.

Geo. P. Baker, Yale drama prof., to retire at the end of this season.

## Coast

Alan Mowbray, screen actor, bound over for trial in Los Angeles on charge of drunk driving.

Harry Leon Wilson, author, filed suit in Carmel, Calif., against Meyer Rosenberg, road contractor, to collect \$9,400. Rosenberg alleges that the defendant burned trees and other objects which writings an inspiration for his writings.

In an investigation in L. A. into stock selling by Alfred C. Read, Jr., a claimant of a declaration made at the District Attorney's office that she had invested \$5,000 with Read and had loaned him a like sum. Miss Windsor's name was associated with Read's in a marital tangle last year.

Bandits made a play on Los Angeles theatres for week-end receipts, robbing the safe of the Manchester and leaving away the strong box of the P.W.C. Highland containing about \$500.

Myra Klein, dancer, won her suit for divorce in L. A. from Clyde Leach, musician. The charge was cruelty.

Three men, according to story told police, kidnapped and assaulted Mrs. Quente Harper in Hollywood, where she is visiting with her sister, Dorothy Appleby, actress, and her mother, Mrs. G. F. Appleby.

Bill to regulate and license horse racing, and providing for the pari-mutuel system of betting, has been introduced in the California legislature in Sacramento.

University of California's two social science publications, 'Razzyberry' and 'Dill Pickle,' have been

banned from the campus at Berkeley by the student executive committee.

Jack White's testimony that he had no bank account, no jewelry and no property brought to an end the hearing of the citation of Pauline Stark, his ex-wife, who is seeking to collect on a judgment of several thousand dollars as part of a divorce settlement.

Charging negligence while driving an automobile, S. C. McKinney, on behalf of his three children, has filed suit to collect \$38,350 in damages from Pauline Frederick. Three children are alleged to have been injured in a collision.

William Farnum, actor, filed bankruptcy proceedings in United States District court. L. A. listing liabilities of \$45,438.28 and assets of \$890.

Redwood Theatres has bought a controlling interest in 10 houses owned by National Theatres Syndicate of California. Deal was closed in San Francisco by George Mann and Morgan A. Walsh of Redwood.

Alexander Light, actor, has brought action for damages of \$77,332 against the Wilshire-Ebell club, owners of the Wilshire-Ebell theatre, and W. W. Wyatt, manager, charging he was prevented from appearing in a series of plays.

Edna Callaghan, actress, and Gregg Wesley Tolson, cameraman, have filed marriage intentions in L. A.

December report of the Department of Industrial Relations, Frisco, shows that 5,220 women were employed by the motion-picture studios in Hollywood for that month, an increase of 1,555 over same month of 1931.

Lee Jean Carter, actress, has taken the oath of citizenship in Los Angeles.

Joyce Snell Grayson granted divorce from Harold Wesley Grayson, orchestra leader, in L. A. Superior court.

Walter Catlett, in answer to Superior Court Referee Arthur W. question as to why the actor had not made a payment on the \$1,800 balance of judgment granted to Connelly Morrison two years ago, when he recently received \$1,250 weekly for picture work, was that after salaries to help and food bills had been paid there was only \$28 left. Citation against the actor was discharged.

Claudia (Morgan) Cummings, actress, filed suit for divorce against Talbot Cummings in L. A. Superior Court.

Capitol theatre, Glendale, damaged by fire which started in confectionery shop adjoining.

## Mid-West

Mrs. Marjory Quodbach, wife of Al Quodbach, owner of the Granada Cafe, Chicago, wants \$3,800 of a promised \$11,000 alimony settlement. She told Judge James Kelly she didn't care if Quodbach's business is bad.

Charles Englehardt, 39, radio musician, trapped his wife, 38, with another radiotele, Daniel Lube, 26, at the Wisconsin hotel, Milwaukee. Divorce charges based on adultery followed. Both wife and paramour were fined \$100 apiece by Judge George Page in Milwaukee.

Lorna Jackson Doone Innes, singer, secured a divorce from Lamar Innes, utilities exec. from Dixie. He was always drunk she averred.

Mrs. Irvn Kephart tried suicide in Chicago, but didn't succeed. She (Continued on page 62)

## MARRIAGES

Grace Brinkley to Jos. T. Sullivan, Baltimore, Jan. 24. Miss Brinkley is prima donna of 'Of Thee I Sing.' Bridegroom is the son of the late 'Little' Tim Sullivan.

Gertrude McDonald to Robert Maxwell, last week. Bride is in musical comedy. Bridegroom a non-pro.

Beta C. Rothafel to George Blum, New York Jan. 27. Bride is the daughter of Roxy. Groom an advertising man.

Frances Krueger to Royal Albert, Bronx, Jan. 21. Bride is in the chorus of 'Music in the Air.'

Richard E. Farrell and Les Duhamel, for more than 10 years associated with theatrical publicity work in New York and New England, in Providence last week. Farrell has been connected with RKO. Recently he was released from the New York office, and is awaiting a new assignment with RKO. Mrs. Farrell was connected with the Paramount theatre, Providence, as publicity director, and was one of the only two women publicity agents with Publicis.

Secret marriage last October in Chicago of Laura Straub and Allan Scott was announced by bride's parents in San Francisco last week. Bride is playing in 'Another Language' at the Geary; bridegroom is author of 'Good-Bye, Again.'

Lillian Roth to Benjamin Shallick, New York, Jan. 25. Groom is a municipal court judge.

## BIRTHS

Mr. and Mrs. Terry Turner, daughter, Jan. 25 at New Rochelle hospital, New Rochelle, New York. Father is an RKO press agent.

Mr. and Mrs. Sam Sowler, a son, at the Polytechnic hospital, New York. Father is the special service manager for Witmark, Inc.

Mr. and Mrs. Richard Dix, daughter, Jan. 26, in Good Samaritan hospital, Los Angeles. Mrs. Dix was the former Winifred Cox, non-pro.

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"WHISTLING IN THE DARK"  
Ernest TRUCK  
USE WEEKS

Variety—Times Sq.  
LOEW'S BROADWAY—15c—FRI.  
JULIUS ROSEN  
On the Screen  
Edward G. Robinson  
and Bob Daniels in "Silver Dancer"  
in Person: BUDDY ROGERS, Guest  
through Illinois is better. Attraction.  
PETER MIDDY

AGAIN  
THE GOOD OLD  
ROXY  
IS PLAYING TO  
CAPACITY AUDIENCES

Alexandra Carlisle, who came back to the stage after nine years' retirement and was forced to quit through illness, is better. Going to Florida for a fishing trip.

## There's ALWAYS A BETTER SHOW AT RKO

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with  
Vera Schwarz  
and other RKO  
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EDMUND LOWE in  
"DEVIL IS DRIVING"

and  
"THE PENAL CODE"  
with REGIS TOOMEY

RKO 81st ST. BROADWAY  
Feb. 1 to 3  
EDMUND LOWE  
IN

"DEVIL IS DRIVING"

# Those Collegians!

## Yale Studies in Chin Spinach Give New Haven Burley a Bum Welcome

New Haven, Jan. 30. They brought burley into the stand and identified old Shubert this week. Next week probably the Salvation Army lassies will be doing numbers on the Central Green.

That loud noise on College Street Monday night (23) was a combination of the Yale students rocking the orchestra chairs, plus the ghosts of Delacoe, Ziefeld, Hammerstein and others rattling the rafters. The students seemed to be protesting just on general principles, but with the ghosts it looked like a definite lamentation on the passing of one more old-time standby.

New policy got off to a bad start through no fault of its own, but because a couple hundred students decided they were going to put on a bigger and better show in the audience than the performers did on the stage. The fun began when a half dozen of the boys appeared in an upper box arrayed in various colored headbands. The combo of the triad played, preventing the entertainers from working on stage. The false faces were probably the students' idea of a tie-up with the whickered chairs called for a comic to say "Let me pay that check or I'll bust you in the nose." A student piped "I'll pay the check if you let me bust him!" Which gives a rough idea of the local reception that burley got. It finally took 22 cops to calm things, the show was cut about a half hour and a wonderful time was had by all except the management.

### He'll Pay

The ace laugh of the evening came not from the stage, but from the back of the house. Business on stage called for a comic to say "Let me pay that check or I'll bust you in the nose." A student piped "I'll pay the check if you let me bust him!" Which gives a rough idea of the local reception that burley got. It finally took 22 cops to calm things, the show was cut about a half hour and a wonderful time was had by all except the management.

It was a tough break for those who sank their dough in this deal as the sendoff didn't do the rest of the week's business any good. But this is a tough village for burley anyhow. The censors won't let them open up, the studies rough house them at every opportunity and on top of that a \$110 tax is a lot of money in a town where the depression is more than just something to read about.

As far as the show itself is concerned, it's probably the highest class burley that ever played this city. And that's the trouble. The lid was clamped on the dirt, eliminating that attraction and the artistic angle was over the heads of the clientele. Cuts in over the dialog, orders to wear pants and brassieres at all times plus a taboo on strips and leathers left practically nothing to appeal to a burley fan's appetite. Balance was tame stuff. New policy is supposed to be set for six weeks but if town officials don't loosen up it is a question if shows will reach that date. May possibly draw, however, as the only stage fare in town.

### Bouncing Lieut. Gov.

Seattle, Jan. 30. The other night there was a little trouble at the Triton dance emporium where Lieut. Gov. Vio Meyers is known as Band Leader Vic Meyers. A fellow, rather heavily saturated with what it takes, was full of fight and the regular bouncer was having his troubles. So along came the Lieutenant governor, rather bulky and healthy himself, and bodily picked up the disturber, threw him over his shoulder like a sack of potatoes, and carried him outside. The lined up patrons gave their 'gov' a cheer.

## B. and O. Routes

(Continued from page 56)

Octavius E. 25 DuPont St., Brooklyn.

O'Hara, Huak, La Salle H., Chicago.  
O'Hara, Trava, LeClair E., Moline, Ill.  
Olson, George, NBC, N. Y. C.  
Olson, Jack, East Ave., Seattle, Wash.  
Olson, O., Commodore C., Vancouver, B. C.

Oppenheim, W., Benj. Franklin H., Phila.  
Original George & Danceland, Jamaica, L. I.

Original Yellow Jackets, Summerland Beach, Buena Vista, N. Y. C.  
Orlando, Nick, Plaza H., N. Y. C.  
Osburn, Will, Joe Variety N. Y.

Owens, Harry, Grand H., Santa Monica, Cal.

### P

Palga, Ray, Station KXJ, L. A.  
Palman, Dan, Black Cat R., N. Y. C.  
Palmer, Ernie, Eagle B. R., Milwaukee.  
Parsons, Red Head, 22 W. North St., Indianapolis.

Parker, Dud, 350 Hart St., B'klyn, N. Y.  
Parnell, Chas., Hartford H. R., San Bernardino, Cal.

Pase, George C., Rosville, O.  
Pasternack, Elise, Lunt's R., Detroit.  
Patterson, Mary, 208 Huntington Ave., Boston.

Peck, Jack, 501 Keanan Bldg., Pittsburgh.  
Peck, George, 1000 Broadway St., Newport, R. I.

Pendarvis, Paul, Jonathan C. L. A.  
Perrin, Don, Seeger T., New Orleans, La.  
Perry, Frank, Flagler H., Salisbury, N. Y.

Peterson, Art, Trent-dale-in-the-Pines, Bryn Mawr, Pa.  
Peterson, Geo. Penn H., Pittsburgh.  
Peterson, Don, New Kemore H., Albany, N. Y.

Peterson, B., Tivoli T., Michigan City, Ind.  
Peterson's Orch., 1543 Palmetto Ave., Toledo.

Philbrick's Orch., Younker's Dept. Store, Phila., Cal.

Phillips, Phil, Club Bagdad, Dallas.  
Picche, A., 800 N. 8th St., Reading, Pa.  
Pierce, Chas., Midway Gardens, Cedar Lake, Ind.

Pigg's Orch., Sullivan's, Edmonton, Can.  
Pittrell, Pat, Palace B. R., Ocean Park, Cal.

Potter, Jerry, Linschouse C. Chicago.  
Powell, Walter & Rudy Bundy, care Ledy & Smith, 226 W. 4th St., N. Y. C.  
Prado, Fred, American House, Boston.

Pratt, Will, KFAF, L. A.  
Preston, R. B., 1505 Sellers St., Frankford, Phila.

### R

Raiton, Jack, Station WOL, Washington, D. C.  
Radin, Oscar, M-G-M Studio, Culver City, Cal.

Radrigger, Joe, KFI, L. A.  
Rags, Ernie, Radio City Music Hall, N. Y. C.  
Rasmussen, F., 148 Graham Ave., Concordia, La.

Ray, Alvino, NBC, S. F.  
Reed, Kemp, 530 Ashley Blvd., New Bedford, Mass.

Redman, Don, 700 7th Ave., N.Y.C.  
Reese, Gardner, 1619 Broadway, N. Y.  
Reisman, Leo, 130 W. 57th St., N. Y. C.  
Reyn, Al 'Buddy', New Harmony H., Cohoes, N. Y.

Rendelman, Dunk, Del Monte, Birmingham, Ala.  
Reno, Frank, Billmore H., Santa Barbara, Cal.  
Reynolds, Lou, 600 Central Ave., Alameda, Cal.

Ried, Aldo, Rita-Carlton H., N. Y. C.  
Rich, Fred, CBS, N. Y. C.  
Rickards, Barney, Uptown Village, Chi.  
Rickards, J. C., Kalamazoo, Mich.  
Riney, Joe, Elks H., Boston.  
Rittenbaur, J. U. Artists T., Detroit.  
Rizzo, Vincent, Sylvania H., Phila.  
Roemer's Penn, Commodore B., Lowell, Mass.

Robbins, Sammy, McAlpin H., N. Y.  
Roberts, Miles, 8 Sheldon St., Prov., R. I.  
Robinson, Johnny, Broadway, Santa Ore.  
Robinson, Johnny, Olympia H., Seattle.

Roky, Leon, Syracuse H., Syracuse.  
Roife, B. A., 111 W. 87th St., N. Y. C.  
Rosen, J. C., King Edward H., Toronto.  
Rosa, Irv., Madison H., N. Y. C.  
Rosenbaum, 1500 Broadway, N. Y. C.  
Rosenman, Harold, Bagdad C., Miami.

Rothschild, Leo, 200 W. 14th St., N.Y.C.  
Rubi, Warner, Midway Tech., Houghton, Mich.  
Russell, B., King Cotton H., Greenboro.

### S

Sampietro, Joe, KOIN, Portland, Ore.  
Sander, Joe, MCA, Chi.  
Sana, P., 215 Ridgeview Ave., B'klyn.  
Schara, C. P., 624 B'way, Buffalo, N. Y.

Schmidt, J. C., 1000 Broadway, N. Y. C.  
Schubert, Ed., 54 Arthur St., Lawrence, Mass.  
Schumaker, Joe, Station WCFB, Chicago.  
Schwartz, U. J., 819 Court St., Fremont, Ohio.

Scoggin, Chlo, Pla-Mor B. R., Kansas City, Mo.  
Scott, L. W., 900 Dilbert Ave., Springfield, O.

Scott, Frank, 264 President St., B'klyn, N. Y.  
Scott, Bill, Pierre H., N. Y. C.  
Seidemann, Rudy, Mayflower H., Wash. Belter, 804, Fairmont H., S. F.

Selvin, Ben, 406 Recording, 50 8th Ave., S. F.  
Setaro, A., Paramount Studio, Holly. Sever, Gino, KXJ, L. A.

Sheffers, H. C., Wilbur's Taunton, Mass.  
Shapiro, Chas., KFI, Los Angeles, Cal.  
Sheridan, Phil, Monetta, Mont.  
Sherman, Maurie, Colgate Inn C. Chi.

Shiel, Curtis, Hollywood A. C., Hollywood, Cal.  
Shiff, Sol, Palace H., S. F.  
Silverman, D., Missouri T., St. Louis.

Simmonds, Arlie, Playland Park, South Bend, Ind.  
Simon, Seymour, 1504 W'way, Detroit.  
Slason, Fred, Lotus R., Washington, D. C.

Smith, Barbara, Rosemont B., B'klyn.  
Smith, B., 190 W. Buckel Ave., Akron, Ohio.  
Sorey, Vincent, CMA, 405 Madison Ave., N. Y. C.

Somick, Harry, MCA, Chi.  
Sorey, Vincent, WGBH, Albany, N. Y.  
Spaulding, Phil, N. B. C., N. Y. C.

Spor, Paul, Paxton Hotel, Omaha, Neb.  
Springer, Leon, 141 Livingston St., B'klyn.  
Stallard, H., 211 Summit St., B'klyn, Neb.

Stanton, J. C., 1000 Broadway, N. Y. C.  
Stearns, Percy, 256 Huntington Ave., Boston.  
Stell, George, Paramount T., Los Angeles.

Stell, George, 1823 B. 90th St., B'klyn.  
Stewart, H., 211 Summit St., B'klyn, Neb.  
Stewart, J. C., 1000 Broadway, N. Y. C.

Stewart, John, 200 Broadway, San Antonio, Tex.  
Stearr, Harry, Cotton C., Culver City, Cal.  
Stead, Max, Radio Studio, Hollywood.

Stead, Max, Station WMBZ, Detroit.  
Stevens, Harold, St. Morris, N. Y.  
Stevens, Percy, 256 Huntington Ave., Boston.

Stoll, Geo., Paramount T., Los Angeles.  
Stone, Mary, Radisson H., Minneapolis.  
Storv, Geo., Wong's C., London, Ont.

Sturk, Herb, Buffalo Broadcasting Corp., Buffalo.  
Sturkof, Vanderhook H., N. Y. C.  
Sweet, A. D., 20 Quinby St., Chicago.

Taylor, Art, Manhattan Yacht C., Manhattan, Mass.  
Teller, Ray, Fairmont H., S. F.  
Tappan, J., 535 Glenwood Ave., Buffalo.

Tappan, Ray, Regent T., Grand Rapids, Mich.  
Thomas, Howard, 50 M. C. A., 63 W. Randolph, Chicago.  
Thompson, J., "Cincinnati" Venter T., Atlantic City, N. J.

Thorne, Sunny, Pan Tan R., 244 Cal St., N. E. Philadelphia.  
Thurmer, P., RUMORS H., Phila.  
Tizoff, Andrew, Burt C., Miami Beach, Fla.

Tobias, Henry, WMAA, N. Y.  
Tobler, Don, Rosemont B., B'klyn.  
Tolland, Ray, Detroit Hotel, H., Detroit.

Traveller, Lou, Casino B. R., Ocean Park, Cal.  
Tremaine, Paul, Roseland Ch., N. Y. C.  
Treasure, Jack, Blackhawk Ch., N. Y. C.

Trever, Frank, KOIN, Portland, Ore.  
Trevor, Anthony, Roseland B., N. Y. C.  
Tucker, Tommy, Hollywood R., N. Y. C.

Turkey, Joe, 90 Ontario St., Hollywood.  
Turnham, Edith, Royale C. L. A.  
Ullrich, Peter, Roper Plaza H., Miami.

Valenti, Val., Lakeside Casino, Denver.  
Valentine, Jack, Blackhawk Ch., N. Y. C.  
Valley, Rudy, 111 W. 57th St., N. Y. C.

Van Cleaf, Jimmy, Al Patterson St., New Brunswick, N. J.  
Van Dusen, Peter, Towers H., Brooklyn, N. Y.  
Vio, King, Rose Room D. H., L. A.

Vogel, Ralph, 252 Corn St., Phila.  
Voorhees, Don, WZAP, N. Y. C.

### W

Waring's Penna., 50 J. O'Connor, Hammerstein T. Bldg., N. Y. C.  
Watters, Lou, 1007 Broadway, Oakland, Tenn.  
Waters, Ray, 201 St. James Pl., Brooklyn, N. Y.

## New Try by Herk to Salvage Wheel Burlesque with 5-Wk. Show Circuit

### Another Mad On

Chapter 134, series 12 of 'Love in the Burlesque Biz'. Izzy Herk and the Minskys are mad again, and at each other, as usual.

### TRIO AFTER HOUSES

Shaw, Burns and Leavitt Take National on Lower East Side

Solly Shaw, Charley Burns and Joe Leavitt, combining forces for stock burlesque operation, have taken over the National on Houston street, New York. It will open in about two weeks.

Same trio has started negotiations for the Sam Harris on 42d street. If they get it there will be three burlesques in the one block, with the Republic and Eltinge now operating.

The east side National is downstairs from the old National Winter Garden.

### Burlesque Placements

Chicago, Jan. 30. Mit Schuster made the following burlesque placements: Willie Gordon, Kitty Axton, Maurice, Star, Cincinnati; Nat. Mercy, Kaye Elton, Donna Faye, Colonial, Indianapolis; Bob Sandberg, Jerry McCawley, Marion Morgan, Joe Lyle, Gayety, Washington; Fritzle Bay, Carl Bowers, Garrick, St. Louis; Beulah Hayes, Jackie Harris, Vic Plunk, Hick Hunsder DeVaues and Darling, Maxine DeStacy, Star and Garter, Chicago; Sammy Weston, Frank O'Neill, Desmond, Jessie Rice, Gayety, Milwaukee; Charby Bonneau, Ritz Bourquette, Empress, Cincinnati.

### Irons Quits Chicago

Chicago, Jan. 30. Warren Irons will transfer his management efforts to the Star, Cincinnati. During the present season Irons has had stock burlesque companies at the Garrick and Haymarket, Chicago. Later has just gone to start picture under Florence Falley's management. Star, Cincy, has only 40 seats. Irons will open there Feb. 3.

### LEADER SUES EMPRESS

Cincinnati, Jan. 30. Teddy Menge, orchestra leader, has filed breach of contract suit against Meyer Lantz, manager of the Empress, for \$15,338 damages. Menge claims he contracted with Lantz Sept. 24, 1931, to furnish cover musicians for the theatre for two seasons, and avers that Lantz repudiated the contract Sept. 1, 1932, and employed other musicians. Empress is operating non-uniform this season for the first time.

Way, Paul, Topsy's Road, Southgate, Cal.  
Wayne, Hal, New Yorker C., Hollywood.  
Webb, Thos., Breakfast C., L. A.

Weeks, Anson, St. Regis H., N. Y. C.  
Weems, Ted, Pennsylvania Hotel, N. Y.  
Weider, Art, 44 Waverly, S. F.

Weider, Art, Fulton-Royal, B'klyn.  
Werner, Ed., Michman T., Detroit.  
West, Joe, 817 12th Ave., Milwaukee.

West, Ray, Pacific Coast C., Long Beach, Cal.  
Wetter, Joe, 617 Adams Ave., Scranton, Pa.

Whidden, Ed, 125 Dikeman St., Brooklyn.  
Whedden, Jay, Miramar H., Santa Monica, Cal.

Whiteman, Paul, Billmore H., N. Y. C.  
White, Everett, New Hartford, N. Y.  
Williamson, Ted, role of Palma R., Charleston, S. C.

Wilson, Billy, Du Pont H., Wilmington.  
Willis, Steve, Madison Gardens, Toledo.  
Wilson, Meredith, NBC, S. F.

Winebrenner, W., 287 Frederick St., Hanover, Pa.  
Wittenbrock, Al., 1808 T St., Sacramento, Cal.

Wittetain, Ed., New Haven.  
Wolf, Leo, Vanity Fair C., Chicago.  
Wolfe, Thos., 50 Fanchon & Marco, Hollywood.

Wolshan, Johnny, El Patio B. R., S. F.  
Wray, Robby, KFOX, Long Beach, Cal.  
Wright, Chas., 410 Mier Ave., S. F.

Wunderlich, P., 1581 E. 19th St., B'klyn.  
Wylie, Allister, Coronado H., St. L.  
Y

Yaw Ralph, KERN, Bakersfield, Cal.  
Young, Mary, 4090 Perring Dr., El Paso.

### Z

Ziller, Lee, Virginia H., Long Beach.  
Zogger's Ark, Knights, Kago Harbor, Lake, Mich.

Izzy Herk's new idea to keep the Empire wheel breathing is a five-week circuit of "mad" burlesque, with a new show produced at the starting point every week. Operating expenses are being cut by elimination of the \$100-a-week traveling stage band and some economizing on the shipping of costumes and scenery.

At the same time the remaining wheel houses are following the trend of the rest of show business by slicing the admish. The Haymonds started it last week at the Star, Brooklyn, cutting from \$1 to 65c, with a new low of 40c in the afternoon. By next week the starting point for shows under the new Empire arrangement.

Remaining dates at present, and in that order, are the Trocadero, Philly; Empire, Newark; Irving Plaza, New York, and the Howard, Boston, when the latter's 30-day censorship closing is up on Feb. 28. Gaity, Washington, now in stock, will be worked in if transportation can be arranged.

Fred Clark is the Empire office producer of the new shows, which will be assembled at the Star. The Star's last week's show will go out over the time as the true blazer. Principals are Eddie Lloyd, George Murray, Steve Mills, Joe Lyons, Ferber and Marvin, Herb Leonard, Three Cardova Sisters and Lillian Dixon. Star's current troupe and the No. 2 road show comprises Jean Bedini, Harry Evanston, Harry Carson, Harry Levine, Herbert Harris, Bud Young, Mabel Collette, Karlova, Art White, Nellie Cassan, Patsy Johnson and Billie Holmes.

### 30 Stage People

Uniform casts of 18 chorus girls and 12 principals will apply to all shows. This is an increase in people over the former wheel shows, and allowed by the saving on the traveling deck hands, transportation and scenery.

The bus travel to which the wheel resorted early this season for economy has been discarded, with the players to ride the trains again through the new savings advantage of the new week-end excursion rates. Costumes and scenery will be shipped direct to the theatres weekly from where they were purchased or rented in New York. The hauling charges on road jumps from station to theatre, etc.

Salaries remain about the same, with 12 principals as in the past.

With the traveling stage hands out, burlesque loses its real stars insofar as salaries are concerned. The new Empire troupe, which has members' \$100 has been the top individual salary on any burlesque show pay roll this season. At the start of the season the Empire show was reduced to two men at that figure, it the wheel succeeded in cutting the union demands to one man before eliminating the scene shifting prima altogether.

### Caved In

The regular Empire wheel, which started in September with 15 shows and 14 weeks of pl'ng time, just about caved in when the old Howard, Boston, folded. The Modern, Providence, went stock last week. But three houses were left, Brooklyn, Philly and Newark. The Irving Plaza, New York, Herk-operated, has been in stock all season, but will be tacked on the new wheel Feb. 13 to fill out the five weeks.

### Providence, Jan. 20.

Cast of the Empire wheel's 'Round the Town' company was engaged by the Modern to start off the new stock policy which starts this week in place of vaude-films-burlesque (Empire) combination policy. The show found itself without a place to land when the old Howard, Boston, folded and the wheel almost went along with it. At the same time the Modern is cutting its scale 50%.

'Round the Town' principals are Ray Freyer, Clyde Bates, Boots Rush, Lew Petel and Wanda Cane, all staying over in stock.

### Empire Wheel

Week January 30

Moulin Rouge—Empire, Newark.  
Scrambled Eggs—Trocadero, Philadelphia.  
Temple—Star, Brooklyn.

**DOROTHEA ANTEL**  
326 W. 72d St., New York City  
My New Assortment of GREETING CARDS is Now Being Shipped! CARDS and FOLDERS, Boxed, Post-paid, for

One Dollar

**BOOKLET ON HOW TO MAKE UP STEIN'S MAKE UP**  
FREE  
MILKMAID'S PURE UNADDED BUTTER FOR MILK & CREAM

**RKO STATE-LAKE CHICAGO**  
"THE DEATH KISS"  
With DELA (Dracula) LUGOSI

**I. MILLER**  
INSTITUTION OF INTERNATIONALS  
Shoes for the Stage and Street  
SHOWFOLK'S SHOESHOP—1552 BROADWAY

# OBITUARY

## Lewis J. Selznick

Lewis J. Selznick, 62, died Jan. 26 at his home in Beverly Hills, Cal. A complete obituary will be found in the picture section.

## EDITH RANSOME

Edith Ransome, 23, former actress, who attained prominence in the play, "White Cargo," died in Seattle Jan. 26 from what physicians declared to be an overdose of sleeping powders. Notes in her room indicated that the act was deliberate.

She had had a stormy time on the coast since 1925, when she obtained a judgment against Thos. Wilkes, Inc., Wilkes as an individual and Lionel Samuels, claiming they had ousted her from the theatre after dismissing her from the play. She was given \$20,000 of the \$120,000 damages claimed. Since then she has several times appeared in the newspapers.

## HARRY EHRLICH

Harry Ehrlich, 57, vice-president Saenger-Ehrlich circuit of theatres.

## IN MEMORY OF

### OLIVE MARIE WARNER

The former Olive Rheolick, of Sherlock Holmes and Clinton, who passed away Jan. 31, 1932, at Hollywood, Calif.

In Louisiana, Mississippi and Alabama and vice-president Castle-Ehrlich-Hirsch carnival, died at his home at Shreveport, La., Monday (28) following a period of several months of ill health. He started out in the show business years ago as bill poster and was well known throughout the south.

Last year he became interested financially in the Castle-Ehrlich carnival and joined the show on the road. Later, he left it at Detroit and returned home due to his health.

## ALAN PARSONS

Alan Parsons, 46, dramatic critic of the "Daily Mail," died in London.

merous legitimate attractions. Interment was under the Catholic Actors' Guild.

His widow survives.

## BELLE VERNON BINGHAM

Mrs. James W. Bingham, 75, widow of the late J. W. Bingham, ventriloquist, died of heart trouble in her home in New York, Jan. 16. Interment was in Freeport, L. I.

In her youth Mrs. Bingham was known to vaudeville as Belle Vernon, but retired some time ago. Survived by three daughters and a son. Of the children only the eldest, Kathryn, has been on the stage, her last appearance being with "Hit the Deck."

## CHARLES M. FISCHER

Charles Moritz Fischer, 70, former musical director at the Majestic, Chicago, and organizer of the Fischer Military bands of Chicago and New Orleans, died Jan. 23 after a lingering illness at his home in Montrose, Calif.

He is survived by his widow. Funeral services were held Jan. 26 at Montrose with interment at Calvary cemetery there.

## ETHELBERT D. HALES

Ethelbert Dunlop Hales, 60, died in Riverdale, N. Y., Jan. 26. He was born in New Zealand, but came to this country before he became an actor, playing his first American engagement with Robert B. Mantell in 1900. He had been leading man for Jane Cowl, but was perhaps best known for his performance of Rev. Davidson in "Rain," opposite the late Jeanne Eagels.

## BERNARDO OLSHANSKY

Bernardo Olschansky, 46, Russian baritone, a former member of the Boston opera co., died at his home in Union City, N. J., Jan. 26. He had made many concert appearances in New York. While with the Boston co. he was credited with having saved the lives of more than

Thursday (28) after a month's illness.

With his passing the big four of the late Flo Ziegfeld's production organization has been entirely eliminated. More extended notice elsewhere.

## JAS. L. O'CONNOR

Sustaining internal injuries during practice, James L. O'Connor, a trapeze performer, who had appeared in vaudeville and circuses, died Thursday at Brattleboro, Vt. O'Connor had been doing his act with Daniel Bennett, also of Brattleboro. He is survived by his parents, three brothers and a sister.

## AUSTIN O. HUHN

Austin Oscar Huhn, 48, stage manager of "The Dubarry," died in the reception ward of Roosevelt hospital Jan. 23, while awaiting examination for admission. He was suffering from heart trouble.

A former actor, he had recently given his attention to production.

## 'SONNY' CUNHA

Albert Cunha, 53, better known as 'Sonny,' died in Hospital Jan. 23. He was a student pneumonia, leaped to death from a second story window of Winchester hospital, near Boston, Mass.

He was 52 years old and a retired naval lieutenant.

## SCUDDER KLYCE

Scudder Klyce, author, while descending from his apartment, leaped to death from a second story window of Winchester hospital, near Boston, Mass.

He was 52 years old and a retired naval lieutenant.

## D. P. PHILLIPS

D. Philip Phillips, 75, minstrel and circus trouper of the old school, died in Seattle, January 21. He was with Barnum & Bailey back in the wagon days.

## BERT F. MARSHALL

Bert F. Marshall, 65, vaudeville actor, died Sunday, January 22 at his home in Akron, following a stroke. Marshall in his younger days was a member of a vaudeville act known as Shadow and Sunshine, with his wife, Edna. He later took over Bert Marshall's Revue. For the past several years he had conducted a vaudeville booking agency in Akron. His mother, one sister and two brothers survive.

Mother of Mrs. Doc Baker died Jan. 21 at her home in Bogota, N. J. Survived by two daughters and a grandson.

## News of the Dailies

(Continued from page 50)  
is the wife of the projectionist employed by the Censor Board.

E. K. Langford and L. N. Cohler, surgeons, are jammed in Illinois. They are accused of participation in the quackery practice of Henry J. Schireson, once king of face-lifters and host to show biz.

Mitzi Green's papa, Joe Green, and Manager Frank Hines of the Hippodrome, Cleveland, had to appear in court because a quidnunc filed charges of violating child labor laws. Bonds of \$300 each had to be posted by the defendants.

Margaret McConnell, art student and model, expected to hear that she might go to Hollywood. Chicago beaut is 21 and has been tested. Company not reported.

Bandits got \$200 from the Sheridan theatre, Chicago. House was to close three days later for repairs.

Postponement was granted in the alimony arrears suit against Al Quodbach, Chicago cafe owner. He promised to make further payments to his ex-wife, but case won't be pressed if he carries out his promise.

Ralph Lane and Howard Stewart arrested in Winnetka, Ill., and charged with a series of petty burglaries, told police they had robbed Irene Dunne, picture actress, on the coast.

John Dahmke, 28, unemployed musician, had a quarrel with the janitor. Result: bullet in the Dahmke leg. A Chicago incident.

Wadding from a stage gun sent William Dafford to the hospital. He was playing a toughie in "Song of the Flame" at the Civic Opera House.

## Inside Stuff—Pictures

(Continued from page 47)

to keep promises of exclusiveness on yarns, with each p.a. trying to grab space for a showing.

Some of the newspapermen are demanding affidavits as to exclusiveness from the Par force.

Studio publicity directors affiliated with the Producers Association are burned at John Le Roy Johnston, Universal publicist, for breaking faith on an agreement to prohibit newspaper and magazine men from getting trick photographs at the lot. It was shown that two weeks after the agreement was made a page layout of trick stuff appeared in a magazine. John's excuse was that a World-Wide photographer had sneaked on the lot and shot the stuff. But the other boys are still burning.

Hoot Gibson was left holding the bag in his negotiations to leave Allied and go with Universal. When Mrs. Gibson left U. studio began talking contract with Gibson who arranged to leave Allied.

He paid M. H. Hoffman a sum reported to be several thousand dollars for producer to agree not to take up his option in July. Gibson's U. deal fell through when Ken Maynard, who is financing his own pictures, was made the company's western star.

Until a week ago Warner's 17 coast houses, with one exception, had operated for more than a year and a half without a managerial change. Excess point to this as an unusual situation in coast circuit operation, where switches generally are frequent.

Reason assigned for this stability is careful selection of personnel, keeping the manager freedom in operation and an open door policy at the home office.

Actor working currently in an animal picture at one of the major studios was spread all over the Los Angeles dailies when a story was sent out that his arms had been lacerated by one of the beasts. What the newspapers didn't print was the fact that mercurchrome was used to make the scars and blood for photographic purposes, and the actor was not even nicked by the animals.

Policy in effect at Warner's-First National studio is the practice of informing contractees two or three months in advance that their options are to be taken up.

Studio sends the notification just as soon as it decides to keep the person, thus eliminating any wild running to agents and negotiations with other studios on the part of talent that continues on the lot.

Nothing to all those conflicting stories about Garbo, will she? won't she? can she? and all the other questions. She has her re-entry permit to the United States; the quota thing doesn't worry her at all; and she has her new Metro contract. Only question is when she starts to play again, but may be sooner than anticipated, because she'll probably land in Hollywood, according to inside knowledge, within a fortnight.

Fox will start a heavy buildup campaign for Elissa Landi immediately, studio execs feeling that she was improperly exploited in the past.

Arch Reeve outlined a plan of publicity which appealed to Miss Landi, and in contrast to her former attitude, she spent two days being photographed, and one day with writers in the press department.

While Stickelmeyer remains as divisional manager for FitzPatrick-McElroy group in Indiana, presumption is that he will be moved to appoint his own operator. Stickelmeyer is with Public Theatres and operates out of Chicago under John Balaban, who, it was said, will no longer have jurisdiction.

Gas carried throughout the Warner production, "Hard to Handle," of having the daughter, Mary Brian, and her screen mother, Ruth Donnelly, dressed exactly alike, was taken from a contract ingenua on the lot and her mama, who always do that in real life.

Petition of Paramount Public, claiming Saenger circuit in south owed \$6,000, placed the Saenger chain into an equity receivership. Liabilities of Saenger were \$1,856,000 with an additional \$300,000 as debts to individuals and concerns.

## Foreign Demands

(Continue from page 54)

system, excepting for one grave point of difference.

### The Difference

That has to do with the geography of America. They realize that even in their own country, the states, with but three or four metropolises throughout the breadth of the average Continental nation, how difficult it is to maintain an accurate check with a country as large as the U. S. and the Dominion, with so many key cities from whence broadcasting emanates, it would be well nigh impossible to maintain this check. It is the staggering clerical cost alone forbids that.

As has been recounted, the French Society is now holding out for \$100,000 a year, the \$22,000 previously sent to Paris by the American Society. The French, in characteristic manner are holding up about \$200,000 which they charge as average returns sent from Paris into the coffers of the American Society.

Germany which owes the American Society about \$20,000 a year is amenable to the payment of the Society returns back some \$12,000 annually to the German Society.

The Austrians, with the spreading vogue for Viennese music throughout the world, and especially in America, now want more than the \$10,000 which the ASCAP sends to Vienna annually. The Austrian Society remits \$5,000 to America, this country being one instance where the income exceeds the outgo for Austria only boasts of Vienna and Leipzig, both now well denoted by post-war conditions, as cultural centres using any form of American

Jazz. The U. S. absorbs much more Austrian song output.

New deals were due as of Jan. 1 but, pending current negotiations, all previous ASCAP and foreign contracts have been extended for three months until the European societies can convene and vote on plans of procedure.

## LEGION'S 62 STATIONS

Chicago, Jan. 30. "Tales of the Foreign Legion," sustaining program now broadcast over 26 CBS stations, will be extended Feb. 19 to 62 stations. At that time it will be moved from afternoon spotting to 9:30 p.m. every Sunday.

John C. Daly, Vinton Haworth, Ray Appleby, and Douglas Haze are the stock actors. Build-up to the program, by Willis Coward, is in hope of attracting sponsorship.

## ARIZ. SPLIT-WEEK STOCK

Phoenix, Ariz., Jan. 30. Stock by the Willbur Cushman players at the Orpheum opened Saturday (21) in "Meet the Folks" with good house.

Play here four days weekly opening Saturday then to Tucson for remainder of week. Players include Rudy Winter, Glen Dale, Billy Wade, Violet Barlow, George Heid and others.

Opposition at Fox Phoenix, which plays Fanchon & Marco three days weekly, opening Sunday.

## PRODUCTION ON SPUR

Phoenix, Ariz., Jan. 30. "Good Looking and Rich," magazine novel by Edgar Franklin, bought by Ralph Lake for production without release.

Jack Jevne is preparing the continuity.

## William Morris

Jan. 15 of pneumonia, following influenza. Before he turned to journalism, Parsons, a graduate of Magdalen College, Oxford, was private secretary in turn to the Home Secretary in 1915, the Chancellor of the Exchequer, and to the Secretary of State for India, with whom he attended the signing of the peace treaty at Versailles.

He was present at the premiere of "Dinner at Eight" at the Palace, just before his illness, which only lasted five days.

He leaves a widow, Viola Tree (actress daughter of Sir Herbert Tree) and three children.

## GLADYS BURGESS

Gladys Burgess, 33, English actress, died in the Women's hospital, New York, Jan. 22, after a long illness. Her body was cremated for return to England.

Miss Burgess came to New York in 1919 with her sister, Marjorie, who sang an important role in the musical version of "Monsieur Beaucaire." She remained here and has played with many notable English and American stars. Her last engagement was with Ina Claire in "Grounds for Divorce."

## ANDREW BAYER

Andrew Bayer, founder and owner of the Park Theatre, at Lehighton, Pa., died at his home after a long illness. He personally conducted the theatre for 48 years.

## FRANK CUMMINGS

Frank Cummings, who was in vaudeville as Cummings and Knight, died at his home in New York Jan. 24. He made his debut in the 80's with Hyde & Behman and Tony Pastor and for a time was a clown with the Barnum & Bailey show. Later he went to the dramatic stage and played in nu-

100 persons in a hotel fire. He is survived by his widow and a son.

## ROGER RADFORD

Following a fortnight's illness, Roger J. Radford, banjo player in Luigi Romanelli's King Edward Hotel orchestra, died at his home in Toronto, Jan. 23. He was born in that city 56 years ago. The musician leaves a wife and two small children and his parents. A brother,

## IN MEMORY OF

### ALFRED DE MANBY

Who Died February 1, 1920

## Jerry Vogel

Ralph Radford, is a Toronto newspaperman.

## MRS. GUS HILL

(Estelle Wellington)

Wife of Gus Hill died at a mid-town hotel, New York, last week. She was professionally known as Estelle Wellington, a serio-comedienne.

The veteran showman left her apparently asleep and went to Red Bank, N. J., on business. Upon his return he found Mrs. Hill dead. The couple had been married 48 years.

## GUS KIESLE

Gus Kiesle, formerly a partner in the Tyson & Brother-United ticket agency, suicided at his home in New York, Jan. 23. Story appears in the legit section.

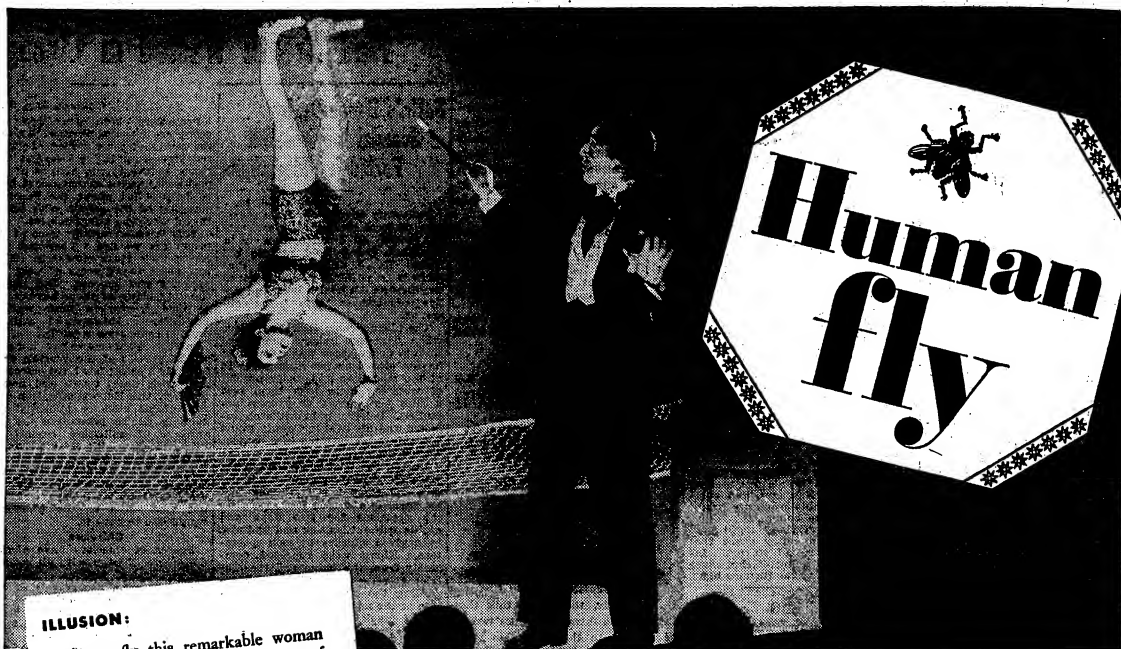
## STANLEY SHARPE

Stanley Sharpe died of an intestinal blood clot following pneumonia at his home in Great Neck, L. I.







**ILLUSION:**

Like a fly this remarkable woman walks — head down — in defiance of gravity — backward and forward across a board hung from the ceiling!

**EXPLANATION:**

This old illusion is dependent for success on a simple scientific principle. Attached to each of the performer's shoes is a rubber "sucker" or disc which creates a vacuum and adheres to the board — supporting the "human fly's" weight.

Source: "Magic Stage Illusions and Scientific Diversions" by Albert A. Hopkins...Munn & Co., New York.

## It's fun to be fooled — ...it's more fun to KNOW

We all like magicians' tricks. But tricks in cigarette advertising are quite another matter.

Here's one you may have wondered about. The *illusion* that only one cigarette is "pure."

**THE EXPLANATION:** All popular cigarettes are made under the most sanitary conditions. All use a good cigarette paper. All are made with practically identical modern machinery. All are pure.

But the quality of the tobacco is

another story. The pleasure you find in a cigarette is determined by the quality of the tobaccos used. Mildness and fine flavor come from the costlier tobaccos.

It is a fact, well known by leaf tobacco experts, that Camels are made from finer, **MORE EXPENSIVE** tobaccos than any other popular brand.

It's the tobacco that counts... plus a *matchless* blending of leaf with leaf to bring out the delicate flavor of choice tobaccos. That's why Camels have given more people more pleasure than any other cigarette.

Camels are always fresh, always cool, always in prime condition... in the air-tight, *welded* Humidor Pack.

KEPT FRESH  
IN THE WELDED  
HUMIDOR PACK



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# CAMELS

— **NO TRICKS**  
**..JUST COSTLIER**  
**TOBACCOS**

IN A MATCHLESS BLEND

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